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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
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14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
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54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

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65	Pops	
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69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
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	Tanglewood	1945-1946
76	BSO	
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	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
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84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
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89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
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VOL	TITLE	DATES
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98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
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105	BSO	
	Pops	1961-1962
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107	BSO	
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108	Tanglewood	1963
109	BSO	
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118	BSO	
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	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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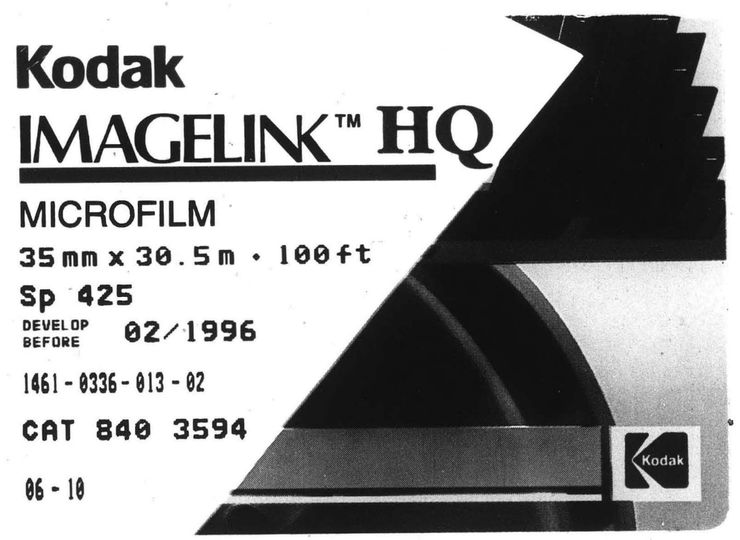

REEL 75

Volumes 129-132

Tanglewood, BSO, Pops

1972-1974

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PHOTOGRAPHIC

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150 mm

100 mm

A5

A4

A3

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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS

VOLUME 129

Tanglewood

1972

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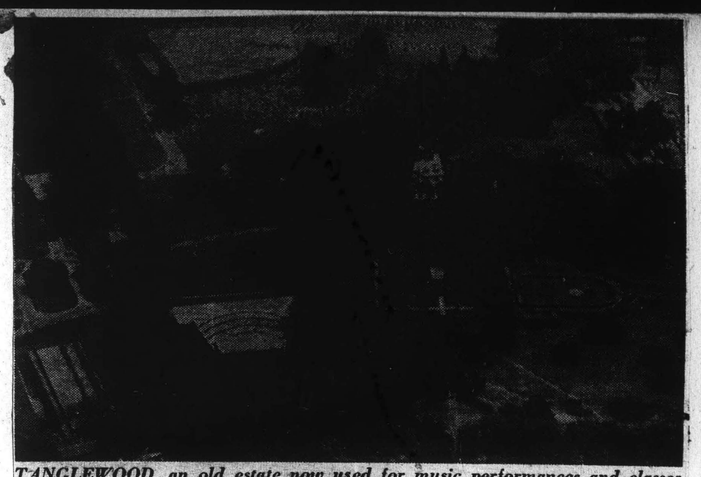
TANGLEWOOD 1972

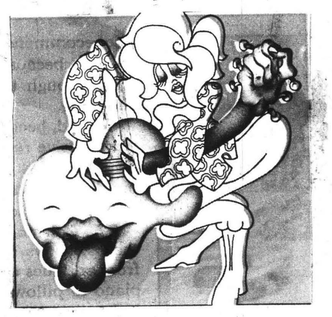
Better Plan Now For Tanglewood

One of the Best

Tunes of Glory



TANGLEWOOD, an old estate now used for music performances and classes, is one of dozens of sights awaiting the visitor to the Berkshire mountain area of Massachusetts. The crowds have thinned and the leaves have begun to turn.



TANGLEWOOD-BERKSHIRE FESTIVAL—Lenox, Mass. 413-637-1600. Adm: $3.50-$8.50. Friday preludes at 7, concerts at 9, Saturday open rehearsals at 10:30 a.m., concerts at 8:30; Sunday concerts at 2:30; through August, all concerts by Boston Symphony Orchestra. In many ways, this is the template for all the great American music festivals; its record of quality and importance remains undimmed and unexcelled as it has been joined by others through the years. Just as the magnificent Berkshire mountains dominate the beautiful and rolling Tanglewood grounds, enhancing and enclosing the Music Shed, T/B dominates the American summer music scene. **June 30** prelude—Tanglewood Festival Chorus; concert—Seiji Ozawa, cond.; all-Bach program. **July 1**—Stanislaw Skrowaczewski, cond.; Claude Frank, pianist; works by Bach, Beethoven, Mozart. **July 2**—Seiji Ozawa, cond.; soloists Phyllis Curtin, Seth McCoy, Robert Hale; Haydn's "The Seasons." **July 7** prelude—Pianist Garrick Ohlsson; concert—Seiji Ozawa, cond.; Doriot Anthony Dwyer, flutist; Ann Hobson, harpist; Sherman Walt, bassoonist; Joseph Silverstein, violinist; all-Mozart program. **July 8**—Bruno Maderna, cond.; works by Gabrieli/Maderna, Brown, Ives, Mozart. **July 9**—Seiji Ozawa, cond.; Garrick Ohlsson, pianist; works by Haydn, Beethoven, Ravel. **July 14** prelude—Pianist Peter Serkin, Boston Symphony Chamber Players; concert—William Steinberg, cond.; all-Beethoven program. **July 15**—William Steinberg, cond.; soloists Jeannine Crader, Joanna Simon, Dean Wilder, Robert Hale; Beethoven's First and Ninth Symphonies. **July 16**—Seiji Ozawa, cond.; pianist Peter Serkin, violinist Joseph Silverstein, cellist Jules Eskin; all-Beethoven program. **July 21** prelude—pianist Earl Wild; concert—Bruno Maderna, cond.; Earl Wild, pianist; works by Gabrieli/Maderna, Stravinsky, Brahms. **July 22**—Leonard Bernstein, cond.; all-Brahms program. **July 23**—Karel Ancerl, cond.; Alicia de Larrocha, pianist; works by Gluck; Vejvanovsky, Schumann, Dvorak. **July 28** prelude—to be announced; concert—Eugene Ormandy, cond.; works by Brahms, Sibelius, Bartok. **July 29**—Eugene Ormandy, cond.; works by Beethoven, Hindemith, Strauss. **July 30**—James Levine, cond.; Joseph Silverstein, violinist; works by Mozart, Mahler. **August 4** prelude—Phyllis Curtin, Aaron Copland, Michael Tilson Thomas, Joseph Silverstein, Jules Eskin in Fromm Concert; concert—Michael Tilson Thomas, cond.; soprano Phyllis Curtin; violinist Paul Zukofsky; works by Ruggles, Copland, Wuorinen. **August 5**—Aldo Ceccato, cond.; John Browning, pianist; works by Mendelssohn, Prokofiev, Dvorak. **August 6**—Michael Tilson Thomas, cond.; Ralph Gomberg, oboist; works by Haydn, Mahler. **August 11** prelude—Pianist Gina Bachauer; concert—Colin Davis, cond.; Jessye Norman, soprano; works by Wagner, Verdi. **August 12**—Colin Davis, cond.; Gina Bachauer, pianist; works by Berlioz, Beethoven, Brahms. **August 13**—Colin Davis, cond.; Richard Lewis, tenor; works by Beethoven, Berlioz. **August 18** prelude—Pianist Alexis Weissenberg, Boston Symphony Chamber Players; concert—Seiji Ozawa, cond.; works by Ligeti, Chopin, Bartok. **August 19**—Michael Tilson Thomas, cond.; Misha Dichter, pianist; works by Mozart, Messiaen, Brahms. **August 20**—Seiji Ozawa, cond.; soloists, St. Paul's School Boy Choir, Tanglewood Festival Chorus; Mahler's Eighth Symphony.

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D. 30,400

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By JOHN A. SCHWEIZER

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"It seems to be a year of roofs," observed Supt. James F. Kiley yesterday as he viewed the autumn foliage from atop the Shed. In addition to the Shed, new roofs are being put on the Hawthorne Cottage, the cafeteria and the stucco maintenance garage.

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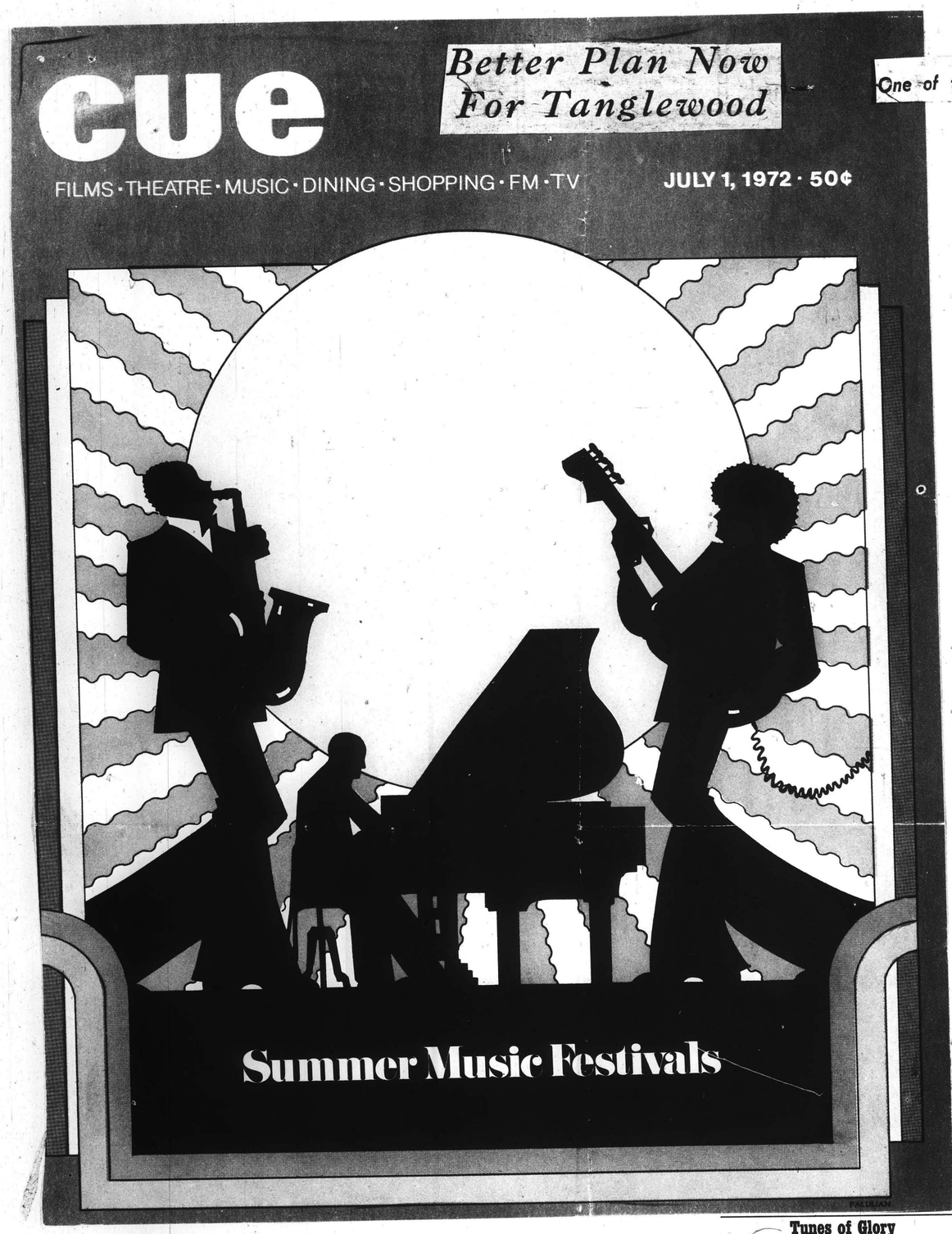
The other roofing projects are being handled by Kiley's own crew of workmen. The most exotic job is replacing the original cedar shingles on the Hawthorne Cottage with new ones. Kiley figured the present cottage roof dates from 1946.

All work is expected to be completed in another three weeks, he said.

CONSTRUCTION, LAYOUT AND DESIGN IN PART BY GEORGE S YOUNGERMAN DEC 1972

TANGLEWOOD 1972



Better Plan Now For Tanglewood

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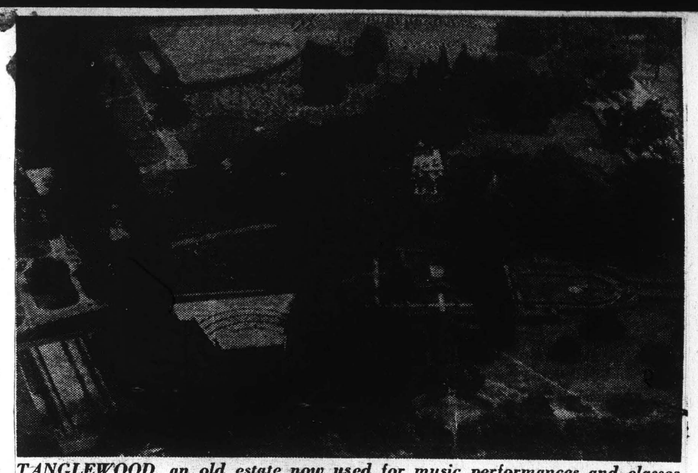

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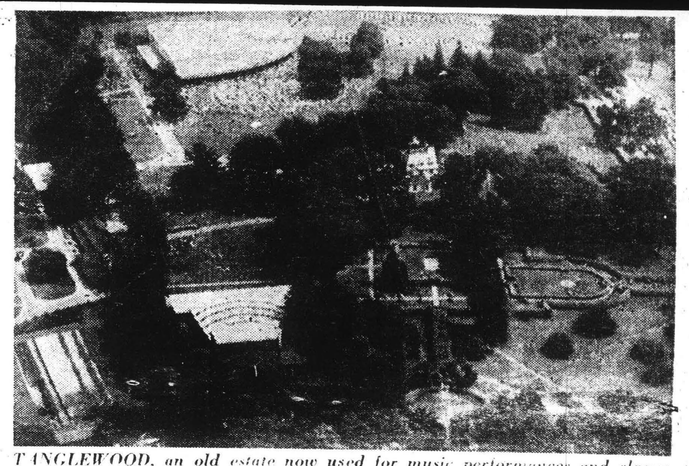

TANGLEWOOD, an old estate now used for music performances and classes, is one of dozens of sights awaiting the visitor to the Berkshire mountain area of Massachusetts. The crowds have thinned and the leaves have begun to turn.

Tunes of Glory

TANGLEWOOD-BERKSHIRE FESTIVAL—Lenox, Mass. 413-637-1600. Adm: $3.50-$8.50. Friday preludes at 7, concerts at 9, Saturday open rehearsals at 10:30 a.m., concerts at 8:30; Sunday concerts at 2:30; through August, all concerts by Boston Symphony Orchestra. In many ways, this is the template for all the great American music festivals; its record of quality and importance remains undimmed and unexcelled as it has been joined by others through the years. Just as the magnificent Berkshire mountains dominate the beautiful and rolling Tanglewood grounds, enhancing and enclosing the Music Shed, T/B dominates the American summer music scene. **June 30** prelude—Tanglewood Festival Chorus; concert—Seiji Ozawa, cond.; all-Bach program. **July 1**—Stanislaw Skrowaczewski, cond.; Claude Frank, pianist; works by Bach, Beethoven, Mozart. **July 2**—Seiji Ozawa, cond.; soloists Phyllis Curtin, Seth McCoy, Robert Hale; Haydn's "The Seasons." **July 7** prelude—Pianist Garrick Ohlsson; concert—Seiji Ozawa, cond.; Doriot Anthony Dwyer, flutist; Ann Hobson, harpist; Sherman Walt, bassoonist; Joseph Silverstein, violinist; all-Mozart program. **July 8**—Bruno Maderna, cond.; works by Gabrieli/Maderna, Brown, Ives, Mozart. **July 9**—Seiji Ozawa, cond.; Garrick Ohlsson, pianist; works by Haydn, Beethoven, Ravel. **July 14** prelude—Pianist Peter Serkin, Boston Symphony Chamber Players; concert—William Steinberg, cond.; all-Beethoven program. **July 15**—William Steinberg, cond.; soloists Jeannine Crader, Joanna Simon, Dean Wilder, Robert Hale; Beethoven's First and Ninth Symphonies. **July 16**—Seiji Ozawa, cond.; pianist Peter Serkin, violinist Joseph Silverstein, cellist Jules Eskin; all-Beethoven program. **July 21** prelude—pianist Earl Wild; concert—Bruno Maderna, cond.; Earl Wild, pianist; works by Gabrieli/Maderna, Stravinsky, Brahms. **July 22**—Leonard Bernstein, cond.; all-Brahms program. **July 23**—Karel Ancerl, cond.; Alicia de Larrocha, pianist; works by Gluck, Vejvanovsky, Schumann, Dvorak. **July 28** prelude—to be announced; concert—Eugene Ormandy, cond.; works by Brahms, Sibelius, Bartok. **July 29**—Eugene Ormandy, cond.; works by Beethoven, Hindemith, Strauss. **July 30**—James Levine, cond.; Joseph Silverstein, violinist; works by Mozart, Mahler. **August 4** prelude—Phyllis Curtin, Aaron Copland, Michael Tilson Thomas, Joseph Silverstein, Jules Eskin in Fromm Concert; concert—Michael Tilson Thomas, cond.; soprano Phyllis Curtin; violinist Paul Zukofsky; works by Ruggles, Copland, Wuorinen. **August 5**—Aldo Ceccato, cond.; John Browning, pianist; works by Mendelssohn, Prokofiev, Dvorak. **August 6**—Michael Tilson Thomas, cond.; Ralph Gomberg, oboist; works by Haydn, Mahler. **August 11** prelude—Pianist Gina Bachauer; concert—Colin Davis, cond.; Jessye Norman, soprano; works by Wagner, Verdi. **August 12**—Colin Davis, cond.; Gina Bachauer, pianist; works by Berlioz, Beethoven, Brahms. **August 13**—Colin Davis, cond.; Richard Lewis, tenor; works by Beethoven, Berlioz. **August 18** prelude—Pianist Alexis Weissenberg, Boston Symphony Chamber Players; concert—Seiji Ozawa, cond.; works by Ligeti, Chopin, Bartok. **August 19**—Michael Tilson Thomas, cond.; Misha Dichter, pianist; works by Mozart, Messiaen, Brahms. **August 20**—Seiji Ozawa, cond.; soloists, St. Paul's School Boy Choir, Tanglewood Festival Chorus; Mahler's Eighth Symphony.

Special Tuesday events, at 8:30: **July 4, 11, 18, & 25**—To be announced. **August 1**—Boston Pops; Arthur Fiedler, cond. **August 8**—Contemporary Festival of Music. **August 15**—Tanglewood on Parade.

Tanglewood Shed Getting New Roof

By JOHN A. SCHWEIZER

LENOX — The rhythm of hammers and the strains of saws have replaced their symphonic counterparts at Tanglewood as workmen rush to put new roofs on the main Shed and several other buildings before winter.

"It seems to be a year of roofs," observed Supt. James F. Kiley yesterday as he viewed the autumn foliage from atop the Shed. In addition to the Shed, new roofs are being put on the Hawthorne Cottage, the cafeteria and the stucco maintenance garage.

The Shed roof is the major project, Kiley explained. Cramer Construction Corp. of Pittsfield is tearing off the old roofing and laying down a new plywood base. D. J. Woolver & Sons of Pittsfield then puts down felt roofing paper, asphalt and crushed stone.

"The way we're working it," Kiley said, "is that Cramer comes in in the morning and does a section, then Woolver reroofs that section in the afternoon."

The cost of replacing the roof on the 20,000-square foot Shed will be about $36,000, Kiley said.

"We replaced the original in the mid-'40s," he noted. "This new one should last 25 to 30 years."

The other roofing projects are being handled by Kiley's own crew of workmen. The most exotic job is replacing the original cedar shingles on the Hawthorne Cottage with new ones. Kiley figured the present cottage roof dates from 1946.

All work is expected to be completed in another three weeks, he said.

Q—How many pianos are used at Tanglewood Music Festival every year?—J.N., Brockton.

A—A Boston Symphony spokesman says the Baldwin company lends 100 new pianos every summer to the Festival for use in concerts, classrooms and practice studios. The instruments range in size from concert grands to studio pianos and are sold every fall by Baldwin as slightly used "Festival" pianos.

Tanglewood Country Offers Music, Scenery, History

4

DESTINATION SUMMER #1

FESTIVALS

By Florence Lemkowitz

Tanglewood

Berkshire Festival Concerts

WEEKEND PRELUDES at 7 pm each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short recitals offered at no extra charge to Friday evening ticket holders.

Programs subject to change.

OPEN REHEARSALS in the Shed each Saturday morning at 10:30 am benefit the Orchestra's Pension Fund. They offer a relaxed look at the Orchestra, conductor, and soloists preparing Berkshire Festival music. Seats are unreserved, $2.50 each, and available the morning of the Rehearsal.

	Friday	Saturday	Sunday
1	JUNE 30 7 pm 9 pm	JULY 1 10:30 am 8:30 pm	JULY 2 2:30 pm
2 SECOND WEEKEND	JULY 7 7 pm Weekend Prelude Music of Mozart 9 pm SEIJI OZAWA - MOZART PROGRAM Concerto for flute and harp Soloist Anthony Dwyer, Ann Hobson Sinfonia Concerta Sherman Walt Serenade	JULY 8 10:30 am Open Rehearsal 8:30 pm BRUNO MADERNA A. Dallapiccola/Maderna: "La Buffalda" Earle Brown: "Available Forms No. 1" Ives: Tone Road #1 and #3 Unanswered Question Over the Pavements Mozart: "Jupiter" Symphony	JULY 9 2:30 pm SEIJI OZAWA Beethoven: Piano Concerto No. 3 Garrick Ohlsson Ravel: "Mother Goose"
3	JULY 14 7 pm 9 pm	JULY 15 10:30 am 8:30 pm	JULY 16 2:30 pm
4 FOURTH WEEKEND	JULY 21 7 pm Weekend Prelude Earl Wild 9 pm BRUNO MADERNA Dallapiccola/Maderna: Motet Stravinsky: Concerto for piano and winds Earl Wild Brahms: Symphony No. 1	JULY 22 10:30 am Open Rehearsal 8:30 pm LEONARD BERNSTEIN BRAHMS PROGRAM Symphony No. 4 Symphony No. 2	JULY 23 2:30 pm KAREL ANCERL Bach: Overture to "Ignaces in Aquis" Vepravinsky: Symphony 7 Symphony 10 Schumann: Piano Concerto Alicia De Larrocha Dvorak: Symphony No. 8
5 FIFTH WEEKEND	JULY 28 7 pm 9 pm	JULY 29 10:30 am 8:30 pm	JULY 30 2:30 pm
6 SIXTH WEEKEND	AUGUST 4 FROMM SPECIAL CONCERT 7 pm Weekend Prelude Phyllis Curtin, Aaron Copland, Michael Tilson Thomas, Joseph Silverstein, Jules Eskin 9 pm MICHAEL TILSON THOMAS Ruggles: Evocations for Orchestra Copland: 8 Poems of Emily Dickinson: Phyllis Curtin Wuorinen: Violin Concerto: Paul Zukofsky Stravinsky: Rite of Spring	AUGUST 5 10:30 am Open Rehearsal 8:30 pm ALDO CECCATO Mendelssohn: Symphony No. 1 Prokofiev: Piano Concerto No. 3 John Browning Dvorak: "New World" Symphony	AUGUST 6 2:30 MICHAEL TILSON THOMAS Haydn: Oboe Concerto Ralph Gomberg Mahler: Symphony No. 5
7 SEVENTH WEEKEND	AUGUST 11 7 pm Weekend Prelude Music of Mozart 9 pm Mozart: Sinfonia Concertante Mozart: Piano Concerto No. 9 Mozart: Symphony No. 39	AUGUST 12 10:30 am Open Rehearsal 8:30 pm Mozart: Symphony No. 3	AUGUST 13 2:30 pm Mozart: Requiem
8 EIGHTH WEEKEND	AUGUST 18 7 pm Weekend Prelude Boston Symphony Chamber Players Woodwind Quintet with Alexis Weissenberg 9 pm SEIJI OZAWA Ligeti: Melodien for Orchestra Chopin: Piano Concerto No. 1 Alexis Weissenberg Bartok: Miraculous Mandarin	AUGUST 19 10:30 am Open Rehearsal 8:30 pm MICHAEL TILSON THOMAS Mozart: Paris Symphony Messiaen: Et expecto resurrectionem mortuorum Brahms: Piano Concerto No. 2 Misha Dichter	AUGUST 20 2:30 pm SEIJI OZAWA Mahler: Symphony No. 8 Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, Saverio Barbieri, St. Paul's School Boy Choir, Theodore Marier, Conductor, Tanglewood Festival Chorus, John Oliver, Director

TANGLEWOOD TUESDAY SPECIALS ...seven very special Tuesdays at Tanglewood...

JULY 4
JULY 11
JULY 18
JULY 25 — **Popular Artist Series**

AUGUST 1 — **BOSTON POPS,** with Arthur Fiedler, conducting.

AUGUST 8 — **FESTIVAL OF CONTEMPORARY MUSIC,** concert honoring the 20th anniversary of the Fromm Music Music Foundation.

AUGUST 15 — **TANGLEWOOD-ON-PARADE** Berkshire Music Center concerts all afternoon Gala evening concert by the combined Boston Symphony and Berkshire Music Center Orchestras, Michael Tilson Thomas conducting.

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For years, a box lunch, a bottle of wine and a blanket have been synonymous with Tanglewood and its unique, open-air concert hall known as The Shed, designed by architect Eliel Saarinen in 1938.

Tanglewood, a 210-acre estate once owned by the Tappan family, proprietors of the gas range business, has been the Boston Symphony Orchestra's summer home since 1934.

BSO Announces '72 Prospectus For Tanglewood

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The season will begin with an all-Bach concert conducted by the music director - designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa will conduct Haydn's "The Seasons" and will open the second weekend with an all-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood, beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Symphony No. 5, and in the closing concert of the season, Ozawa will conduct Symphony No. 3.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4. Symphony No. 3 will be conducted by Colin Davis on Saturday, Aug. 12, and Symphony No. 1 by Bruno Maderna on Friday, July 21.

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Choral Works

Choral works to be presented include Verdi's "Four Sacred Pieces," the Berlioz Te Deum (both conducted by Colin Davis), Haydn's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood will include Karel Ancerl, Bruno Maderna, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists will be Gina Bachauer performing the Beethoven Piano Concerto No. 4; John Browning, the Prokofieff No. 3; Misha Dichter, the Brahms Piano Concerto No. 2; Alicia De Larrocha, the Schumann Piano Concerto; Peter Serkin, in the Beethoven Triple Concerto and Choral Fantasy; Alexis Weissenberg, the Chopin Piano Concerto No. 1; Earl Wild, the Stravinsky Concerto for piano and winds, and Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

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Final information regarding the Berkshire Festival will be available in brochure form in early April.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
FEB 28 1972
New England Newsclip

1972

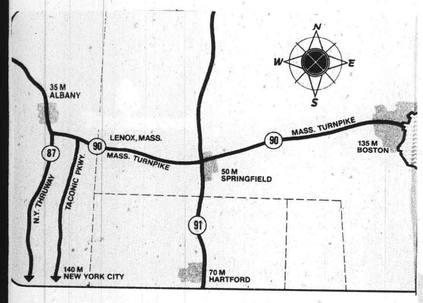
Tanglewood

Artistic Directors
Seiji Ozawa
BERKSHIRE FESTIVAL
Gunther Schuller
BERKSHIRE MUSIC CENTER
Leonard Bernstein
ADVISER

DESTINATION SUMMER #1

FESTIVALS

By Florence Lemkowitz



Berkshire Festival Concerts

	Friday	Saturday	Sunday
FIRST WEEKEND	**Weekend Prelude** **Tanglewood Festival Chorus, John Oliver, Director** **SEIJI OZAWA** BACH PROGRAM Brandenburg Concerto No. 2 Brandenburg Concerto No. 5 Suite No. 2 Cantata No. 191 **Tanglewood Festival Chorus, John Oliver, Director**	**Open Rehearsal** **STANISLAW SKROWACZEWSKI** Bach: Suite No. 3 Beethoven: Piano concerto No. 1 **Claude Frank** Mozart: Symphony No. 39	**SEIJI OZAWA** Haydn: The Seasons **Phyllis Curtin,** **Seth McCoy, Robert Hale,** **Tanglewood Festival Chorus** **John Oliver, Director**
SECOND WEEKEND	**Weekend Prelude** piano music of Mozart **SEIJI OZAWA** • MOZART PROGRAM Concerto for flute and harp **Doriot Anthony Dwyer, Ann Hobson** Bassoon Concerto **Sherman Walt** Haffner Serenade	**Open Rehearsal** **BRUNO MADERNA** A. Gabrieli/Maderna: "La Battaglia" Earle Brown: "Available Forms No. 1" Ives: Tone Road #1 and #3 Unanswered Question Over the Pavements Mozart: "Jupiter" Symphony	**SEIJI OZAWA** Haydn: Symphony No. 47 Beethoven: Piano Concerto No. 3 **Garrick Ohlsson** Ravel: "Ma mere l'Oye"
THIRD WEEKEND	**Weekend Prelude** **Boston Symphony Chamber Players** **with Peter Serkin** Chamber Music of Beethoven **WILLIAM STEINBERG** BEETHOVEN PROGRAM Symphony No. 6 Symphony No. 5	**Open Rehearsal** **WILLIAM STEINBERG** BEETHOVEN PROGRAM Symphony No. 1, Symphony No. 9 **Jeannine Crader, Joanna Simon,** **Dean Wilder, Robert Hale,** **Tanglewood Festival Chorus** **John Oliver, Director**	**SEIJI OZAWA** BEETHOVEN PROGRAM Triple Concerto **Joseph Silverstein, Jules Eskin,** **Peter Serkin** Symphony No. 4 Choral Fantasy: **Peter Serkin** **Tanglewood Festival Chorus, John Oliver, Director**
FOURTH WEEKEND	**Weekend Prelude** **Earl Wild** **BRUNO MADERNA** Gabrieli/Maderna: Motet Stravinsky: Concerto for piano and winds **Earl Wild** Brahms: Symphony No. 1	**Open Rehearsal** **LEONARD BERNSTEIN** BRAHMS PROGRAM Symphony No. 4 Symphony No. 2	**KAREL ANCERL** Gluck: Overture to "Iphigenia in Aulis" Vejvanovsky: Sonata a 7 Sonata a 10 Schumann: Piano Concerto **Alicia De Larrocha** Dvorak: Symphony No. 8
FIFTH WEEKEND	**Weekend Prelude** to be announced **EUGENE ORMANDY** Brahms: Tragic Overture Sibelius: Symphony No. 5 Bartok: Concerto for Orchestra	**Open Rehearsal** **EUGENE ORMANDY** Beethoven: Leonore Overture No. 3 Hindemith: Mathis der Maler Strauss: Ein Heldenleben	**JAMES LEVINE** Mozart: Violin Concerto No. 4 **Joseph Silverstein** Mahler: Symphony No. 6
SIXTH WEEKEND	**FROMM SPECIAL CONCERT** **Weekend Prelude** **Phyllis Curtin, Aaron Copland, Michael** **Tilson Thomas, Joseph Silverstein, Jules Eskin** **MICHAEL TILSON THOMAS** Ruggles: Evocations for Orchestra Copland: 8 Poems of Emily Dickinson: **Phyllis Curtin** Wuorinen: Violin Concerto: **Paul Zukofsky** Stravinsky: Rite of Spring	**Open Rehearsal** **ALDO CECCATO** Mendelssohn: Symphony No. 1 Prokofiev: Piano Concerto No. 3 **John Browning** Dvorak: "New World" Symphony	**MICHAEL TILSON THOMAS** Haydn: Oboe Concerto **Ralph Gomberg** Mahler: Symphony No. 5
SEVENTH WEEKEND	**Weekend Prelude** **Gina Bachauer** **COLIN DAVIS** Wagner: Wesendonck Songs Prelude and Liebestod from "Tristan und Isolde" **Jessye Norman** Verdi: Four Sacred Pieces **Tanglewood Festival Chorus, John Oliver, Director**	**Open Rehearsal** **COLIN DAVIS** Berlioz: Overture "Les Francs-Juges" Beethoven: Piano Concerto No. 4 **Gina Bachauer** Brahms: Symphony No. 3	**COLIN DAVIS** Beethoven: Symphony No. 3 "Eroica" Berlioz: Te Deum **Richard Lewis** **Tanglewood Festival Chorus** **John Oliver, Director**
EIGHTH WEEKEND	**Weekend Prelude** **Boston Symphony Chamber Players** **Woodwind Quintet with Alexis Weissenberg** **SEIJI OZAWA** Ligeti: Melodien for Orchestra Chopin: Piano Concerto No. 1 **Alexis Weissenberg** Bartok: Miraculous Mandarin	**Open Rehearsal** **MICHAEL TILSON THOMAS** Mozart: Paris Symphony Messiaen: Et exspecto resurrectionem mortuorum Brahms: Piano Concerto No. 2 **Misha Dichter**	**SEIJI OZAWA** Mahler: Symphony No. 8 **Deborah O'Brien, Linda Phillips, Susan** **Clickner, Eunice Alberts, John Alexander,** **William Dooley, Saverio Barbieri,** **St. Paul's School Boy Choir, Theodore Marier,** **Conductor, Tanglewood Festival Chorus, John** **Oliver, Director**

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Tanglewood

PRESS
BRISTOL, CONN.
D. 18,000

MAR 11 1972 New England Newsclip

Tanglewood Season Schedule

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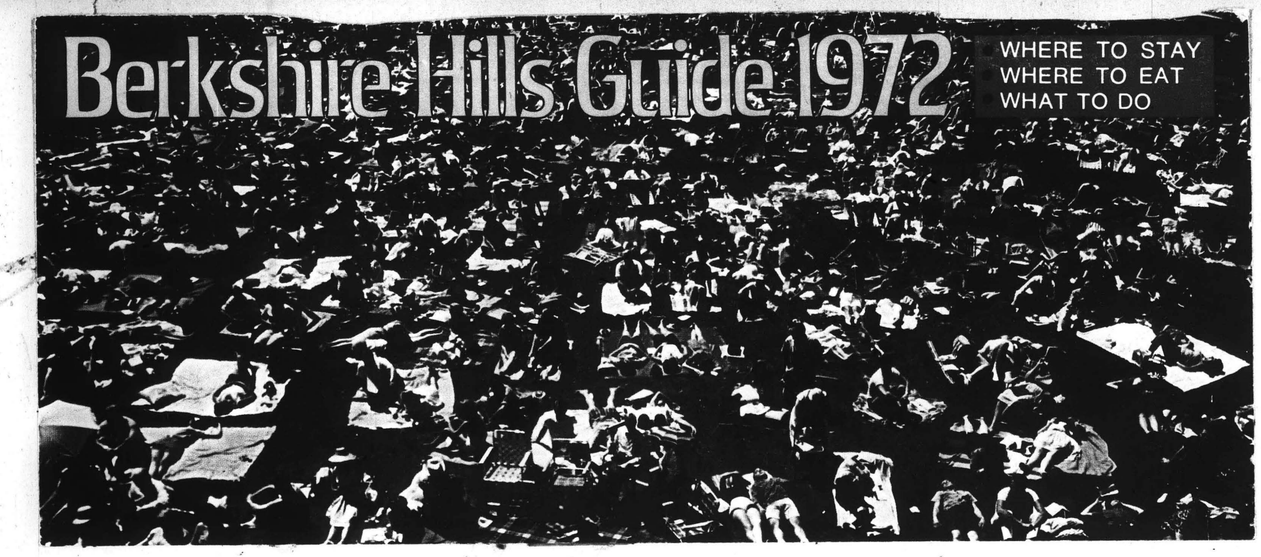
Once again, Arthur Fiedler will present the Boston Pops - at - Tanglewood. This concert will be on Tuesday, August 15 and will be part of the special Tuesdays at Tanglewood.



BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

MAR 4 1972 New England Newsclip

As I Hear It

Tanglewood, 1972

By Jay C. Rosenfeld

THE COMING SUMMER at Tanglewood, according to the preliminary announcements of the Boston Symphony Orchestra, promises a series of programs full of interest and stimulation. The guest list of conductors is sparkling and the array of soloists seductive.

A superficial reaction cannot envisage the concentration such a schedule entails. To lay out 24 concerts and shuffle weighty dramas with lighter sketches becomes the duty of the musical director of the orchestra, but he must consult so many others. He must ask the librarian and the orchestra historian what has been played recently or, more important, what has not been played recently. He must find out when the guests, both conductors and soloists, are open to be engaged and what they choose to perform, so that the same work is not listed twice.

The director must devise programs much as meals, with a titillating hors d'oeuvre, a main course and a dessert. A program does not always serve its courses as at a meal, but there must be a considered and balanced number of musical calories and vitamins. An audience cannot consume two filets mignons in the same evening nor several Peach Melbas.

* * * *

THE SEASON will begin on the last weekend before July 4th and end the third weekend of August. There will be the usual special events and probably some unusual ones. Beethoven, Brahms and Mahler are to be the heavyweights. Some choral works will include one entry of Berlioz, the only French name observable on the preliminary announcement.

Nine piano soloists are named but, except for a first-chair man from the orchestra, only one outside string soloist. Three wind instrument players will appear in solo works. It is always a matter of conjecture why any one of the dozen or so brilliant members of the string sections is not asked to step up some fine evening to play any one of the whole library of concertos so many of them could execute with security and dash.

When a man joins the orchestra he takes his place in the last chair of his section and moves up as the seats ahead become vacant for one reason or another, but mainly by retirement of the front ranks. A musician's place in his section thus is by no means the measure of his ability but is purely one of seniority. Someone back of the first desks can well be capable of performing with all the style and eclat of some of the 'names' engaged for special programs.

* * * *

ONE DOESN'T ordinarily think of music as a matter of fads and fashions, long skirts, short skirts, alternating over the decades as do women's clothes. But a view from a vantage point would reveal that certain composers are eclipsed at times and then reappear over the horizon. For the moment the big name from this viewpoint is Gustav Mahler, three of whose grandiose symphonies will be heard.

The lists announced are not yet complete and thus a true appraisal cannot be made. The spices and bonbons are usually added later anyway and so for that we must wait. It is difficult to tabulate the programs or to take a poll for there will be exceptions to every such procedure, but Mahlers will be assigned, in general, to the younger phalanx of conductors and the Beethoven and Brahms to the elder statesmen, so-to-speak. This need not necessarily be of any significance.

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TELEGRAPH
NASHUA, N. H.
D. 69,493

MAR 1 1972 New England Newsclip

'72 Berkshire Festival To Open June 20

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Michael Tilson Thomas is one of the conductors who will lead the Boston Symphony Orchestra (BSO) during the Berkshire Festival at Tanglewood. Thomas is associate director of the Boston Symphony, and music director of the Buffalo Philharmonic Orchestra.

Seiji Ozawa, who will become the BSO's music director in the 1973-74 season will open the summer music festival in Lenox, Mass., on June 20 with an all-Bach program and conclude it Aug. 20 with Mahler's Third Symphony.

Other conductors this summer at Tanglewood are William Steinberg, the present music director of the Boston Symphony; Leonard Bernstein, Eugene Ormandy, Colin Davis, Bruno Maderna, Karel Ancerl and Stanislaw Skrowaczewski.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112

MAR 1 1972

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650

MAR 9 1972 New England Newsclip

Tanglewood Announces Summer Concert Schedule

LENOX — The 1972 Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, will open June 30 and continue through Aug. 20. The season begins with an All-Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On July 2 Mr. Ozawa conducts Haydn's "The Seasons." He will also open the second week end with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony no. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony no. 5. Then, in the closing concert of the season, Seiji Ozawa will

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Four Beethoven symphonies (1,5,6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, July 14 and 15, and on July 16 Seiji Ozawa will conduct Beethoven's Symphony no. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum", Haydn's "The Seasons," Mahler's Symphony no. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer performing the Beethoven Piano concerto no. 4; John Browning performing the Prokofiev no. 3; Misha Dichter performing the Brahms Piano concerto no. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral Fantasy; Alexis Weissenberg performing the Chopin Piano concerto no. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

Other solosits for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be Aug. 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its co-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

GAZETTE
WORCESTER, MASS.
D. 97,539

MAR 1 1972 New England Newsclip

Tanglewood Festival Dates Announced

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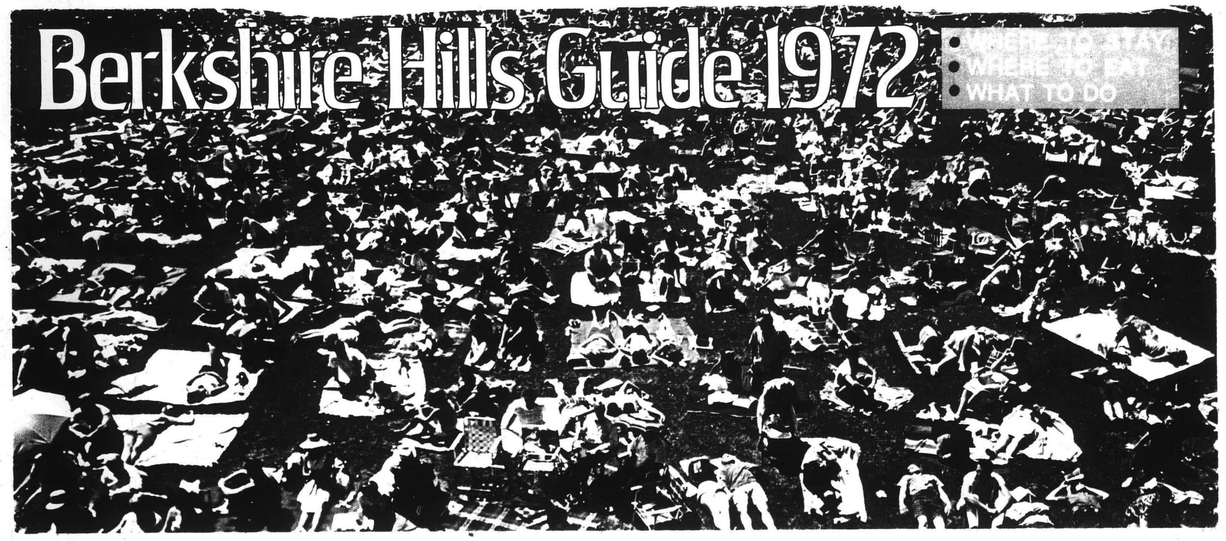
Solosits will include pianists Gina Bachauer, Misha Dichter, Peter Serkin, Alicia de Larrocha, Earl Wild, Claude Frank, Garrick Ohlsson and Alexis Weissenberg.



Tanglewood Season Schedule

The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday June 30 and will continue through Sunday, August 20. The season begins with an All - Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's The Seasons. Mr. Ozawa will open the second weekend with an All - Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony no. 6. On August 6. On August 6. Michael Tilson Thomas will conduct Mahler's Symphony no. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony no. 8.

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Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops at Tanglewood: This concert will be on Tuesday, August 15 and will be part of the special Tuesdays at Tanglewood.

As I Hear It

Tanglewood, 1972

By Jay C. Rosenfeld

THE COMING SUMMER at Tanglewood, according to the preliminary announcements of the Boston Symphony Orchestra, promises a series of programs full of interest and stimulation. The guest list of conductors is sparkling and the array of soloists seductive.

A superficial reaction cannot envisage the concentration such a schedule entails. To lay out 24 concerts and shuffle weighty dramas with lighter sketches becomes the duty of the musical director of the orchestra, but he must consult so many others. He must ask the librarian and the orchestra historian what has been played recently or, more important, what has not been played recently. He must find out when the guests, both conductors and soloists, are open to be engaged and what they choose to perform, so that the same work is not listed twice.

The director must devise programs much as meals, with a titillating hors d'oeuvre, a main course and a dessert. A program does not always serve its courses as at a meal, but there must be a considered and balanced number of musical calories and vitamins. An audience cannot consume two filets mignons in the same evening nor several Peach Melbas.

* * * *

THE SEASON will begin on the last weekend before July 4th and end the third weekend of August. There will be the usual special events and probably some unusual ones. Beethoven, Brahms and Mahler are to be the heavyweights. Some choral works will include one entry of Berlioz, the only French name observable on the preliminary announcement.

Nine piano soloists are named but, except for a first-chair man from the orchestra, only one outside string soloist. Three wind instrument players will appear in solo works. It is always a matter of conjecture why any one of the dozen or so brilliant members of the string sections is not asked to step up some fine evening to play any one of the whole library of concertos so many of them could execute with security and dash.

When a man joins the orchestra he takes his place in the last chair of his section and moves up as the seats ahead become vacant for one reason or another, but mainly by retirement of the front ranks. A musician's place in his section thus is by no means the measure of his ability but is purely one of seniority. Someone back of the first desks can well be capable of performing with all the style and eclat of some of the 'names' engaged for special programs.

* * * *

ONE DOESN'T ordinarily think of music as a matter of fads and fashions, long skirts, short skirts, alternating over the decades as do women's clothes. But a view from a vantage point would reveal that certain composers are eclipsed at times and then reappear over the horizon. For the moment the big name from this viewpoint is Gustav Mahler, three of whose grandiose symphonies will be heard.

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SARATOGA SPRINGS, N. Y.
SARATOGIAN
(ALBANY MARKET AREA)
D. 11,000

MAR 26 1972

Tanglewood posts Berkshire Festival schedule

#6

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Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy, music director of the Philadelphia Orchestra and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Singers performing at the festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, Aug. 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

Programs for the Summer are:

FIRST WEEKEND

Friday, June 30 — 7 p.m. Weekend Prelude Tanglewood Festival Chorus John Oliver, Director, 9 p.m. Seiji Ozawa Bach Program Brandenburg Concerto No. 2 Suite No. 2 Solo Cantata (tba) Cantata No. 191 Tanglewood Festival Chorus John Oliver, Director.

Saturday, July 1 — 10:30 a.m. Open Rehearsal 8:30 p.m. Stanislaw Skrowaczewski Bach: Suite No. 3 Beethoven: Piano concerto No. 1 Claude Frank Mozart: Symphony No. 39.

Sunday, July 2 — 2:30 p.m. Seiji Ozawa Haydn: The Seasons Phyllis Curtin, Seth McCoy, Robert Hale, Tanglewood Festival Chorus, John Oliver, Director.

SECOND WEEKEND

Friday, July 7 — 7 p.m. Weekend Prelude, piano music of Mozart 9 p.m. Seiji Ozawa Mozart program, Concerto for flute and harp Doriot Anthony Dwyer, Ann Hobson Bassoon Concerto, Sherman Walt Haffner Serenade.

Saturday, July 8 — 10:30 a.m. Open Rehearsal 8:30 p.m. Bruno Maderna A. Gabrieli-Maderna: "La Battaglia" E. Brown: "Available Forms No. 1" Ives: Tone Road No. 1 and No. 3 Unanswered Question Mozart: "Jupiter" Symphony.

Sunday, July 9 — 2:30 p.m. Seiji Ozawa Haydn: Symphony No. 47 Beethoven: Piano Concerto No. 3 Garrick Ohlsson Ravel: "Ma mere l'Oye".

THIRD WEEKEND

Friday, July 14 — 7 p.m. Weekend Prelude Chamber music of Beethoven Boston Symphony Chamber, Players Peter Serkin, piano, 9 p.m. William Steinberg.

Beethoven Program Symphony No. 6 Symphony No. 5.

Saturday, July 15 — 10:30 a.m. Open Rehearsal, 8:30 p.m. William Steinberg Beethoven Program, Symphony No. 1 Symphony No. 9 Jeannine Crader, Joanna Simon, Dean Wilder, Robert Hale, Tanglewood Festival Chorus, John Oliver, Director.

Sunday, July 16 — 2:30 p.m. Seiji Ozawa Beethoven Program. Triple Concerto Joseph Silverstein, Jules Eskin, Peter Serkin, Beethoven: Symphony No. 4 Choral Fantasy Peter Serkin, piano. Tanglewood Festival Chorus, John Oliver, Director.

FOURTH WEEKEND

Friday, July 21 — 7 p.m. Weekend Prelude, works of Chopin Earl Wild 9 p.m. Bruno Maderna Gabrieli-Maderna: Motet Stravinsky: Concerto for piano and winds Earl Wild Brahms: Symphony No. 1.

Saturday, July 22 — 10:30 a.m. Open Rehearsal 8:30 p.m. Leonard Bernstein Brahms Program Symphony No. 4 Symphony No. 2.

Sunday, July 23 — 2:30 p.m. Karel Ancerl Gluck: Overture to "Iphigenia in Aulis" Vejvanovsky: Sonata 7, Sonata a 10 Schumann: Piano Concerto Alicia De Larrocha Dvorak: Symphony No. 8.

FIFTH WEEKEND

Friday, July 28 — 7 p.m. Weekend Prelude 9 p.m. Eugene Ormandy Brahms: Tragic Overture Sibelius: Symphony No. 5, Bartok: Concerto for Orchestra.

Saturday, July 29 — 10:30 a.m. Open Rehearsal 8:30 p.m. Eugene Ormandy Beethoven: Leonore Overture No. 3 Hindemith: Mathis der Maler, Strauss: Ein Heldenleben

Sunday, July 30 — 2:30 p.m. Jame Levine Mozart: Violin Concerto No. 4 Joseph Silverstein Mahler: Symphony No. 6

SIXTH WEEKEND

Friday, Aug. 4 — Fromm special concert 7 p.m. Weekend Prelude Copland: 12 poems of Emily Dickinson Copland: Vitebsk Phyllis Curtin, Joseph Silverstein, Jules Eskin Aaron Copland, piano 9 p.m. Michael Tilson Thomas Copland: 8 poems of Emily Dickinson Phyllis Curtin. Wuorinen: Violin Concerto Paul Zukofsky. Stravinsky: Rite of Spring.

Saturday, Aug. 5 — 10:30 a.m. Open Rehearsal 8:30 p.m. Aldo Ceccato Mendelssohn: Symphony No. 1, Prokofiev: Piano Concerto No. 3, John Browning Dvorak: "New World" Symphony.

Sunday, Aug. 6 — 2:30 p.m. Michael Tilson Thomas Haydn: Oboe Concerto Ralph Gomberg Mahler: Symphony No. 5.

SEVENTH WEEKEND

Friday, Aug. 11 — 7 p.m. Weekend Prelude Gina Bachauer, piano 9 p.m. Colin Davis Wagner: Wesendonck Songs Prelude and Liebestod from "Tristan und Isolde" Jessye Norman Verdi: Four Sacred Pieces Tanglewood Festival Chorus, John Oliver, director.

Saturday, Aug. 12 — 10:30 a.m. Open Rehearsal 8:30 p.m. Colin Davis Berlioz: Overture "Les Francs-Juges" Beethoven: Piano Concerto No. 4 Gina Bachauer, Brahms: Symphony No. 3.

Sunday, Aug. 13 — 2:30 p.m. Colin Davis, Beethoven: Symphony No. 3 "Eroica" Berlioz: Te Deum Richard Lewis, Tanglewood Festival Chorus, John Oliver, director.

EIGHTH WEEKEND

Friday, Aug. 18 — 7 p.m. Weekend Prelude, Moussorgsky: Pictures at an Exhibition, Alexis Weissenberg, piano 9 p.m. Seiji Ozawa Mozart: Symphony (tba) Chopin: Piano Concerto No. 1 Alexis Weissenberg Bartok: Miraculous Mandarin.

Saturday, Aug. 19. — 10:30 a.m. Open Rehearsal, 8:30 p.m. Michael Tilson Thomas, Bach: Suite No. 3 (or) Mozart: Paris Symphony Ravel: La Valse Brahms: Piano Concerto No. 2 Misha Dichter.

Sunday, Aug. 20 — 2:30 p.m. Seiji Ozawa, Mahler: Symphony No. 8 Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, Saverio Barbieri, St. Paul's School Choir, Tanglewood Festival Chorus, John Oliver, director.

SUN
WESTERLY, R. I.
D. 9,000

MAR 1 1972 New England Newsclip

Tanglewood Will Open on June 20

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BULLETIN
PROVIDENCE, R. I.
D. 149,649

MAR 1 1972 New England Newsclip

Berkshire Music Festival Scheduled

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NEWS
SOUTHBRIDGE, MASS.
D. 5,627

MAR 10 1972 New England Newsclip

Berkshire Fest

BOSTON (UPI) — The 1972 Berksire Festival at Tanglewood in Lenox, Mass., will begin June 30 and continue through August 20, the Boston Symphony Orchestra announced Thursday.

NEWS
NAUGATUCK, CONN.
D. 4.750

MAR 3 1972 New England Newsclip

BERKSHIRE FEST

BOSTON (UPI) — The 1972 Berkshire Festival at Tanglewood in Lenox, Mass., will begin June 30 and continue through August 20, the Boston Symphony Orchestra announced Thursday.

HOUR
NORWALK, CONN.
D. 23,000

MAR 6 1972 New England Newsclip

BERKSHIRE FEST

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TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

MAR 6 1972 New England Newsclip

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TIMES
HARTFORD, CONN.
D. 130,857

MAR 14 1972 New England Newsclip

Tanglewood

BOSTON (UPI) — The 1972 Berkshire Festival at Tanglewood in Lenox, Mass., will begin June 30 and continue through Aug. 20, the Boston Symphony Orchestra has announced.

ENTERPRISE
BROCKTON, MASS.
D. 54,587

MAR 3 1972 New England Newsclip

BERKSHIRE FEST

BOSTON (UPI) — The 1972 Berkshire Festival at Tanglewood in Lenox, Mass., will begin June 30, and continue through August 20, the Boston Symphony Orchestra announced Thursday.

UNION LEADER
MANCHESTER, N. H.
D. 21,008

MAR 3 1972 New England Newsclip

Berkshire Fest Starts in June

BOSTON (UPI) — The 1972 Berkshire Festival at Tanglewood in Lenox, Mass., will begin June 30 and continue through August 20, the Boston Symphony Orchestra announced Thursday.

NEWS ADVERTISER
WESTFIELD, MASS.
W. 5,050

MAR 6 1972 New England Newsclip

Tanglewood Opens Season June 30 With Bach Concert

BOSTON — The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20.

The season begins with an All-Bach Concert conducted by the music director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's "The Seasons." Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony no. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony no. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony no. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies nos. 2 and 4; Symphony no. 3 will be conducted by Colin Davis on Saturday, August 12; Symphony no. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6 and 9) will be conducted by the orchestra's current music director, William Steinberg, on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony no.4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum" (both conducted by Colin Davis), Haydn's "The Seasons," Mahler's Symphony no. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski.

Piano soloists include Gina Bachauer performing the Beethoven Piano Concerto no. 4; John Browning performing the Prokofiev no. 3; Misha Dichter performing the Brahms Piano Concerto no. 2; Alicia De Larrocha performing the Schumann Piano Concerto; Peter Serkin performing in the Beethoven Triple Concerto and Choral Fantasy; Alexis Weissenberg performing the Chopin Piano Concerto no. 1; Earl Wild performing the Stravinsky Concerto for Piano and Winds; and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 15, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its co-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

Final information regarding the Berkshire Festival will be available in brochure form in early April.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

MAR 7 1972

Berkshire Festival Will Open With Bach

An all-Bach concert conducted by Seiji Ozawa, music director designate of the Boston Symphony, will open the 1972 Berkshire Festival at Tanglewood, Lenox, Mass., on June 30.

Ozawa conducts Haydn's "The Seasons" on July 2 and will open the second weekend with an all-Mozart program. The festival continues through Aug. 20.

Three Mahler symphonies will be heard on consecutive Sundays beginning July 30 when James Levine will conduct Symphony No. 6. Michael Tilson Thomas will conduct Symphony No. 5 Aug. 6 and Ozawa will conduct Symphony No. 8 in the closing concert of the season.

All four of the Brahms symphonies will be heard during the season. Leonard Bernstein will conduct Symphonies No. 2 and 4 on July 22, Symphony No. 3 will be conducted by Colin Davis on Aug. 12 and Symphony No. 1 by Bruno Madzerna on July 21.

Four Beethoven symphonies (1, 5, 6, and 9) will be conducted by the orchestra's current music director, William Steinberg, July 14 and 15. On July 16, Ozawa will conduct Beethoven's Symphony No. 4.

* * *

Choral works to be presented this season include Verdi's "Four Sacred Pieces" and the Berlioz "Te Deum," both conducted by Davis, Haydn's "The seasons;" Mahler's Symphony No. 8 and Beethoven's "Ninth Symphony."

Other conductors appearing will be Karel Ancerl, Eugene Ormandy and Stanislaw Skrowaczewski.

Piano soloists, and the works they will perform, include Gina Bachauer, Beethoven Piano Concerto No. 4; John Browning, Prokofiev No. 3; Misha Dichter, Brahms Piano Concerto No. 2; Alicia DeLarrocha, Schumann Piano Concerto; Peter Serkin, Beethoven Triple Concerto and Choral Fantasy; Alexis Weissenberg, Chopin Piano Concerto No. 1; Earl Wild, Stravinsky Concerto for Piano and Winds, and performances by Claude Frank and Garrick Ohlsson.

Other soloists include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman, and Boston Symphony members Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

* * *

Arthur Fiedler will present the Boston Pops-at-Tanglewood Concert Aug. 15 as part of the special "Tuesdays at Tanglewood" series consisting of seven evening events, including Tanglewood-on-Parade and the Festival of Contemporary Music, in which the Boston Symphony will be represented for the first time.

A brochure on the season will be available in early April.

REPUBLICAN
WATERBURY, CONN.
S. 56,837

MAR 19 1972 New England Newsclip

1972 Programs Listed For Boston Symphony

BOSTON, Mass.—The 1972 Berkshire Festival at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, opens June 30, and will continue through Sunday, Aug. 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On July 2, Mr. Ozawa conducts Haydn's The Seasons. Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6 Michael Tilson Thomas will conduct Mahler's Symphony No 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis Aug. 12; and Symphony No. 1 by Bruno Maderna on July 21.

Four Beethoven symphonies (1, 5, 6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's Four Sacred Pieces, the Berlioz Te Deum (both conducted by Colin Davis) Haydn's The Seasons, Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Lorrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

TIMES REPORTER
BELLOWS FALLS, VT.
D. 6,320

MAR 1 1972 New England Newsclip

Bach opens Tanglewood

LENOX Mass. (AP) — The 1972 Berkshire Festival at Tanglewood will open Friday, June 20, and continue through Sunday, Aug. 20, the Boston Symphony Orchestra announced.

The orchestra's music director-designate, Seiji Ozawa, will open the summer festival with an all-Bach program, and conclude it with a performance of Mahler's Third Symphony. One of three Mahler symphonies to be heard, along with all four Brahms symphonies and four Beethoven symphonies.

Conductors lined up include Leonard Bernstein, Eugene Ormandy, Michael Tilson Thomas, Colin Davis, Bruno Maderna, William Steinberg, Karel Ancerl and Stanislaw Skrowaczewski.

Soloists will include pianists Gina Bachauer, Misha Dichter, Peter Serkin, Alicia de Larrocha, Earl Wild, Claude Frank, Garrick Ohlsson and Alexis Weissenberg.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

MAR 4 1972

Tanglewood to Open on June 30

LENOX, MASS. — The 1972 Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, will open this year on June 30 and will continue through Aug. 20.

The season begins with an All-Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On July 2, Ozawa conducts Haydn's "The Seasons." Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony no. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony no. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony no. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On July 22, Leonard Bernstein will conduct Symphonies nos. 2 and 4; Symphony no. 3 will be conducted by Colin Davis on Aug. 12; Symphony no. 1 by Bruno Maderna on July 21.

FOUR BEETHOVEN SYMPHONIES (1,5,6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, on July 14 and 15, and July 16, Ozawa will conduct Beethoven's Symphony no. 4.

Choral works to be presented this season include Verdi's **"Four Sacred Pieces"**, the Berlioz **"Te Deum"** (both conducted by Colin Davis), Haydn's **"The Seasons,"** Mahler's Symphony no. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer performing the Beethoven Piano concerto no. 4; John Browning performing the Prokofiev no. 3; Misha Dichter performing the Brahms Piano concerto no. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano concerto no. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

OTHER SOLOSISTS for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Final information regarding the Berkshire Festival will be available in brochure form in early April.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

MAR 1 1 1972

Impressive Concert Roster Looms For SPAC, Tanglewood Devotees

By BOB MOTTLEY

Schedules and concert programs were announced this week for the 1972 summer festivals at the Saratoga Performing Arts Center (SPAC) and the Berkshire Festival at Tanglewood. The concert roster is impressive for both watering holes, but as an old handicapper used to say, announcing a horse is one thing. How it runs can be something else.

The New York City Ballet will begin its SPAC season on July 5 with a performance of Tchaikovsky's "The Nutcracker." A proven favorite with children and adults, the troupe will dance this warhorse through Saturday evening, July 8th, with a matinee on the final day.

THEN, THERE will be six Stravinsky programs, intended as a memorial to the late composer. Of Stravinsky's colorful full-length ballets from his early period, the company will dance only "The Firebird." The absence of "Petrouchka" and "The Rite of Spring" is remarkable, since room has been found to choreograph lesser works. The Capitol Hill Choral Society of Albany, conducted by Judson Rand, will sing with the ballet on July 26 in Stravinsky's "Requiem Canticles" and the "Symphony for Psalms."

From the New York City Ballet's routine hopper, there will be offerings of "The Goldberg Variations," "The Concert," "Chopiniana," "Slaughter on Tenth Avenue," a cut-down version of the second act of "Swan Lake," "Stars and Stripes" and the Saratoga premiere of Jerome Robbins' hour-long "Watermill," which stirred a controversy at Lincoln Center a few weeks ago.

AT TANGLEWOOD, the Boston Symphony Berkshire Festival will be under the guidance of Seiji Ozawa, the Japanese maestro who was recently named music director for the Boston Symphony in the 1973-74 season. Mr. Ozawa will keep his post at the helm of the San Francisco Symphony, and relinquish the rest of his conducting in North America after next year.

At the first Tanglewood concert on June 30, Mr. Ozawa will lead an all-Bach program. The first Sunday concert, July 2, will be the same maestro with Haydn's "The Seasons."

THE BULK OF the Tanglewood programs offer first-rate symphonic fare. Leonard Bernstein will guest conduct Brahms' Symphonies 2 and 4, (July 22). William Steinberg will offer Beethoven's 6th and 9th Symphonies (July 15). There is a heavy dose of Mahler — his 6th Symphony, led by James Levine (July 30), the 5th, conducted by Michael Tilson Thomas (Aug. 6), and the 8th, to be conducted by Seiji Ozawa on the closing day of the festival, Aug. 30. The last event promises to be spectacular — Mahler's Eighth calls for a full symphny orchestra, two choirs of almost 700 vocalists, a children's chorus, eight operatic soloists, brass bands, tympani and organ.

Eugene Ormandy, Karel Ancerl, Bruno Maderna and Stanislaw Skrowaczewski will also be conducting the Boston Symphony at Tanglewood. Arthur Fiedler will have one "Pops" concert on Tuesday, Aug. 15. Among the featured soloists are Gina Bachauer (in Beethoven's Piano Concerto No. 4), John Browning (in Prokofiev's Piano Concerto No. 3), Misha Dichter (in Brahms' Piano Concerto No. 2) and Alicia De Larrocha (in Schumann's Piano Concerto). (Miss Larrocha gave a splendid concert in Schenectady two months ago.)

SEIJI OZAWA

Tanglewood Lists Highlights of '72

The 1972 Berkshire Festival at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, opens Friday June 30 and will continue through Sunday, August 20.

The season begins with an All-Bach Concert conducted by the music director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa conducts Haydn's "The Seasons." Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony no. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony no. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies nos. 2 and 4; Symphony no. 3 will be conducted by Colin Davis on Saturday Aug. 12; Symphony no. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, on July 14 and 15, and on Sunday July 16, Seiji Ozawa will conduct Beethoven's Symphony no. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz Te Deum (both conducted by Colin Davis), Haydn's "The Seasons, Mahler's Symphony no. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski.

Piano soloists include Gina Bachauer performing the Beethoven Piano Concerto No. 4; John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahms Piano Concerto No. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano concerto No. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops - at - Tanglewood. This concert will be on Tuesday, Aug. 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its co-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

MAY 1 4 1972

Tanglewood Repertory Tips Toward Traditional

By RICHARD VINCENT
Music Critic

The Berkshire Festival, or Tanglewood, will open on June 30 and although there are some tasty nuggets or more specifically, some new works programmed, it would seem that the traditionalists on the program commitee have won out again.

For the confirmed and sophisticated concert-goer, there are names like Ruggles (his "Sun Treader" was done last season) Maderna, Ligeti, Messaien, Vejvanosky, Earl Brown, plus what must now be considered at the very least, old timers, Stravinsky, Hindemith, Ives and Bartok.

THE BULK of the programming is loaded with old and dear firends, Bach, Beethoven, Brahms, Berlioz, Mozart, Mendelssohn, Prokofieff, Wagner, Verdi, Schumann, Dvorak, Haydn, Ravel and so on.

Now there is nothing wrong with the meat and potatoes of the traditonal repertory. It is for the most part the glory of the musical word. But last year Tanglewood was really adventurous.

IT IS PROBABLY a bore to flog the program committees every year for their reliance on the traditional repertory almost to the exclusion of anything else. The day has passed when they could point with some justification to "The Rites of Spring," or "Mathis der Maler" or Bartok's "Concerto for Orchestra," and claim progressive programming. There is no question that these committees are firm in their belief that essentially modern programming would be financially disastrous and quite possibly they are right.

Further, it would be sheer nonsense to cite Beethoven's Ninth Symphony or Brahms Fourth as obstructive to good programming or as music without value.

But, darn it, those of us who go year in and year out to concerts can get their fill of anything, regardless of its value if it is heard time and time again, played by an orchestra which is well-nigh flawless in musical terms but which is as unenthusiastic about playing it as we are about listening to it.

SO IT IS apparent that the big Festival with the Boston Symphony is continuing with popular programming and that they have determined that nothing else is going to work.

So be it. But at Tanglewood at least, there is a silver lining in terms of modern music and really inventive programming.

Most of it comes from the Festival of Contemporary Music which this year is celebrating the 20th anniversary of the Fromm Music Foundation, and is sponsored by the Berkshire Music Center at Tanglewood in cooperation with the Fromm Foundation.

It is claimed that at that moment Tanglewood will become the "contemporary music capital of the world." I believe that this claim is certainly true.

THERE WILL BE the newest and most contemporary works extant, some of them commissioned for this festival, and this is certain to satisfy even the most jaded musical palate. It is with this Contemporary Festival that Tanglewood gets itself off the hook when the main shed programs are demeaned by critics and other non-productive exegetes.

The Contemporary Festival really is what they say it is. That, of course makes its short performing life of major importance. Of course, everything one hears will not necessarily be to taste, most listening experience are initially highly subjective. So, in effect anyone can be a critic, and what is more, can be right.

THE CONDUCTORS this year are much the same as before, and it is particularly pleasing to see that Colin Davis and James Levine will be there. In my opinion these two men, (Davis is the best choral conductor I have heard in years) are first class in most respects. If all goes well and luck is with them, they should soon rank with the best and the most famous, which is not at all the same thing.

Eugene Ormandy, our Saratoga neighbor, will conduct two programs, William Steinberg, Bruno Maderna, Michael Tilson Thomas, (another young and upwardly mobile young man); Seigi Ozawa, (who is the music director of Boston and San Francisco Symphony Orchestras at the same time),

Continued on Page F-4

SEIJI OZAWA

Tanglewood Programs Lack Inventiveness

Continued from Page F-1

Karl Ancerl, Aldo Ceccato, and Stanislaw Skrowaczewski are this year's conductors.

DO NOT FORGET the Friday Prelude Concerts, very often some of the most rewarding music making is found at these pre-concert Preludes at 7 p.m. Fridays.

Well, no matter what carperies and nit pickeries have come before, the whole concept of another season at Tanglewood (that glorious place) is still capable of stirring the blood and tightening the viscera. Three cheers, I say, three cheers, for Tanglewood.!

NEWS
NEWBURYPORT, MASS.
D. 7,358

MAR 8 1972 New England Newsclip

BERKSHIRE FEST

BOSTON (UPI) — The 1972 Berkshire Festival at Tanglewood in Lenox, Mass., will begin June 30 and continue through August 20, the Boston Symphony Orchestra announced Thursday.

BEE
NEWTOWN, CONN.
W. 12,559

MAR 10 1972 New England Newsclip

1972 Tanglewood Season Highlights

The 1972 Berkshire Festival at Tanglewood, Lenox, Mass. summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All-Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr Ozawa conducts Haydn's "The Seasons." Mr Ozawa will open the second weekend with an all-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday August 12; Symphony No. 1 by Bruno Maderna on Friday, July 21. Four Beethoven symphonies (1, 5, 6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's Four Sacred Pieces, the Berlioz Te Deum (both conducted by Colin Davis), Haydn's The Seasons, Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer performing the Beethoven Piano concerto No. 4; John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahms Piano concerto No. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano concerto No. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its co-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

Final information regarding the Berkshire Festival will be available in brochure form in early April.

NEWS
NEWBURYPORT, MASS.
D. 7,358

MAR 24 1972 New England Newsclip

TANGLEWOOD, the summer home of the Boston Symphony Orchestra, open June 30 through August 20. The season begins with an all-Bach concert conducted by the music director designate, Seija Ozawa. All four of the Brahms symphonies will be heard this season. Leonard Bernstein will conduct the Second and Fourth July 22. Arthur Fiedler will present the Boston Pops at Tanglewood August 15.

WESTPORT NEWS
WESTPORT, CONN.
SEMI-WEEKLY 10,000

MAR 29 1972 New England Newsclip

Berkshire Festival

The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20.

AUGUSTA, GA.
CHRONICLE
D. 49,000 S. 64,500

MAR 8 1972

JESSYE NORMAN, YOUNG WOMAN GOING PLACES
Native Augustan has worldwide audience appeal

Augusta singer's career 'soaring'

By HENRY GREENE

It has been said of Jessye Norman that she is "a young woman who's going places in a hurry."

This prophecy seems to have come true, and there's no end in sight for her soaring career.

Miss Norman, who is called "Augusta's own," does not belong to Augusta alone. She belongs to a world of music and this cannot be contained in the boundaries of a city. Much of the world has heard Jessye Norman; many more will soon have that pleasure.

In Berlin, where she makes her home, Miss Norman has just finished a performance of the well-known Verdi opera "Aida," which is marking its 100th birthday. It will be in this opera that she will make her debut at La Scala, the world-famous opera house in Milan.

The La Scala event is to take place in April. Appearing with her will be Metropolitan Opera tenor Placido Domingo, who will portray Radames.

But this is only the beginning —

The British Empire shall see her debut at Covent Garden in a new production of Berlioz's "Les Troyens."

In July, the 50th anniversary of the Hollywood Bowl will take place. To honor the occasion, Miss Norman will appear in a concert version of "Aida" conducted by Zubin Mehta.

Fortunately, Augustans will not have to wait for concert to hear her sing. She has signed contracts with Phillips and Deutsche Grammophon and already has two records out under the Phillips label. One of these is "The Marriage of Figaro" by Mozart.

She has also recorded the songs of Schubert and Mahler, which should be appearing soon.

Jessye Norman's career is filled with awards and honors. In 1968, she was the winner of the International Artists Competition in Munich, and among other achievements, she was the winner of the Great Lakes regional Metropolitan Opera auditions which led to a grant won when she was a semi-finalist in the National Metropolitan Opera auditions in New York. She has also won many scholarships which helped pave the way in her musical training.

Although she does not presently have any Augusta concerts planned, she will appear across the country in different events such as the Tanglewood Festival, where she will sing with the Boston Symphony, and at the Summer Festival in Washington, D.C., where she will be the only opera singer present. She will also appear in foreign festivals such as the Edinburgh Festival in Scotland and the Vienna Festival.

Asked if she preferred American opera companies to European opera companies, she observed, "There are more opera companies in Europe than there are in America, therefore I have a better opportunity to sing more often. The chance of making it in opera is greater in Europe than in America."

As most singers know, this is very true; but it must be remembered that Jessye Norman came from a town of modest size in Georgia.

It seems to prove that if you have enough talent, you make the whole world hear about you.

And this is what Jessye Norman is doing.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900

MAR 31 1972 New England Newsclip

1972 Berkshire Festival at Tanglewood

The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's "The Seasons." Mr. Ozawa will open the second weekend with an All-Mozart program.

TELEGRAM
WORCESTER, MASS.
S. 106,767

MAR 19 1972 New England Newsclip

Tanglewood

By RAYMOND MORIN
Telegram Music Critic

A predominance of standard repetory has been selected for the Berkshire Music Festival by the Boston Symphony at Tanglewood from June 30 through Aug. 20.

The season begins with an all-Bach concert conducted by the music director designate, Seiju Ozawa. Sunday, July 2, Ozawa conducts Haydn's "The Seasons," and will open the second weekend with an all-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30, when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brhams symphonies will be played. July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Aug. 12; Symphony No. 1 by Bruno Maderna on July 21.

Beethoven

Four Beethoven symphonies (Nos. 1, 5, 6 and 9) will be conducted by the orchestra's current music director, William Steinberg, on July 14 and 15. July 16, Ozawa will conduct Beethoven's Fourth.

Other conductors appearing at Tanglewood this summer are Karel Ancerl, Eugene Ormandy and Stanislaw Skrowaczewski.

Piano soloists will be Gina Bachauer, John Browning, Mischa Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists are violinist Paul Zukofsky, singers Phyllis Curtin, Richard Lewis, Jessye Norman, and Boston Symphony members Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Boston Pops-at-Tanglewood, conducted by Arthur Fiedler, will be August 15.

Final information regarding the Berkshire Music Festival will be available in brochure form in early April.

NEWS
SPRINGFIELD, MASS.
D. 95,528

MAR 6 1972 New England Newsclip

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1,5,6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum" (both conducted by Colin Davis) Haydn's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia DeLarrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood - on- Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

RECORD AMERICAN
BOSTON, MASS.
D. 416,003

MAR 14 1972 New England Newsclip

Tanglewood Season Starts June 30

The Berkshire Festival at Tanglewood, the summer home of the Boston Symphony Orchestra, will begin June 30.

The season, which will begin with an all-Bach concert conducted by BSO Music Director-Designate Seiji Ozawa, will continue through Sunday, Aug. 20.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood, beginning July 30; four Brahms symphonies, and four Beethoven symphonies will also be given on weekends. Guest conductors will include Leonard Bernstein, Colin Davis and Michael Tilson Thomas.

Arthur Fiedler will present the Boston Pops-at-Tanglewood concert Tuesday, Aug. 15.

UNION
SPRINGFIELD, MASS.
D. 79,398

MAR 6 1972 New England Newsclip

Major Tanglewood Programs Scheduled

THE SPRINGFIELD UNION
AMUSEMENTS

6 + Springfield, Mass., Monday, March 6, 1972

BOSTON — The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, will open Friday June 30 and continue through Sunday August 20.

The season begins with an all-Bach concert conducted by the music director designate of the Boston Symphony, Seiji Ozawa.

On Sunday July 2 Ozawa conducts Haydn's "The Seasons." Ozawa will open the second weekend with an all-Mozart program.

Three Mahler symphonies will be heard beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday August 12; Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6 and 9) will be conducted by the orchestra's current music director, William Steinberg, on July 14 and 15. On Sunday July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum" (both conducted by Colin Davis), Haydn's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include Karel Ancerl, Bruno Maderna, Eugene Ormandy and Stanislaw Skrowaczewski.

Piano soloists include Gina Bachauer performing the Beethoven Piano concerto No. 4, John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahms Piano concerto No. 2, Alicia De Larrocha performing the Schumann Piano concerto, Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy, Alexis Weissenberg performing the Chopin Piano concerto No. 1, Earl Wild performing the Stravinsky Concerto for piano and winds, and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin, singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops - at - Tanglewood. This concert will be on Tuesday, August 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood - on - Parade and the Festival of Contemporary Music, during which the Boston Symphony Orchestra will be represented for the first time.

Final information regarding the Berkshire Festival will be available in brochure form in early April, officials said.

The Boston Sunday Advertiser
SUN. 413,988

MAY 14 1972 New England Newsclip

Tanglewood Brochure Available

The Tanglewood borchure containing a complete schedule of concerts by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood in Lenox is now available.

The brochure lists the Tanglewood Tuesday specials the annual appearance of Arthur Fiedler conducting the Boston Pops, and a special Festival of Contemporary Music concert all in addition to mention of the weekend concerts.

Copies may be obtained from Symphony Hall in Boston, the Berkshire Hills Conference office in Pittsfield, and at the box office at Tanglewood in Lenox.

REGISTER
TORRINGTON, CONN.
D. 11,891

MAR 4 1972 New England Newsclip

BERKSHIRE FEST

BOSTON (UPI) — The 1972 Berkshire Festival at Tanglewood in Lenox, Mass., will begin June 30 and continue through August 20, the Boston Symphony Orchestra announced Thursday.

BANNER
BENNINGTON, VT.
D. 6,000

MAR 4 1972 New England Newsclip

BSO's Tanglewood programs to host guest conductors

LENOX, Mass. — The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens Friday, June 30 and will continue through Sunday, Aug. 20.

The season begins with an all-Bach concert conducted by Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa conducts Haydn's "The Seasons." Ozawa will open the second weekend with an all-Mozart program.

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Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer performing the Beethoven Piano concerto No. 4; John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahms Piano concerto No. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano concerto No. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

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Final information regarding the Berkshire Festival will be available in brochure form in early April.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAR 4 1972 New England Newsclip

Tanglewood '72

The Boston Symphony Orchestra has announced preliminary plans for the 1972 summer season at Tanglewood, with Mahler, Brahms, and Beethoven getting the biggest play.

The season will open Friday, June 30, with an all-Bach concert conducted by the new music director, Seiji Ozawa. Ozawa will conduct Haydn's "The Seasons" on Sunday, July 2, and then lead an all-Mozart program the next weekend.

Three Mahler symphonies wil be heard on consecutive Sundays at Tanglewood. James Levine will conduct Symphony no. 6 on July 30; Michael Tilson Thomas will conduct Symphony no. 5 on Aug. 6; and, Seiji Ozawa will conduct Mahler's Symphony no. 8 in the closing concert of the season on Sunday, Aug. 20.

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REDUCTION RATIO 18x

RECORD AMERICAN
BOSTON, MASS.

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UNION
SPRINGFIELD, MASS.
D. 79,398

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REGISTER
TORRINGTON, CONN.
D. 11,891

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BANNER
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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAR 4 1972 New England Newsclip

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Among piano soloists are Gina Bachauer, performing the Beethoven Piano concerto no. 4, John Browning performing the Prokofiev no. 3; Misha Dichter performing the Brahms Piano concerto no. 2; Alicia de Larrocha, the Schumann Piano concerto; Peter Serkin, the Beethoven Triple concerto and choral fantasy; Alexis Weissenberg, the Chopin Piano concerto no. 1; Earl Wild, the Stravinsky Concerto for piano and winds; and Claude Frank and Garrick Ohlsson in still unannounced programs.

Final information on the concerts will be available in brochure form in early April.

REDUCTION RATIO 18x

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PRECISION℠ RESOLUTION TARGETS

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St. Paul, MN 55119

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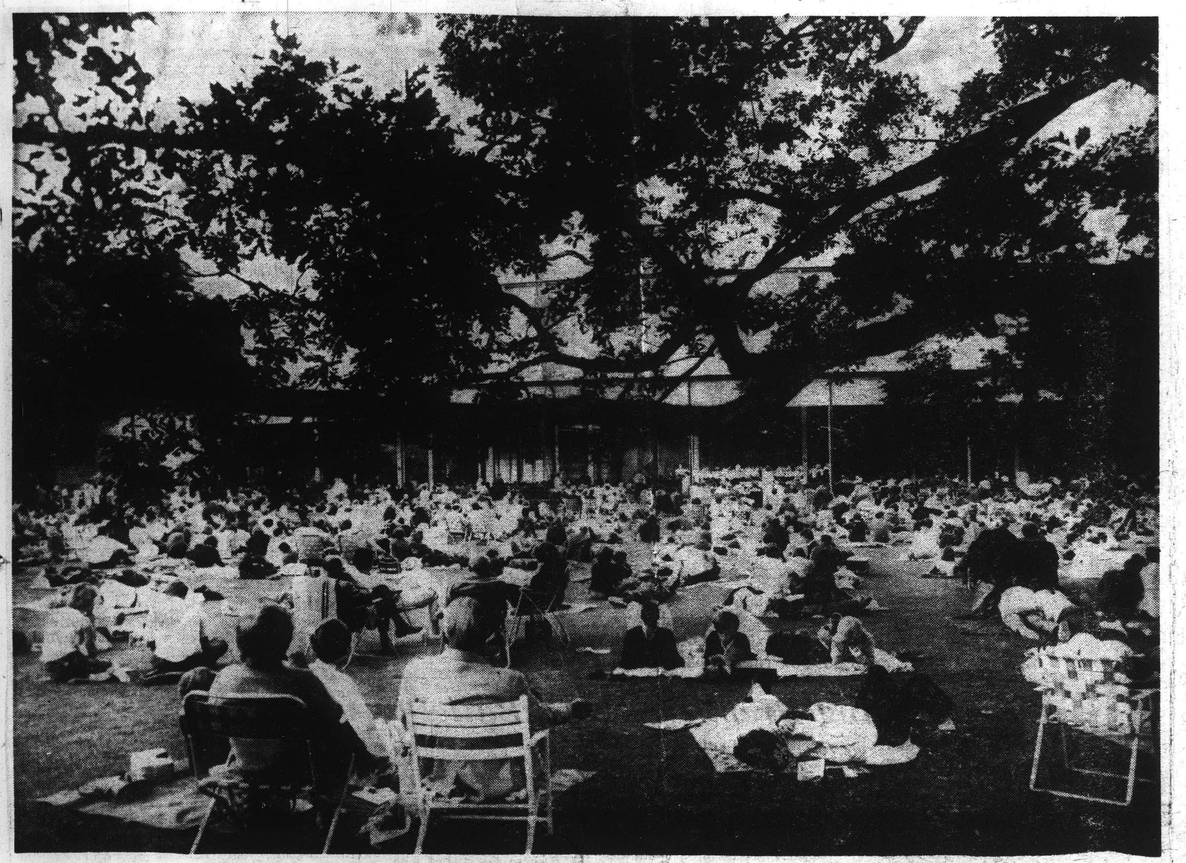
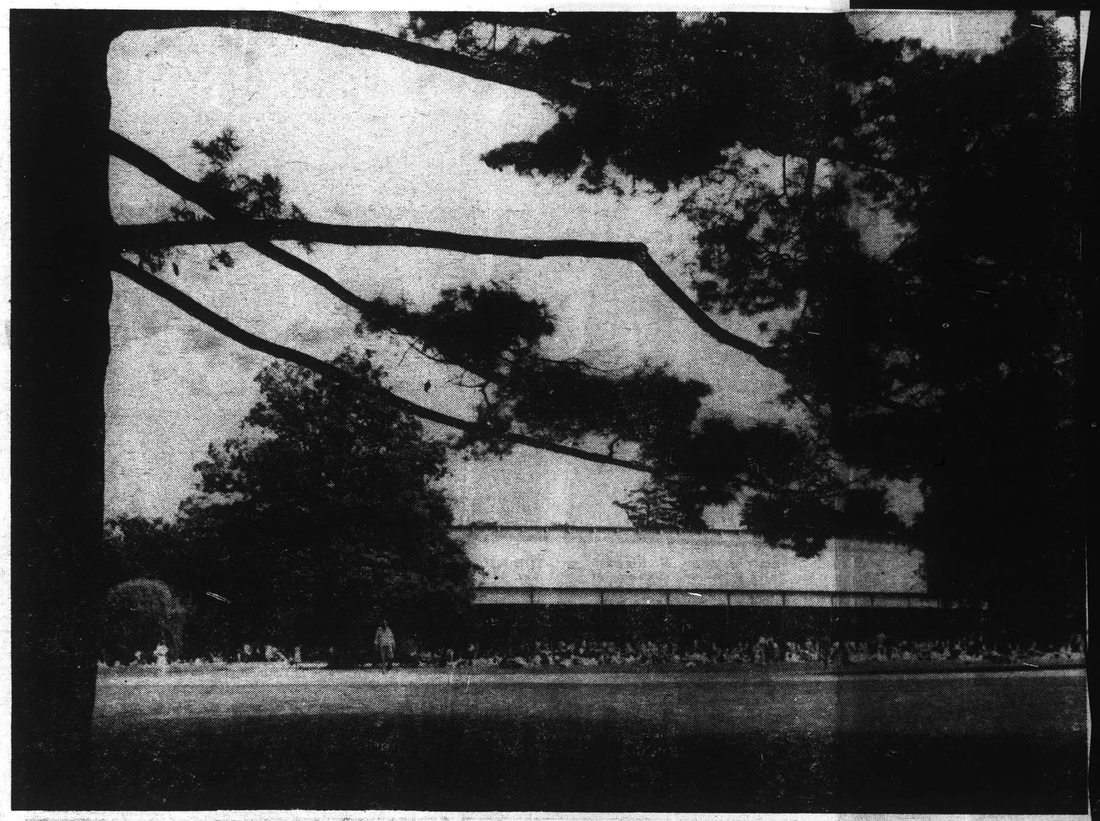
KINGSTON, N. Y.
FREEMAN
D. 20,500

MAY 14 1972

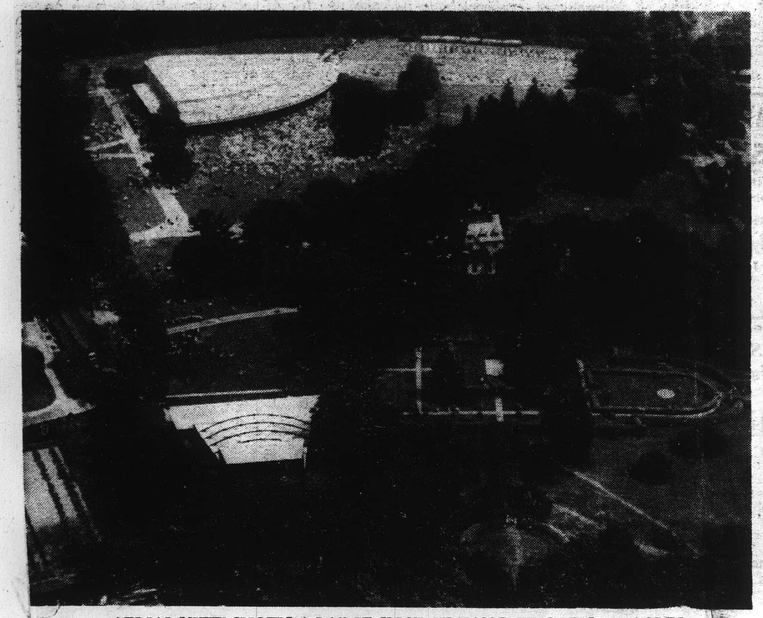


LAWN CHAIRS AND BLANKETS TAKE OVER TANGLEWOOD GROUNDS EVERY WEEKEND



SCENIC BEAUTY IN A CENTURIES-OLD TREE AND A MODERN AMPHITHEATRE

Better Plan Now For Tanglewood



AERIAL VIEW SHOWS A LARGE SLICE OF TANGLEWOOD'S 210 ACRES

AARON COPLAND will conduct "Eight Poems of Emily Dickinson," as sung by Phyllis Curtin, in a special concert at Tanglewood on August 4 at 9 p. m.

KAREL ANCERL will be Tanglewood's guest conductor at a 2:30 p. m. concert on July 23. The Berkshires that day will resound to the music of Gluck's "Iphigenia in Aulis" Overture, and to the sonata, concerto and symphony compositions of Vejvanovsky, Schumann and Dvorak.

Tanglewood, is, as the vast majority of TEMPO readers know, an estate of 210 acres in the Berkshire Hills, given to the Boston Symphony Orchestra some years ago and now world famous as the summer home of the Symphony, its Berkshire Festival and its unique Berkshire Music Center.

Steeped in histor, it can boast of the fact that famed early American novelist, Nathaniel Hawthorne, lived on the Tanglewood grounds and wrote that he could barely work in the presence of such scenic beauty.

Today it is nearly unchanged, but such brilliant conductors as Seiji Ozawa, William Steinberg, Leonard Bernstein and Eugene Ormandy work there each summer with a dedicated will.

Approximately an hour's drive from the Kingston area via New York State Thruway or Taconic State Parkway to Lenox, Mass., Tanglewood is a picnicker's and music lover's paradise. But, mostly, it is an outdoor concert hall, and the Tanglewood season this summer begins Friday, June 30 to continue through Sunday, Aug. 20.

Among the regular attractions are the Weekend Preludes at 7 p.m. each Friday, the Boston Symphony concerts with guest artists at 9 p.m. Fridays, the open rehearsals in the Shed each Saturday morning at 10:30 a.m., the Sunday afternoon concerts at 2:30 p.m. (patterned on the late Friday night programs), and the Tanglewood Tuesday Specials to include the Popular Artist Series, the Boston Pops, a Festival of Contemporary Music, and Tanglewood-On-Parade.

The 1972 season begins June 30 with an All-Bach Concert conducted by Seiji Ozawa, who will also open the second weekend on July 2 with an All-Mozart program, and will return July 9 to conduct Haydn's **The Seasons**.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony no. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony no. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony no. 8.

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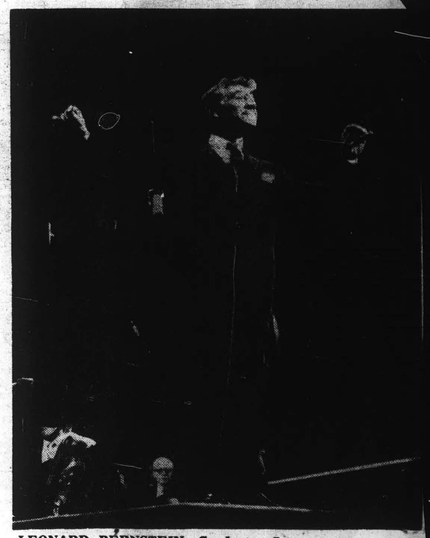
All information regarding the Berkshire Fstival is now available in brochure form (with ticket order blank included). So, if Tanglewood is one of your favorite places, write for the brochure now until June 9 to: Festival Ticket Office, Symphony Hall, Boston, Mass. 02115. After June 9, write to: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.



LEONARD BERNSTEIN, Conductor Laureate of the New York Philharmonic, is also Advisor to Tanglewood. He made his first appearance there with the Boston Symphony under the baton of Serge Koussevitzky many years ago. In the summer of '72, he will return to conduct an open reheasal on July 22 at 10:30 a.m.; will direct an all Brahms program (Symphony No. 4 and Symphony No. 2) that evening at 8:30 p.m. Tanglewood season programs, with ticket order form, are now available on request from: Festival Ticket Office, Symphony Hall, Boston, Mass. 02115 until June 9. After that, requests should be submitted to Tanglewood, Lenox, Mass. 01240.

REDUCTION RATIO 16x

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PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

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D. 217,264
JUN 5 1972
New England Newsclip

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TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000
MAY 5 1972
New

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Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

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Choral works to be presented this season include Verdi's **Four Sacred Pieces,** the Berlioz **Te Deum** (both conducted by Colin Davis) Haydn's **The Seasons,** Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

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TIMES
BEVERLY, MASS.
D. 9,514
MAY 24 1972
New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043
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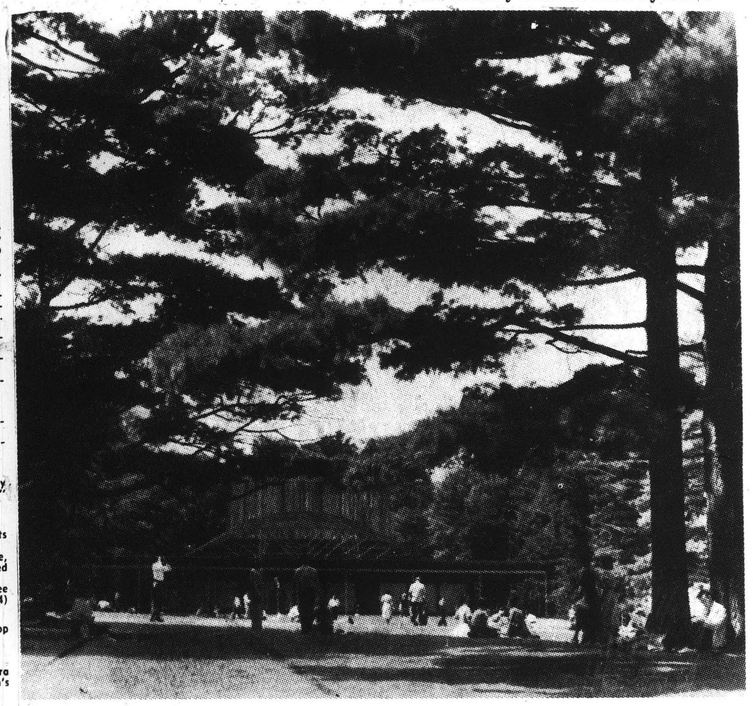

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All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6, and 9; will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16. Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's **Four Sacred Pieces,** the Berlioz **Te Deum** (both conducted by Colin Davis) Haydn's **The Seasons,** Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbiri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, Aug. 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

TIMES
BEVERLY, MASS.
D. 9,534

MAY 31 1972

New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043

MAY 31 1972

New England Newsclip

Berkshire Festival opens June 30

BOSTON — The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All - Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa conducts Haydn's **The Seasons.** Ozawa will open the second weekend with an All - Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6, and 9; will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16. Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's **Four Sacred Pieces,** the Berlioz **Te Deum** (both conducted by Colin Davis) Haydn's **The Seasons,** Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbiri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, Aug. 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

COURANT
HARTFORD, CONN.
S. 199,160

MAR 26 1972 New England Newsclip

T. H. Parker—

Tanglewood Time

As April approaches, some persons are dreaming of the upcoming baseball season. Others look forward to fishing and take "The Compleat Angler" off the shelf. And music fanciers begin to think of the greensward at Tanglewood, home of the Berkshire Music Festival.

The Boston Symphony Orchestra now requites their great expectations by announcing the 1972 summer concerts there.

Some of the highlights will include an all-Bach concert, followed by an all-Mozart event. Three Mahler symphonies will be heard on consecutive Sundays. All four Brahms symphonies will be given during the season, and four Beethoven symphonies.

Choral works will include Haydn's "The Seasons," Verdi's Four Sacred Pieces, the Berlioz "Te Deum," Mahler's Eighth Symphony and the Beethoven Ninth.

In addition to Seiji Ozawa, rather fancifully called "the music director designate" of the Boston Symphony, Tanglewood concerts will be taken by Karel Ancerl, Aldo Ceccato, Eugene Ormandy, Stanislaw Skrowaczeski, James Levine, Michael Thomas, Leonard Bernstein, Colin Davis, Bruno Maderna and William Steinberg.

The complete programs, which you might cut out and attach to the mirror of your dresser, include:

June 30 — All-Bach, including Brandenburg Concerto No. 2, Suite No. 2, Cantata No. 191, and a solo cantata to be announced.

July 1 — Suite No. 3, Bach; Piano Concerto No. 1, Beethoven (Claude Frank); Symphony No. 39, Mozart.

July 2 — "The Seasons," Haydn.

July 7 — All-Mozart, including Concerto for Flute and Harp, Bassoon Concerto, and 'Haffner" Serenade.

July 9 — Symphony No. 47, Haydn; Piano Concerto No. 3, Beethoven (Garrick Ohlsson); "Ma Mere l'Oye," Ravel.

July 14 — All-Beethoven, including Symphonies No. 6 and 5.

July 15 — All-Beethoven, including Symphonies No. 1 and 9.

July 16 — All-Beethoven, including the Triple Concerto, Symphony No. 4, and Choral Fantasy (Peter Serkin).

July 21 — Motet, Gabriel/Maderna; Concerto for Winds and Piano, Stravinsky (Earl Wild).

July 22 — All-Brahms, including Symphonies No. 4 and 2.

July 23 — Overture, "Iphigenia in Aulis," Glueck; Sonata a 7, Sontata a 10, Vejvanovsky; Piano Concerto, Schumann (Alicia de Larrocha); Symphony No. 8, Dvorak.

July 28 — "Tragic" Overture, Brahms; Symphony No. 5, Sibelius; Concerto for Orchestra, Bartok.

July 29 — "Leonore" Overture No. 3, Beethoven; "Mathis der Maler," Hindemith; "Ein Heldenleben," Strauss.

July 30 — Violin Concerto No. 4, Mozart (Joseph Silverstein); Symphony No. 6, Mahler.

August 4 — Eight Poems of Emily Dickinson, Copland (Phyllis Curtin); Violin Concerto, Wuorinen (Paul Zukofsky); "Rite of Spring," Stravinsky.

August 5 — Symphony No. 1, Mendelssohn; Piano Concerto No. 3, Prokofiev (John Browning); "New World" Symphony, Dvorak.

August 6 — Oboe Concerto, Haydn; Symphony No. 5, Mahler.

August 11 — "Wesendonck" Songs, Wagner; Prelude and "Liebestod" ("Tristan und Isolde"), Wagner (Jessye Norman); Four Sacred Pieces, Verdi.

August 12 — "Les Franc-Juges," Berlioz; Piano Concerto No. 4, Beethoven (Gina Bachauer); Symphony No. 3, Brahms.

August 18 — Mozart Symphony, to be announced; Piano Concerto No. 1, Chopin (Alexis Weissenberg); "Miraculous Mandarin," Bartok.

August 19 — Suite No. 3, Bach (or Mozart's "Paris" Symphony); "La Valse," Ravel; Piano Concerto No. 2, Brahms (Misha Dichter).

August 20 — Symphony No. 8, Mahler (Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, Saverio Barbieri, St. Paul's School Choir, Tanglewood Festival Chorus).

SUN
LOWELL, MASS.
D. 49,250

APR 30 1972 New England Newsclip

THE 1972 Berkshire Festival at Tanglewood in Lenox will open on Friday, June 30, and continue through Sunday, Aug. 20. The season begins with an all Bach concert. Conducting will be Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa will conduct Haydn's "The Seasons." He will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony

TELEGRAM
BRIDGEPORT, CONN.
D. 13,000

MAR 1 1972 New England Newsclip

Season Planned At Tanglewood

LENOX, Mass. (AP) — The 1972 Berkshire Festival at Tanglewood will open Friday, June 20, and continue through Sunday, Aug. 20, the Boston Symphony Orchestra announced.

The orchestra's music director-designate, Seiji Ozawa, will open the summer festival with an all-Bach program, and conclude it with a performance of Mahler's Third Symphony. One of three Mahler symphonies to be heard, along with all four Brahms symphonies and four Beethoven symphonies.

Conductors lined up include Leonard Bernstein, Eugene Ormandy, Michael Tilson Thomas, Colin Davis, Bruno Maderna, William Steinberg, Karel Ancerl and Stanislaw Skrowaczewski.

Soloists will include pianists Gina Bachauer, Misha Dichter, Peter Serkin, Alicia de Larrocha, Earl Wild, Claude Frank, Garrick Ohlsson and Alexis Weissenberg.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 8 1972 New England Newsclip

QUODLIBET

For Tanglewood, three by Mahler

By Ellen Pfeifer
Globe Staff

Three Mahler symphonies, the fifth, sixth and eighth, the four Brahms symphonies and performances of Berlioz' Te Deum and Haydn's "The Seasons" will highlight the 1972 Berkshire Festival at Tanglewood, June 30-August 20.

The Boston Symphony Orchestra announcement of the season also named the conductors who will appear, including Seiji Ozawa, Michael Tilson Thomas, William Steinberg, James Levine, Leonard Bernstein Colin Davis, Bruno Maderna, Karel Ancerl, Eugene Ormandy and Stanislaw Skrowaczewski.

Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank, and Garrick Ohlsson.

Other soloists at the festival are Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman, and BSO players Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

EUGENE ORMANDY
. . . Berkshire guest

Tanglewood Concerts Set For June

The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, M. Oz awa conducts Haydn's The Seasons. Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when J ames Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

13

Tanglewood Announces Summer Concert Schedule

Lenox — The 1972 Berkshire Festival at Tanglewood will open Friday, June 30 and continue through Sunday, August 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's "The Seasons." Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Magler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1,5,6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum" (both conducted by Colin Davis) Haydn's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Among the soloists for this season's festival are Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomber; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Berbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650

MAR 23 1972 New England Newsclip

AMENIA, N. Y.
HARLEM VALLEY
TIMES
W. 2,500

MAR 9 1972

TANGLEWOOD ANNOUNCES 1972 SEASON HIGHLIGHTS

The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens Friday, June 30 and will continue through Sunday, August 20. The season begins with an All-Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's The Seasons. Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's Four Sacred Pieces, the Berlioz Te Deum (both conducted by Colin Davis), Haydn's The Seasons, Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer performing the Beethoven Piano concerto No. 4; John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahms Piano concerto No. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano concerto No. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriat Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its con-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

Final information regarding the Berkshire Festival will be available in brochure form in early April.

JOURNAL
BROOKFIELD, CONN.
W. 2,500

MAR 23 1972 New England Newsc

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

APR 6 1972

New England Newsclip

Boston Symphony Ready For Tanglewood Season

The 1972 Berkshire Festival at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, Aug. 20. The season begins with an All–Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa conducts Haydn's "THE SEASONS." Ozawa will open the second weekend with an All–Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony no. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, Aug. 12; Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1,5,6 and 9) will be conducted by the orchestra's current music director, William Steinberg, on July 14 and 15, and on Sunday, July 16, Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "FOUR SACRED PIECES," the Berlioz TE DEUM (both conducted by Colin Davis') Haydn's "THE SEASONS," Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer performing the Beethoven Piano concerto No. 4; John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahms Piano concerto No. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano concerto No. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

TIMES
HARTFORD, CONN.
S. 132,687

MAY 28 1972

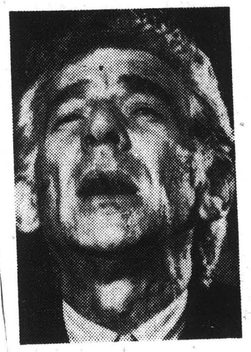
New England Newsclip

Activity in Berkshires

Tanglewood and Jacob's Pillow

At Tanglewood the Berkshire Music Center swings into its 38th season at Lenox, Mass. as the country's oldest major festival of music plus an educational program for instrumentalists and vocalists. A highlight of this year is the 20th anniversary of the Fromm Music Foundation, which for one week turns Tanglewood into a contemporary music capital.

Fromm Week at Tanglewood each year premieres works by major contemporary composers.



LEONARD BERNSTEIN
. . . conducts July 22

Tanglewood is easily reached during a less than two-hour drive north on 91 to the Mass. Turnpike, then west to exit 1 or 2.

For information on Lenox and Lee accommodations or other events to see write the Berkshire Hills Conference, 107 South St., Pittsfield, Mass. 01210.

For Tanglewood tickets or a free brochure write the Festival Ticket Office, Symphony Hall, Boston, Mass. 02115. After June 9, write Tanglewood, Lenox, Mass. 01240.

A program of concerts at Tanglewood follows below.

JUNE 30 — 7 p.m. Weekend Prelude. Tanglewood Festival Chorus, John Oliver, Director. 9 p.m. Seiji Ozawa - Bach Program. Brandenburg Concerto No. 2; Brandenburg Concerto No. 5; Suite No. 2; Cantata No. 191. Tanglewood Festival Chorus, John Oliver, Director.

JULY 7 — 7 p.m. Weekend Prelude. Piano music of Mozart. 9 p.m. Seiji Ozawa - Mozart Program. Concerto for flute and harp. Doriot Anthony Dwyer, Ann Hobson, Bassoon Concerto; Sherman Walt, Haffner Serenade.

JULY 14 — 7 p.m. Weekend Prelude. Boston Symphony Chamber Players with Peter Serkin. Chamber Music of Beethoven. 9 p.m. William Steinberg. Beethoven Program, Symphony No. 6; Symphony No. 5.

JULY 21 — 7 p.m. Weekend Prelude. Earl Wild. 9 p.m. Bruno Maderna. Gabrieli/Maderna: Motet; Stravinsky: Concerto for piano and winds. Earl Wild, Brahms: Symphony No. 1.

JULY 28 — 7 p.m. Weekend Prelude. To be announced. 9 p.m. Eugene Ormandy. Brahms: Tragic Overture; Sibelius: Symphony No. 5; Bartok: Concerto for Orchestra.

AUGUST 4 — Fromm Special Concert, 7 p.m. Weekend Prelude. Phyllis Curtin, Aaron Copland, Michael Tilson Thomas, Joseph Silverstein, Jules Eskin. 9 p.m. Michael Tilson Thomas. Ruggles: Evocations for Orchestra; Copland: 8 Poems of Emily Dickinson Phyllis Curtin; Vuorinen: Violin Concerto, Paul Zukofsky; Stravinsky: Rite of Spring.

AUGUST 11 — 7 p.m. Weekend Prelude. Gina Bachauer. 9 p.m. Colin Davis. Wagner: Wesendonck Songs; Prelude and Liebestod from "Tristan und Isolde". Jessye Norman, Verdi: Four Sacred Pieces. Tanglewood Festival Chorus, John Oliver, Director.

AUGUST 18 — 7 p.m. Weekend Prelude. Boston Symphony Chamber Players. Woodwind Quintet with Alexis Weissenberg. 9 p.m. Seiji Ozawa. Ligeti: Melodien for Orchestra; Chopin: Piano Concerto No. 1 Alexis Weissenberg, Bartok: Miraculous Mandarin.

JULY 1 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Stanislow Skrowaczewski. Bach: Suite No. 3; Beethoven: Piano concerto No. 1. Claude Frank. Mozart: Symphony No. 39.

JULY 8 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Bruno Maderna. A. Gabrieli/Maderna: "La Battaglia"; Earle Brown: "Available Forms No. 1"; Ives: Tone Road No. 1 and No. 3; Unanswered Question, Over the Pavements; Mozart: "Jupiter" Symphony.

JULY 15 — 10:30 a.m. Open Rehearsal. 8:30 p.m. William Steinberg. Beethoven Program. Symphony No. 1, Symphony No. 9. Jeannine Crader, Joanna Simon, Dean Wilder, Robert Hale, Tanglewood Festival Chorus, John Oliver, Director.

JULY 22 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Leonard Bernstein. Brahms Program, Symphony No. 4; Symphony No. 2.

JULY 29 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Eugene Ormandy. Beethoven: Leonore Overture No. 3; Hindemith: Mathis der Maler; Strauss: Ein Heldenleben.

AUGUST 5 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Aldo Ceccato. Mendelssohn: Symphony No. 1; Prokofiev: Piano Concerto No. 3. John Browning Dvorak: "New World" Symphony.

AUGUST 12 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Colin Davis. Berlioz: Overture "Les Francs-Juges"; Beethoven: Piano Concerto No. 4. Gina Bachauer, Brahms: Symphony No. 3.

AUGUST 19 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Michael Tilson Thomas. Mozart: Paris Symphony; Messiaen: Et expecto resurrectionem mortuorum; Brahms: Piano Concerto No. 2. Misha Dichter.

JULY 2 — 2:30 p.m. Seiji Ozawa. Haydn: The Seasons. Phyllis Curtin, Seth McCoy, Robert Hale, Tanglewood Festival Chorus, John Oliver, Director.

JULY 9 — 2:30 p.m. Seiji Ozawa. Haydn: Symphony No. 47; Beethoven: Piano Concerto No. 3. Garrick Ohlsson. Ravel: "Ma mere l'Oye."

JULY 16 — 2:30 p.m. Seiji Ozawa. Beethoven Program, Triple Concerto. Joseph Silverstein, Jules Eskin, Peter Serkin, Symphony No. 4; Choral Fantasy. Peter Serkin, Tanglewood Festival Chorus, John Oliver, Director.

JULY 23 — 2:30 p.m. Karel Ancerl. Gluck: Overture to "Iphigenia in Aulis"; Veivanovsky: Sonata a 7, Sonata a 10; Schumann: Piano Concerto. Alicia De Larrocha, DVorak: Symphony No. 8.

JULY 30 — 2:30 p.m. James Levine. Mozart: Violin Concerto No. 4. Joseph Silverstein. Mahler: Symphony No. 6.

AUGUST 6 — 2:30 p.m. Michael Tilson Thomas. Haydn: Oboe Concerto. Ralph Gomberg. Mahler: Symphony No. 5.

AUGUST 13 — 2:30 p.m. Colin Davis. Beethoven: Symphony No. 3 "Eroica"; Berlioz: Te Deum. Richard Lewis. Tanglewood Festival Chorus, John Oliver, Director.

AUGUST 20 — 2:30 p.m. Seiji Ozawa. Mahler: Symphony No. 8. Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, Saverio Barbieri, St. Paul's School Boy Choir, Theodore Marier, Conductor, Tanglewood Festival Chorus, John Oliver, Director.

UNION
SPRINGFIELD, MASS.
D. 79,398

MAY 10 1972

New Engl. News

Tanglewood Redesigns Schedule

BOSTON — The newly designed three color 1972 Tanglewood brochure containing a complete schedule of concerts by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood, Lenox, is available.

Copies may be obtained from Symphony Hall in Boston; the Berkshire Hills Conference office in Pittsfield, and at the box office at Tanglewood in Lenox.

Brochures are also available at many of the AAA Automobile Clubs in the eastern United States, as well as at many hotels and motels in the Tanglewood area. Copies may also be obtained by mail by telephoning Symphony Hall at area code 617 266-1492.

The brochure lists the 24 Boston Symphony Orchestra concerts at Tanglewood on Friday evenings at 9.00 p.m., Saturday evenings at 8.30 p.m., and Sunday afternoons at 2.30 p.m., as well as the eight Boston Symphony Orchestra Open Rehearsals on Saturday mornings at 10.30 a.m.

The 1972 Berkshire Festival opens Friday evening, June 30 at 9.00 p.m. with Tanglewood Artistic Director Seiji Ozawa conducting the Boston Symphony in an all-Bach program.

LATHAM, N. Y.
TOWNSMAN
(ALBANY MARKET AREA)
W. - CIRC. N. AVAIL.

MAY 25 1972

The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, which opens Friday June 30, will continue through Sunday, Aug. 20.

The season begins with an All-Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa conducts Haydn's The Seasons.

MONTACHUSETT REVIEW
FITCHBURG, MASS.
WEEKLY 53,000

MAY 31 1972

New England Newsclip

Tanglewood

BOSTON, MASS.-ACHUSETTS -- The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday June 30 and will continue through Sunday, August 20. The season begins with an All-Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's **The Seasons.** Mr. Ozawa will open the second weekend with an All-Mozart program.

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All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies nos. 2 and 4; Symphony no. 3 will be conducted by Colin Davis on Saturday August 12;

(Continued on Page 34)

TANGLEWOOD

(Continued from Page 33)

Symphony no. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1,5,6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, on July 14 and 15, and on Sunday July 16, Seiji Ozawa will conduct Beethoven's Symphony no. 4.

Choral works to be presented this season include Verdi's **Four Sacred Pieces,** the Berlioz **Te Deum** (both conducted by Colin Davis), Haydn's **The Seasons,** Mahler's Symphony no. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer performing the Beethoven Piano concerto no. 4; John Browning performing the Prokofiev no. 3; Misha Dichter performing the Brahms Piano concerto no. 2; Alicia De Larrocha performing the Schumann Piano concerto; Peter Serkin performing in the Beethoven Triple concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano concerto no. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members, Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its co-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

Final information regarding the Berkshire Festival will be available in brochure form in early April.

THE SACRAMENTO BEE
SACRAMENTO, CALIF.
D. 172,411 SUN. 200,546

MAY 26 1972

Tanglewood '72

The annual Berkshire Festival of the Boston Symphony at Tanglewood in Lenox, Mass., will run from June 30 and continue eight weekends until Aug. 20. Many major works and important soloists will be conducted by a variety of composers, including Seiji Ozawa (artistic director), Leonard Bernstein (adviser), Stanislaw Skrowaczewski, Bruno Maderna, William Steinberg, Karel Ancerl, Colin Davis and James Levine. For information, write the Festival Ticket office at Symphony Hall, Boston 02115 before June 9, and at Lenox 01240 after that.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

MAY 28 1972

Classical Programs

WFLY will present the world renowned Boston Symphony Orchestra in full stereo sound from 9-11 p.m. Sunday evenings beginning June 4.

The opening Boston Symphony concert will be conducted by Michael Tilson Thomas, associate conductor. William Steinberg, music director, will conduct future concerts by the symphony on WFLY.

Violin soloist for "A Stravinsky Retrospective" on the June 4 WFLY opener is the Boston Symphony's concert-master and assistant conductor, Joseph Silverstein. He became concert master in 1962 and assistant conductor in 1971. Silverstein is on the faculty of the New England Conservatory of Music and Chairman of the Faculty of the Berkshire Music Center.

Also to be featured on WFLY's June 4 concert will be the New England Conservatory Chorus conducted by Lorna Cooke de Varon; soprano Joan Heller, and Michael Tilson Thomas at the piano.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

MAY 8 1972

New England Newsclip

Brochure From Tanglewood Lists Concerts, Specials

The newly designed, three-color 1972 Tanglewood brochure, containing a complete schedule of concerts by the Boston Symphony Orchestra at the Berkshire Festival, is available. Copies may be obtained from Symphony Hall in Boston, the Berkshire Hills Conference office, and at the box office at Tanglewood, Lenox.

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The 1972 Berkshire Festival opens Friday, June 30, at 9 with Tanglewood artistic director Seiji Ozawa conducting the Boston Symphony in an all-Bach program.

The brochure also lists the Tanglewood Tuesday Specials, a series of seven programs. They are four concerts on the Popular Artists Series, July 4, 18, and 25; the annual appearance of Arthur Fiedler conducting the Boston Pops, Aug. 1; a Festival of Contemporary Music concert honoring the 20th anniversary of the Fromm Music Foundation, Aug. 8; and Tanglewood-on-Parade, concerts by Berkshire Music Center students in the afternoon, and a gala evening concert by the combined Boston Symphony and Berkshire Music Center orchestras, Aug. 15.

Tickets may be purchased by mail order only until June 9 from the Festival ticket office at Symphony Hall, Boston, Mass. 02115. After June 9, tickets may be purchased in person or by mail from the ticket office at Tanglewood, which will be open Monday through Saturday from 9 to 6 until the opening of the concert season.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

APR 6 1972

New England Newsclip

Boston Symphony Ready For Tanglewood Season

The 1972 Berkshire Festival at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, Aug. 20. The season begins with an All–Bach Concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa conducts Haydn's "THE SEASONS." Ozawa will open the second weekend with an All–Mozart program.

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Choral works to be presented this season include Verdi's "FOUR SACRED PIECES," the Berlioz TE DEUM (both conducted by Colin Davis') Haydn's "THE SEASONS," Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

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LATHAM, N. Y.
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W. - CIRC. N. AVAIL.

MAY 25 1972

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MONTACHUSETT REVIEW
FITCHBURG, MASS.
WEEKLY 53,000

MAY 31 1972

New England Newsclip

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(Continued on Page 34)

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(Continued from Page 33)

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THE SACRAMENTO BEE
SACRAMENTO, CALIF.
D. 172,411 SUN. 200,546

MAY 26 1972

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TIMES
HARTFORD, CONN.
S. 132,687

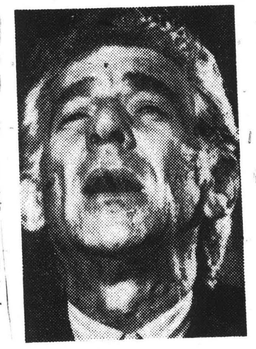
MAY 28 1972

New England Newsclip

Activity in Berkshires
Tanglewood and Jacob's Pillow

At Tanglewood the Berkshire Music Center swings into its 38th season at Lenox, Mass. as the country's oldest major festival of music plus an educational program for instrumentalists and vocalists. A highlight of this year is the 20th anniversary of the Fromm Music Foundation, which for one week turns Tanglewood into a contemporary music capital.

Fromm Week at Tanglewood each year premieres works by major contemporary composers.



LEONARD BERNSTEIN
. . . conducts July 22

Tanglewood is easily reached during a less than two-hour drive north on 91 to the Mass. Turnpike, then west to exit 1 or 2.

For information on Lenox and Lee accommodations or other events to see write the Berkshire Hills Conference, 107 South St., Pittsfield, Mass. 01210.

For Tanglewood tickets or a free brochure write the Festival Ticket Office, Symphony Hall, Boston, Mass. 02115. After June 9, write Tanglewood, Lenox, Mass. 01240.

A program of concerts at Tanglewood follows below.

JUNE 30 — 7 p.m. Weekend Prelude. Tanglewood Festival Chorus, John Oliver, Director. 9 p.m. Seiji Ozawa - Bach Program. Brandenburg Concerto No. 2; Brandenburg Concerto No. 5; Suite No. 2; Cantata No. 191. Tanglewood Festival Chorus, John Oliver, Director.

JULY 7 — 7 p.m. Weekend Prelude. Piano music of Mozart. 9 p.m. Seiji Ozawa - Mozart Program. Concerto for flute and harp. Doriot Anthony Dwyer, Ann Hobson. Bassoon Concerto; Sherman Walt, Haffner Serenade.

JULY 14 — 7 p.m. Weekend Prelude. Boston Symphony Chamber Players with Peter Serkin. Chamber Music of Beethoven. 9 p.m. William Steinberg. Beethoven Program, Symphony No. 6; Symphony No. 5.

JULY 21 — 7 p.m. Weekend Prelude. Earl Wild. 9 p.m. Bruno Maderna. Gabrieli/Maderna: Motet; Stravinsky: Concerto for piano and winds. Earl Wild, Brahms: Symphony No. 1.

JULY 28 — 7 p.m. Weekend Prelude. To be announced. 9 p.m. Eugene Ormandy. Brahms: Tragic Overture; Sibelius: Symphony No. 5; Bartok: Concerto for Orchestra.

AUGUST 4 — Fromm Special Concert, 7 p.m. Weekend Prelude. Phyllis Curtin, Aaron Copland, Michael Tilson Thomas, Joseph Silverstein, Jules Eskin. 9 p.m. Michael Tilson Thomas. Ruggles; Evocations for Orchestra; Copland: 8 Poems of Emily Dickinson Phyllis Curtin; Wuorinen: Violin Concerto, Paul Zukofsky; Stravinsky: Rite of Spring.

AUGUST 11 — 7 p.m. Weekend Prelude. Gina Bachauer. 9 p.m. Colin Davis. Wagner: Wesendonck Songs; Prelude and Liebestod from "Tristan und Isolde". Jessye Norman, Verdi: Four Sacred Pieces. Tanglewood Festival Chorus, John Oliver, Director.

AUGUST 18 — 7 p.m. Weekend Prelude. Boston Symphony Chamber Players. Woodwind Quintet with Alexis Weissenberg. 9 p.m. Seiji Ozawa. Ligeti: Melodien for Orchestra; Chopin: Piano Concerto No. 1 Alexis Weissenberg, Bartok: Miraculous Mandarin.

JULY 1 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Stanislow Skrowaczewski. Bach: Suite No. 3; Beethoven: Piano concerto No. 1. Claude Frank. Mozart: Symphony No. 39.

JULY 8 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Bruno Maderna. A. Gabrieli/Maderna: "La Battaglia"; Earle Brown: "Available Forms No. 1"; Ives: Tone Road No. 1 and No. 3; Unanswered Question, Over the Pavements; Mozart: "Jupiter" Symphony.

JULY 15 — 10:30 a.m. Open Rehearsal. 8:30 p.m. William Steinberg. Beethoven Program, Symphony No. 1, Symphony No. 9. Jeannine Crader, Joanna Simon, Dean Wilder, Robert Hale, Tanglewood Festival Chorus, John Oliver, Director.

JULY 22 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Leonard Bernstein. Brahms Program, Symphony No. 4; Symphony No. 2.

JULY 29 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Eugene Ormandy. Beethoven: Leonore Overture No. 3; Hindemith: Mathis der Maler; Strauss: Ein Heldenleben.

AUGUST 5 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Aldo Ceccato. Mendelssohn: Symphony No. 1; Prokofiev: Piano Concerto No. 3. John Browning Dvorak: "New World" Symphony.

AUGUST 12 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Colin Davis. Berlioz: Overture "Les Francs-Juges"; Beethoven: Piano Concerto No. 4. Gina Bachauer, Brahms: Symphony No. 3.

AUGUST 19 — 10:30 a.m. Open Rehearsal. 8:30 p.m. Michael Tilson Thomas. Mozart: Paris Symphony; Messiaen: Et expecto resurrectionem mortuorum; Brahms: Piano Concerto No. 2. Misha Dichter.

JULY 2 — 2:30 p.m. Seiji Ozawa. Haydn: The Seasons. Phyllis Curtin, Seth McCoy, Robert Hale, Tanglewood Festival Chorus, John Oliver, Director.

JULY 9 — 2:30 p.m. Seiji Ozawa. Haydn: Symphony No. 47; Beethoven: Piano Concerto No. 3. Garrick Ohlsson. Ravel: "Ma mere l'Oye."

JULY 16 — 2:30 p.m. Seiji Ozawa. Beethoven Program. Triple Concerto. Joseph Silverstein, Jules Eskin, Peter Serkin. Symphony No. 4; Choral Fantasy. Peter Serkin, Tanglewood Festival Chorus, John Oliver, Director.

JULY 23 — 2:30 p.m. Karel Ancerl. Gluck: Overture to "Iphigenia in Aulis"; Velvanovsky: Sonata a 7. Sonata a 10; Schumann: Piano Concerto. Alicia De Larrocha. DVorak: Symphony No. 8.

JULY 30 — 2:30 p.m. James Levine. Mozart: Violin Concerto No. 4. Joseph Silverstein. Mahler: Symphony No. 6.

AUGUST 6 — 2:30 p.m. Michael Tilson Thomas. Haydn: Oboe Concerto. Ralph Gomberg. Mahler: Symphony No. 5.

AUGUST 13 — 2:30 p.m. Colin Davis. Beethoven: Symphony No. 3 "Eroica"; Berlioz: Te Deum. Richard Lewis. Tanglewood Festival Chorus, John Oliver, Director.

AUGUST 20 — 2:30 p.m. Seiji Ozawa. Mahler: Symphony No. 8. Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, Saverio Barbieri, St. Paul's School Boy Choir, Theodore Marier, Conductor, Tanglewood Festival Chorus, John Oliver, Director.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

MAY 28 1972

Classical Programs

WFLY will present the world renowned Boston Symphony Orchestra in full stereo sound from 9-11 p.m. Sunday evenings beginning June 4.

The opening Boston Symphony concert will be conducted by Michael Tilson Thomas, associate conductor. William Steinberg, music director, will conduct future concerts by the symphony on WFLY.

Violin soloist for "A Stravinsky Retrospective" on the June 4 WFLY opener is the Boston Symphony's concertmaster and assistant conductor, Joseph Silverstein. He became concert master in 1962 and assistant conductor in 1971. Silverstein is on the faculty of the New England Conservatory of Music and Chairman of the Faculty of the Berkshire Music Center.

Also to be featured on WFLY's June 4 concert will be the New England Conservatory Chorus conducted by Lorna Cooke de Varon; soprano Joan Heller, and Michael Tilson Thomas at the piano.

UNION
SPRINGFIELD, MASS.
D. 79,393

MAY 10 1972

New Engl News

Tanglewood Redesigns Schedule

BOSTON — The newly designed three color 1972 Tanglewood brochure containing a complete schedule of concerts by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood, Lenox, is available.

Copies may be obtained from Symphony Hall in Boston; the Berkshire Hills Conference office in Pittsfield, and at the box office at Tanglewood in Lenox.

Brochures are also available at many of the AAA Automobile Clubs in the eastern United States, as well as at many hotels and motels in the Tanglewood area. Copies may also be obtained by mail by telephoning Symphony Hall at area code 617 266-1492.

The brochure lists the 24 Boston Symphony Orchestra concerts at Tanglewood on Friday evenings at 9.00 p.m., Saturday evenings at 8.30 p.m., and Sunday afternoons at 2.30 p.m., as well as the eight Boston Symphony Orchestra Open Rehearsals on Saturday mornings at 10.30 a.m.

The 1972 Berkshire Festival opens Friday evening, June 30 at 9.00 p.m. with Tanglewood Artistic Director Seiji Ozawa conducting the Boston Symphony in an all-Bach program.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

MAY 8 1972

New England Newsclip

Brochure From Tanglewood Lists Concerts, Specials

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The brochure lists the 24 BSO concerts on Fridays at 9 p.m., Saturdays at 8:30 p.m., and Sundays at 2:30 p.m., as well as the eight open rehearsals on Saturdays at 10:30 a.m.

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The brochure also lists the Tanglewood Tuesday Specials, a series of seven programs. They are four concerts on the Popular Artists Series, July 4, 11, 18, and 25; the annual appearance of Arthur Fiedler conducting the Boston Pops, Aug. 1; a Festival of Contemporary Music concert honoring the 20th anniversary of the Fromm Music Foundation, Aug. 8; and Tanglewood-on-Parade, concerts by Berkshire Music Center students in the afternoon, and a gala evening concert by the combined Boston Symphony and Berkshire Music Center orchestras, Aug. 15.

Tickets may be purchased by mail order only until June 9 from the Festival ticket office at Symphony Hall, Boston, Mass. 02115. After June 9, tickets may be purchased in person or by mail from the ticket office at Tanglewood, which will be open Monday through Saturday from 9 to 6 until the opening of the concert season.

REVIEW
DARIEN, CONN.
W. 4,162

JUN 1 1972 New England Newsclip

Tanglewood Has Festival Dates

The newly designed three color 1972 Tanglewood brochure containing a complete schedule of concerts by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood, Lenox, Massachusetts is now available. Copies may be obtained from Symphony Hall in Boston, the Berkshire Hills Conference office in Pittsfield, and at the box office at Tanglewood in Lenox. Brochures are also available at many hotels and motels in the Tanglewood area. Copies may also be obtained by mail by telephoning Symphony Hall at area code 617, 266-1492.

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The brochure also lists the new Tanglewood Tuesday Specials, a series of seven special concerts including four concerts on the Popular Artists Series (Tuesdays July 4, 11, 18, and 25), the annual appearance of Arthur Fiedler conducting the Bostop Pops (Tuesday, August 1), a special Festival of Contemporary Music concert honoring the 20th Anniversary of the Fromm Music Foundation (Tuesday, August 8), and Tanglewood-on-Parade, concerts by the Berkshire Music Center students in the afternoon, and a gala evening concert by the combined Boston Symphony and Berkshir Music Center Orchestras (August 15).

After June 9, tickets may be purchased in person or by mail from the Festival Ticket Office at Tanglewood, Lenox, Mass. The Ticket Office at Tanglewood will open Monday morning, June 12 at 9:00, and will remain open Monday through Saturday from 9 to 6 until the opening of the concert season.

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and concertized extensively using the Moog Synthesizer.

This complex electronic instrument with thousands of tiny solid state circuits, controlled by a keyboard, was produced by an upstate New York engineer named Robert A. Moog. When Kingsley 'discovered' the instrument while visiting the engineer, he knew it was the music medium he wanted. Since then he has greatly extended public awareness of this electronic musical medium, has written radio and television commercials with Moog background, recorded two albums and performed with his Moog Quartet at Carnegie Hall.

When he appears with members of his quartet Saturday evening with Rosalyn Tureck at8:30 p.m. at Norwalk High School, he will be performing original works of his for the Moog, some of which he did two years ago with Arthur Fiedler during the Boston Pops Orchestra's 75th Birthday Season.

Tickets for the concert, sponsored by the Norwalk Symphony Women's Association, to benefit the Norwalk Symphony and the International Bach Society, may be obtained at the door or by telephoning Mrs. Alexander B. Hussey 846-0915 or Mrs. John G. Ryden 838-6714, and in Darien from Lucille Dressler 655-9626.

N.E. WIRE SERVICE
WARREN VERMONT

JUN 3 1972 New England Newsclip

TANGLEWOOD LISTS SCHEDULE

Pittsfield, Mass. -- The 1972 schedule of concerts by the Boston Symphony Orchestra, to be held at Tanglewood in Lenox, is now available in a brochure which can be obtained from the Berkshire Hills Conference office in Pittsfield, Symphony Hall in Boston or the Tanglewood box office in Lenox.

The 1972 season opens Friday, June 30 at 9:00 P.M. with an all-Bach program under the direction of Seiji Ozawa. Regularly scheduled concerts are Fridays at 9:00 P.M., Saturdays at 8:30 P.M. and Sundays at 2:30 P.M. Open rehearsals are Saturdays at 10:30 A.M. Special dates are Tuesday, August 1 when Arthur Fiedler conducts the Boston Pops and August 15 when the Boston Symphony and and the Berkshire Music Center Orchestras combine to present an evening concert.

The Tanglewood ticket office opens June 12 and will remain open Monday through Saturday from 9:00 to 6:00. PRINCIPAL CONTACT: John V. Geary, P.O. Box 1170, 01201. 413-443-9186.

NEWARK, N. J.
JEWISH NEWS
(NEWARK-NYC MARKET AREA)
W. 21,000

JUN 8 1972

Much of Beauty

TANGLEWOOD, Lenox, Mass. The grounds are as beautiful as ever, though the striking rows of giant firs have begun to die. The lawns aren't merely cut: they're honed. That ancient spreading cypress still twists its limbs to the earth.

Round about Lenox the delightful Berkshire nature preserve, the superb Clark Museum at Williamstown, the great old manors that now house prep schools and art studios and antique shops, the unpolluted clarity of the waters of Stockbridge Bowl, and of course the Restaurant that used to be Alices's in old Stockbridge.

And the Boston Symphony. Conducting: Bernstein, Ozawa, Ormandy, Skrowaczewski, Colin Davis, Michael Tilson Thomas, The music: complete evenings of Bach, Mozart, Beethoven, Brahms. And Gabriele, Bartok, Chopin, Dvorak, Hindemith, Mahler.

Write to the Festival Ticket Office, Symphony Hall, Boston, Mass.

THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

JUN 4 1972

Tanglewood in Massachusetts, starting off on June 30 and lasting until Aug. 20. will be as busy as ever with the Berkshire Festival, founded in 1934. The Boston Symphony, under the batons of Ozawa, Steinberg, Maderna, Ormandy, Thomas, Davis, Skrowaczewski, Bernstein, Ceccato, Ancerl, and Levine will perform with a host of soloists on Fridays, Saturdays, and Sundays. There's also the summer school for the advanced study of music at the Berkshire Music Center, chamber music, choral and vocal concerts, music theater productions, composers' forums, and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Foundation which sponsors it.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661

JUN 5 1972

Art Festivals a Celebration

The Arts

By LOUISA KREISBERG
Gannett News Service

A festival is a lot more than people milling about in a midway atmosphere. It's a great occasion, a celebration, and America is teeming with them from North Dakota to New York, California to Connecticut.

Summer is a rich season for the arts, a time when outdoor performances are presented on the outstretched palm of warm weather. In recent years, a new arts festival 'movement'' has developed as an alternative to existing entertainment.

The movement is one that merges mass arts with more esoteric classics. Rock'n roll, jazz and folk music are billed alongside Beethoven and Brahms at such traditional festivals as Tanglewood. Happily, the union has worked well, for management claims the increased gate has decreased the deficit.

The Berkshire Festival at Tanglewood, Mass., founded in 1934, is the country's oldest major festival of music. During eight weekends each summer, the Boston Symphony gives concerts in Tanglewood's Music Shed.

This year the season opens June 30 with an all-Bach program and continues through Aug. 20. The Boston orchestra will give 24 weekend concerts as well as eight open rehearsals with Seiji Ozawa, Leonard Bernstein and Eugene Ormandy, among others, sharing the podium.

Also scheduled are the Tangelwood Tuesday Specials, a series of seven special concerts including four on the popular artists series.

TANGLEWOOD'S DIRECTors refuse to make public who the pop artists will be — for fear of crowd inundation —but in the past such performers as Richie Havens and Sly and the Family Stone have found their way to the 210-acre estate in the Berkshire Hills.

Also scheduled is the annual appearance of Arthur Fiedler conducting the Boston Pops Aug. 1, a special Festival of Contemporary Music Aug. 8 and Tanglewood-on-Parade, concerts by the combined Boston Symphony and Berkshire Music Center orchestras Aug. 15.

The Saratoga Performing Arts Center at Saratoga Springs, will open its annual N.Y. City Ballet season July 5 with "The Nutcracker." The company will give a total of 28 performances presenting 41 ballets of which 21 will be new to Saratoga before the season closes July 29.

The Philadelphia Orchestra will take up its annual residency on Aug. 2 through Aug. 26, giving a total of 16 performances Wednesday through Saturday evenings with a student matinee Aug. 15.

AMONG THE CONDUCtors sharing baton honors with Eugene Ormandy (who is scheduled for five concerts at Saratoga) will be Seiji Ozawa, Julius Rudel, Andres Kostelanetz, James Levine and Fruhbeck de Burgos.

Saratoga does a big job with popular artists, and this year will be no exception. Perhaps the most flamboyant entertainer will be Liberace who returns to the Center July 9 to make his only appearance in the area this summer.

Last summer's specials numbered 37 and the house record was set by "The Who" with 33,652 fans in attendance. In fact, popular arts events were responsible for the Center's setting a new attendance record in 1971. The three-month season, which ran from June 13 to Sept. 19, totaled 403,779, an increase of 19 per cent over 1970.

THE RAREST JEWEL, perhaps, in the necklace of summer festivals is Caramoor in Katonah.

Caramoor opens it 27th season June 17 with an all-Mozart program conducted by Julius Rudel, the festival's music director since 1964.

Monteverdi's "Coronation of Poppea," Benjamin Britten's "Prodigal Son," Donizetti's "Requiem for Bellini" and a concert performance of Handel's "Acis and Galatea" will highlight the season.

The August Sunday afternoon concert series inaugurated last summer will continue this year with Gina Bachauer, pianist, Aug. 6, the Guarneri String Quartet, Aug. 13, Rosalyn Tureck in an all-Bach program Aug. 20 and Canadian contralto Marueen Forrester, Aug. 27.

NEWS
NEWBURYPORT, MASS.
D. 7,358

JUN 7 1972 New England Newsclip

TANGLEWOOD CONCERTS

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUN 8 1972 New England Newsclip

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BULLETIN
PROVIDENCE, R. I.
D. 149,649

JUN 7 1972 New England Newsclip

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Berkshire Festival At Tanglewood

Lenox, Mass.

June 30 — Seiji Ozawa conducting an all-Bach program with the Tanglewood Festival Chorus.

July 1 — Stanislaw Skrowaczewski conducting Bach's Suite No. 3; Beethoven's Piano concerto No. 1, and Mozart's Symphony No. 39.

July 2 — Seiji Ozawa conducting Hayden's "The Seasons." Soloists, Phyllis Curtin, Seth McCoy, and Robert Hale with the Tanglewood Festival Chorus.

July 7 — Seiji Ozawa conducting a Mozart program. Soloists, Doriot Anthony Dwyer, Ann Hobson and Sherman Walt.

July 8 — Bruno Maderna conducting works by A. Gabrieli, E. Brown, Ives and concluding with Mozart's "Jupiter" Symphony.

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July 14 — William Steinberg conducting Beethoven's Symphonies No. 5 and 6.

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July 22 — Leonard Bernstein conducting Brahms' Symphonies No. 2 and 4.

July 23 — Karel Ancerl conducting works by Gluck, Vejvanovsky, Schumann and Dvorak. Soloist, Alicia de Larrocha.

July 28 — Eugene Ormandy conducting the Tragic Overture by Brahms; Symphony No. 5 by Sibelius; and Concerto for Orchestra by Bartok.

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July 30—James Levine conducting the Violin Concerto No. 4 by Mozart; and Symphony No. 6 by Mahler. Soloist, Joseph Smilverstein.

Aug. 4 — Michael Tilson Thomas conducting Eight Poems of Emily Dickinson by Copland; Violin Concerto by Wuorinen and "Rite of Spring" by Stravinsky. Soloists: Phyllis Curtin and Paul Zukofsky.

Aug. 5 — Aldo Ceccato conducting Symphony No. 1 by Mendelssohn; Piano Concerto No. 3 by Prokofiev; and "New World" Symphony by Dvorak. Soloist, John Browning.

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Aug. 12 — Colin Davis conducting Overture "Les Francs Juges" by Beribz; Piano Concerto No. 4 by Beethoven; and Symphony No. 3 by Brahms. Soloist, Gina Bachauer.

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Aug. 20 — Seiji Ozawa conducting Symphony No. 8 by Mahler. St. Paul's School Choir and the Tanglewood Festival Chorus.

Performances are Fridays at 9 p.m. Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Ticket price range: $3.50 to 8:50. Festival Ticket office, Tanglewood, Lenox, Mass. 01240.

COURANT
HARTFORD, CONN.
S. 199,160

JUN 11 1972 New England Newsclip

HOUR
NORWALK, CONN.
D. 23,000

JUN 8 1972 New England Newsclip

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ENTERPRISE
LEOMINSTER, MASS.
D. 5,003

JUN 12 1972 New England

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

JUN 8 1972 New England Newsclip

NEWS
MILFORD, MASS.
D. 11,172

JUN 8 1972 New England Newsclip

UNION LEADER
MANCHESTER, N. H.
D. 21,008

JUN 7 1972 New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 8 1972 New England Newsclip

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

JUN 7 1972 New England Newsclip

NEWS
MELROSE, MASS.
D. 2,800

JUN 7 1972 New England Newsclip

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MERCURY
MEDFORD, MASS.
D. 045

JUN 7 1972 New England Newsclip

New England News Briefs

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EAGLE
CLAREMONT, N. H.
D. 6,735

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EXPRESS
PORTLAND, MAINE.
D. 29,772

JUN 7 1972 New England Newsclip

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THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JUN 10 1972 New England Newsclip

Many Music Festivals In N.E. This Summer

By HARRY NEVILLE

For many people summer music in New England means Tanglewood, and Tanglewood certainly holds the promise of an unusually exciting season this year, as we noted in a recent Sunday column.

There will, however, be a great many other area events of interest to the music lovers. Details are not yet complete for all such festivals, but here are a few items on which we have rather full information.

Dartmouth College, Hanover, N.H., has scheduled 17 events to be held July 18 through Aug. 28 in Hopkins Center. These include concerts by the Vermeer Quartet, New York Pro Musica, pianists Joshua Rifkin, Alfred Brendel and Gabriel Chodos, Hungarian Quartet, Beaux Arts Trio and Guarneri Quartet. Reservations and information may be obtained by calling 603-646-2422.

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And starting July 6, a series of six consecutive Thursday evening chamber music concerts, five of them by the resident Aeolian Chamber Players and one by the Bay Festival String Quartet. Details may be obtained from Bowdoin's press department.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 10 1972 New England Newsclip

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The organization is also planning a benefit dinner-dance for the Boston Symphony on June 24 on the stage of the Tanglewood Music Shed. The Ruby Newman orchestra will play from 7 to 1 a.m.

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The Berkshire Festival ticket office will also open Monday.

REGISTER
NEW HAVEN, CONN.
S. 137,000

JUN 11 1972 New England Newsclip

MASSACHUSETTS

Lenox

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Boston Symphony Orchestra, Tanglewood Festival Chorus, Boston Symphony Chamber Players and various conductors and soloists including Ozawa, Tilson Thomas, Davis, Ormandy, Steinberg, Browning, Weissenberg and Bachauer.

Arthur Fiedler, and Boston Pops-at-Tanglewood, Tuesday, Aug. 1.

Write: Tanglewood, Lenox, Mass. 01240. Phone: (413) 637-1600.

NEWS
NEWBURYPORT, MASS.
D. 7,358

JUN 7 1972 New England Newsclip

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

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COURANT
HARTFORD, CONN.
S. 199,160

JUN 11 1972 New England Newsclip

HOUR
NORWALK, CONN.
D. 23,000

JUN 8 1972 New England Newsclip

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ENTERPRISE
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JUN 12 1972 New England

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

JUN 8 1972 New England Newsclip

NEWS
MILFORD, MASS.
D. 11,172

JUN 8 1972 New England Newsclip

UNION LEADER
MANCHESTER, N. H.
D. 21,008

JUN 7 1972 New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 8 1972 New England Newsclip

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

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D. 2,800

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MERCURY
MEDFORD, MASS.
D. 045

JUN 7 1972 New England Newsclip

New England News Briefs

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EAGLE
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D. 6,735

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D. 29,772

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D. 210,540 S. 260,961

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PITTSFIELD, MASS.
D. 30,400

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REGISTER
NEW HAVEN, CONN.
S. 137,000

JUN 11 1972 New England Newsclip

MASSACHUSETTS

Lenox

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Write: Tanglewood, Lenox, Mass. 01240. Phone: (413) 637-1600.

Northeastern NEWS, June 2, 1972

the sound of the furies

The hills are alive with the BSO

The reasons why

By JEANNE RYDER

The Boston Symphony Orchestra is one of the few in the country which recognizes the need of its musicians to continue to make money after the formal subscription series is over. Early in this century, the BSO instituted the "Pops" to provide some of its musicians with an additional eight weeks of performance and income. However, from June to late September, the musicians were still essentially unemployed.

In 1934, the Boston Symphony was gifted with 210 acres of rolling lush farmland in the Berkshire Hills in western Massachusetts. Now, for eight weeks, from mid-July to mid-August, the Berkshire Festival gives the Boston Symphony members a chance, not only to be employed, but to present music in the atmosphere of the Shed, a bare steel girder structure with roof, stage, seats, and that's about all. The wide open feeling is extremely invigorating for music which simply can not expand and live in the closed environs of Symphony Hall.

There is no question that the open serenity, the lush beauty of the countryside, and the less formal atmosphere than that in Symphony Hall, make Tanglewood concerts an enjoyable excursion. A brief escape from the heat and noise of Boston is made even more enjoyable by the excellent music of the Boston Symphony. And there is plenty of that good music scheduled for this season.

Tanglewood: Promises of idyllic weekend

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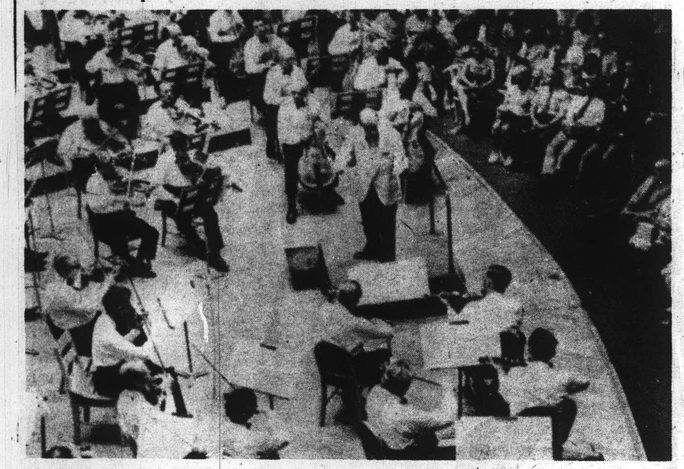

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Northeastern NEWS, June 2, 1972

the sound of the turles

The hills are alive with the BSO

The reasons why

By JEANNE RYDER

The Boston Symphony Orchestra is one of the few in the country which recognizes the need of its musicians to continue to make money after the formal subscription series is over. Early in this century, the BSO instituted the "Pops" to provide some of its musicians with an additional eight weeks of performance and income. However, from June to late September, the musicians were still essentially unemployed.

In 1934, the Boston Symphony was gifted with 210 acres of rolling lush farmland in the Berkshire Hills in western Massachusetts. Now, for eight weeks, from mid-July to mid-August, the Berkshire Festival gives the Boston Symphony members a chance, not only to be employed, but to present music in the atmosphere of the Shed, a bare steel girder structure with roof, stage, seats, and that's about all. The wide open feeling is extremely invigorating for music which simply can not expand and live in the closed environs of Symphony Hall.

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Editorials

Sweet Summer

The winter was long, the spring (if one should wish to dignify it by calling it spring) has been wet, and now summer is just around the corner. Heaven knows, we Metrolanders are deserving of a salubrious one, a summer of blue skies, balmy temperatures, beneficient breezes and silken evenings.

Maybe the gods will be good . . .

We Metrolanders are blessed with so many things to do in summer. Lakes and hills and mountains are nearby. The horses run or trot or pace in Saratoga and at Green Mountain. Stock cars go even faster (but noisier) at several tracks. The wet spring, about which we complain, should keep golf courses green forever.

The summer theaters, including a new undertaking at State University in Albany and the even more impressive appearance of the Juilliard Acting Company at the Saratoga Performing Arts Center, have enticing fare prepared.

At Tanglewood, in the Berkshires, the Boston Symphony soon will be tuning up for summer. Jacobs Pillow, also in the Berkshires (but sadly missing its late impresario the memorable Ted Shawn) will be presenting dance from around the world.

Come July, the ballerinas of the New York City Ballet will sparkle like fireflies most evenings in the lovely amphitheater of the Saratoga Performing Arts Center. A special Stravinsky festival is on their program. Come August, the Philadelphia Orchestra will be music to the ears of thousands. And already the one-night stands of the highly popular entertainers are under way in that amphitheater.

Everywhere one looks there is something to do, something to enjoy.

So have fun . . . and do what you would to propitiate the gods of the weather.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUN 10 1972

Rare Works to Be Performed

LENOX — The 1972 Music Theater Project at Tanglewood will present a world premiere and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians.

Under the direction of Ian Strasfogel, newly appointed General Director of the Opera Society of Washington, D.C. the Music Theater Project has assembled ten of America's outstanding young operatic performers, both young professionals and advanced students, to explore the large, but little-known repertory of music theater.

The activity is supported in part by grants from the National Opera Institute, and the Martha Baird Rockefeller Fund for Music.

On August 2, 3 and 6, a double bill will feature the world premiere of "Chocorua" by Robert Selig, and "The Yes Man" by Bertolt Brecht and Kurt Weill.

"Chocorua," a commission for the Berkshire Music Center's annual Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by Boston poet Richard Moore.

"The Yes Man," a translation by J.M. Potts of the 1930 Brech-Weill Lehrstuck (or "instructional piece") "Der Jasager," will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

The final presentation of the season will be a controversial production of Monteverdi's masterpiece "The Coronation of Poppea" on August 13, 14 and 16.

UNION
SPRINGFIELD, MASS.
D. 79,398

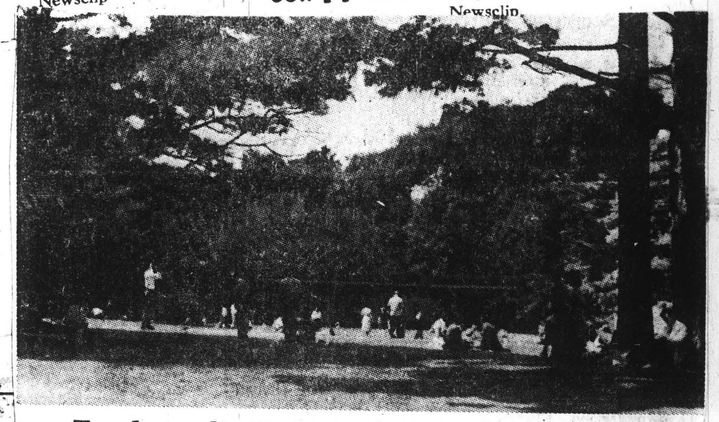
JUN 14 1972

New England Newsclip

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

JUN 11 1972

New England Newsclip



Tanglewood—one home for summer musicfests

RECORD AMERICAN
BOSTON, MASS.
D. 410,003

JUN 14 1972

New England Newsclip

SHOPPERS NEWS
CONCORD, N. H.
W. 21,800

JUN 14 1972

New England Newsclip

Tanglewood Lists Season Schedule

The 1972 schedule of concerts by the Boston Symphony Orchestra, to be held at Tanglewood in Lenox, Mass. is now available in a brochure which can be obtained from the Berkshire Hills Conference office in Pittsfield, Mass., Symphony Hall in Boston or the Tanglewood box office in Lenox.

The 1972 season opens Friday, June 30 at 9 p.m. with an all-Bach program under the direction of Seiji Ozawa, Regularly scheduled concerts are Fridays at 9 p.m., Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Open rehearsals are Saturdays at 10:30 a.m. Special dates are Tuesday, Aug. 1 when Arthur Fiedler conducts the Boston Pops and Aug. 15 when the Boston Symphony and the Berkshire Music Center Orchestra combines to present an evening concert.

Tanglewood, 1972, to open June 25

LENOX, Mass. — The 1972 Tanglewood season opens Sunday, June 25, with the 30th annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at 2:30 p.m. in Tanglewood's Theatre-Concert Hall.

The principal address will be delivered by Massachusetts Lt. Gov. Donald Dwight who will talk on government and the arts. Randall Thompson's "Alleluia" will be sung by over 400 students of the Berkshire Music Center at the conclusion of the opening exercises.

Thompson's "Alleluia" was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. Following the opening exercises, there will be a reception in the formal gardens. The public is invited to the opening exercises and the reception which follows.

The Boston Symphony Orchestra gives its first Berkshire Festival concert of 1972 Friday June 30 at 9 p.m. in the Shed. Tanglewood Artistic Director Seiji Ozawa conducts an all-Bach concert which opens with a performance of the Brandenburg Concerto No. 2 with Boston Symphony Principals Armando Ghitalla, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; and Concertmaster Joseph Silverstein, violin, as soloists.

Next follows a performance of the Brandenburg Concerto No. 5 with soloists Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Robert Levin, harpsichord. Following intermission, Ozawa conducts performances of the Suite No. 2 with soloist Doriot Anthony Dwyer, and, to conclude the concert, the Cantata No. 191, with soloists Phyllis Curtin, soprano; Seth McCoy tenor: and the Tanglewood Festival Chorus, John Oliver, Director.

The weekend prelude, Friday at 7 p.m. in the Shed (free to ticket-holders of the 9 p.m. concert) presents the Tanglewood Festival Chorus, John Oliver, Director, in an all-Bach concert featuring three motets: "Lobet den Herrn," "alle Heiden," "Komm, Jesu, Komm," and "Jesu, meine Freude."

The summer's first Saturday morning open rehearsal takes place Saturday, July 1 at 10:30 a.m. Seiji Ozawa rehearses the Boston Symphony in music for the following day's concert.

Open rehearsals are held each Saturday morning at 10:30 and benefit the orchestra's pension fund. They offer a relaxed look at the orchestra, conductor and soloists preparing the music for the Berkshire Festival concerts. Seats are unreserved at $2.50 each and are available the morning of the rehearsal.

Saturday, July 1 at 8:30 p.m. in the Shed, Stanislaw Skrowaczewski conducts the Boston Symphony in a concert that includes Bach's Suite No. 3, Beethoven's Piano concerto No. 1 with soloist Claude Frank, and Mozart's Symphony No. 39 in E-flat.

BANNER
BENNINGTON, VT.
D. 6,000

JUN 20 1972

New England Newsclip

Rose Walsh

Music Will Waft Through the Air

There is always music in the air at Tanglewood — the summer home of the Boston Symphony Orchestra in Lenox — but there will be more this year in connection with the many social activities planned by the Friends of Music at Tanglewood. Curtis Butterheim of Stockbridge and Mrs. Stephen V. C. Morris of Lenox and Washington, D. C. are co-chairmen.

Grand opening event on Saturday, June 24, will be a gala benefit dinner dance ($60 per couple) on the stage of Tanglewood's Music Shed. Beginning at 7 p. m. Friends will dine and dance through the evening to the music of Ruby Newman's Orchestra. Proceeds of the party, chaired by Mrs. Butterheim, will benefit the BSO and its program at Tanglewood.

Boston Symphony Chamber Players are providing the music for the official opening of the Berkshire Music Center, the orchestra's summer academy for advanced study, on Sunday afternoon, June 25, at 2:30. Lt. Gov. Donald Dwight will deliver the principal address.

The public is cordially invited to these opening exercises in the Theatre-Concert Hall, and to the subsequent reception in the Formal Gardens.

"Tanglewood Walks and Talks," a new series, has its premiere on July 6 of informal bring-your-own picnic luncheons in the Tanglewood Tent at 1 p. m. The talks, given by members of the orchestra's staff, will be followed by a tour of the grounds.

Soprano Phyllis Curtin opens the series, free to Tanglewood Friends. Concertmaster Joseph Silverstein is scheduled for July 20; Harry Ellis Dickson, a BSO first violinist and assistant conductor of the Boston Pops and Esplanade Orchestras, will be the speaker on Aug. 3; and Michael Tilson Thomas, the BSO's associate conductor and principal guest conductor for the 1972-73 concert season in Boston, is to be guest speaker on Aug. 17.

The Friends office at Tanglewood opened Monday and will continue to have regular business hours until the opening of the Berkshire Festival when it will remain open seven days a week thoroughout the concert season.

★

GAZETTE
WORCESTER, MASS.
D. 97,539

JUN 16 1972

New England Newsclip

TANGLEWOOD'S Berkshire Festival Concerts begin June 30 for an eight-week series of the finest of music.

Space prohibits a complete listing of the 24 evenings of music which will be presented through Aug. 20, but the Sunday concerts are especially noteworthy.

The first, July 2, conducted by Seiji Ozawa, is Haydn's "The Seasons. The Tanglewood Festival Chorus will be prepared by John Oliver, director.

On July 9, Ozawa will conduct Haydn's Symphony No. 47 and the Beethoven Piano Concerto No. 3. Soloist will be Garrick Ohlsson.

Beethoven's Triple Concerto, Symphony No. 4 and the Choral Fantasy, conducted again by Ozawa, are on the July 16 program. Solists that evening include Joseph Silverstein, Jules Eskin, Peter Serkin.

Karel Ancerl conducts July 23 and Gluck's Overture to "Iphigenia in Aulis," Vejvanovsky's Sonata a 7 and Sonata a 10, Schumann's Piano Concerto and the Dvorak Symphony No. 8 will comprise the program. Soloist will be Alicia De Larrocha.

On July 30, James Levine conducts the Mozart Violin Concerto No. 4 with Joseph Silverstein, soloist. Mahler's Symphony No. 6 will also be heard.

Haydn's Oboe Concerto and Mahler's Symphony No. 5 will be conducted by Michael Tilson Thomas on Aug. 6. Ralph Gomberg is soloist.

The Aug. 13 concert will be conducted by Colin Davis. Beethoven's "Erocia," the Symphony No. 3, and Berlioz' Te Deum are on the program. Rchard Lewis is soloist.

The final Sunday concert will be conducted by Ozawa. Soloists are Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri. The St. Paul's School Boy Choir, directed by Theodore Marier, and the Tanglewood Festival Choir, directed by Oliver, will appear. The program is Mahler's Symphony No. 8.

Other concerts of particular interest include a Brahms program, conducted by Leonard Bernstein on July 22, a Beethoven program, conducted by William Steinberg on July 15, and the July 29 concert conducted by Eugene Ormandy.

Sunday concerts begin at 2:30 p.m. There are weekend preludes each Friday, beginning at 7 p.m., with concerts beginning at 9. The Saturday programs begin with open rehearsals at 10:30 a.m. and evening concerts starting at 8:30.

A complete list of programs, including ticket information, is available from the Festival Ticket Office, Lenox, or from Symphony Hall, Boston.

Tickets are available at all Ticketron Outlets.

SUMMER CONCERTS in Institute Park begin Sunday.

Harry Levenson will conduct the Worcester Orchestra in the series of three concerts that begin at 7:30 p.m.

Admission is free.

Sunday's program includes works by Mozart, Mendelssohn, Strauss and Massenet. Other selections include music from "Camelot," "Man of La Mancha," "Fiddler on the Roof" and "No, No, Nanette."

The concerts, including those on June 25 and July 2, are sponsored by The Heald Machine Co., Morgan Construction Co., Norton Co., The Paul Revere Life Insurance Co., Worcester County National Bank, State Mutual Life Assurance Company of America and Wyman-Gordon Co., all under the auspices of the Worcester County Music Association.

NYACK, N.Y.
JOURNAL-NEWS
(NEW YORK CITY MARKET AREA)
D. 29,000

JUN 18 1972

LOUISA KREISBERG

Summer festival as American as apple pie

It's an incredible feeling to be writing of things festive—what with the intensification of the Vietnam War threatening us as never before.

Words seem impotent when stacked against the realization that the whole earth could collapse at any moment, that some triggering could make ashes out of the habitations of men.

And yet, existential as it may seem, that's where I'm at this week. I had planned to write a column about summer festivals and I'm going to do just that . . . although it's like throwing sand against the wind to talk of dance and song when war is breeding.

You will pardon me please for still believing in human imagination even when our days on earth are shadowed. To quote Goethe: "One ought every day at least, to hear a little song, read a good poem, see a fine picture, and if it were possible, to speak a few reasonable words."

FESTIVALS. . .what is a festival? A festival is a lot more than people milling about in a midway atmosphere. It's a great occasion, a celebration, and America is teeming with them from North Dakota to New York, California to Connecticut.

Summer is a rich season for the arts, a time when outdoor performances are presented on the outstretched palm of warm weather. In recent years, a new arts festival "movement" has developed as an alternative to existing entertainment. Judging by the weight of the week's mail, the movement is quickening.

The movement is one that merges mass arts with more esoteric classics. Rock'n roll, jazz and folk music are billed alongside Beethoven and Brahms at such traditional festivals as Tanglewood. Happily, the union has worked well, for management claims the increased gate has decreased the deficit.

The Berkshire Festival at Tanglewood, Mass., founded in 1934, is the country's oldest major festival of music. During eight weekends each summer, the Boston Symphony gives concerts in Tanglewood's Music Shed.

This year the season opens June 30 with an all-Bach program and continues through Aug. 20. The Boston orchestra will give 24 weekend concerts as well as eight open rehearsals with Seiji Ozawa, Leonard Bernstein and Eugene Ormandy, among others, sharing the podium.

Also scheduled are the Tanglewood Tuesday Specials, a series of seven special concerts including four on the popular artists series.

TANGLEWOOD'S directors refuse to make public who the pop artists will be — for fear of crowd inundation — but in the past such performers as Richie Havens and Sly and the Family Stone have found their way to the 210-acre estate in the Berkshire Hills.

Also scheduled is the annual appearance of Arthur Fiedler conducting the Boston Pops Aug. 1, a special Festival of Contemporary Music Aug. 8 and Tanglewood-on-Parade, concerts by the combined Boston Symphony and Berkshire Music Center orchestras Aug. 15.

The Saratoga Performing Arts Center at Saratoga Springs, will open its annual N.Y. City Ballet season July 5 with "The Nutcracker." The company will give a total of 28 performances presenting 41 ballets of which 21 will be new to Saratoga before the season closes July 29.

The Philadelphia Orchestra will take up its annual residency on Aug. 2 through Aug. 26, giving a total of 16 performances Wednesday through Saturday evenings with a student matinee Aug. 15.

AMONG the conductors sharing baton honors with Eugene Ormandy (who is scheduled for five concerts at Saratoga) will be Seiji Ozawa, Julius Rudel, Andre Kostelanetz, James Levine, and Fruhbeck de Burgos.

Saratoga does a big job with popular artists, and this year will be no exception. Perhaps the most flamboyant entertainer will be Liberace who returns to the center July 9 to make his only appearance in the area this summer.

Last summer's specials numbered 37 and the house record was set by "The Who" with 33,652 fans in attendance. In fact, popular arts events were responsible for the Center's setting a new attendance record in 1971. The three-month season, which ran from June 13 to Sept. 19, totaled 403,779, an increase of 19 per cent over 1970.

THE RAREST jewel, perhaps, in the necklace of summer festivals is Caramoor in Katonah.

Caramoor opens its 27th season June 17 with an all-Mozart program conducted by Julius Rudel, the festival's music director since 1964.

Monteverdi's "Coronation of Poppea," Benjamin Britten's "Prodigal Son," Donizetti's "Requiem for Bellini" and a concert performance of Handel's "Acis and Galatea" will highlight the season.

The August Sunday afternoon concert series inaugurated last summer will continue this year with Gina Bachauer, pianist, Aug. 6, the Guarneri String Quartet, Aug. 13, Rosalyn Tureck in an all-Bach program Aug. 20 and Canadian contralto Maureen Forrester, Aug. 27.

The Boston Globe
(EVENING)
D. 195,032

JUN 21 1972

New England Newsclip

Tanglewood opens Sunday

The 30th annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, will be held Sunday at 2:30 p.m. in the Music Shed.

The principal address by Lt. Gov. Donald Dwight will deal with government and the arts. It will be followed by Randall Thompson's "Alleluia" sung by over 400 students at the Center. The "Alleluia" was commissioned by Serge Koussevitzky for the initial opening exercises in 1940.

After the program there will be a reception in the formal gardens to which the public is invited.

Tanglewood Friends Plan Many Events This Season

THE SPRINGFIELD UNION
AMUSEMENTS
34 Springfield, Mass., Thursday, June 15, 1972

LENOX — During the summer of 1972 the Friends of Music at Tanglewood have planned many new events during the eight week Berkshire Festival.

Co-chairmen of the Tanglewood Friends are Curtis Buttenheim of Stockbridge and Mrs. Stephen V. Morris of Lenox and Washington, D.C. The Friends' office at Tanglewood officially opened Monday and will remain open during regular business hours until the opening of the Berkshire Festival when the office will remain open seven days a week throughout the concert season.

The Friends' social activities begin June 24 with a gala benefit dinner dance on the stage of Tanglewood's Music Shed. From 7 p.m. until 1 a.m., Friends will dine and dance through the evening to the music of Ruby Newman's Orchestra. The dinner dance, under the chairmanship of Mrs. Curtis Buttenheim, is $60 per couple and is a benefit for the Boston Symphony Orchestra and its activities at Tanglewood.

The official opening of the Berkshire Music Center, the Orchestra's summer academy for the advanced study of music, takes place Sunday afternoon June 25 at 2.30 p.m.

Lt. Gov. Donald Dwight will deliver the principal address, to be followed by music performed by members of the Boston Symphony Chamber Players. The public is cordially invited to these Opening Exercises in the Theatre-Concert Hall, and to the reception in the Formal Gardens which follows the ceremonies, a spokesman said.

July 6 will be the premiere of the new series of "Tanglewood Walks and Talks" — informal bring-your-own picnic luncheons in the Tanglewood Tent at 1 p.m. with a guest speaker, followed by a tour of the Tanglewood grounds given by a member of the Orchestra's staff.

Soprano Phyllis Curtin will be the first guest speaker on July 6, followed by Boston Symphony Orchestra Concertmaster Joseph Silverstein on July 20, Harry Ellis Dickson, a member of the Orchestra's first violin section, and Assistant Conductor of the Boston Pops and Esplanade Orchestras on August 3 and Michael Tilson Thomas, the Orchestra's Associate Conductor and Principal Guest Conductor for the 1972-1973 concert season in Boston, on August 17. "Tanglewood Walks and Talks" are free to Tanglewood Friends.

Tanglewood - On - Parade, the annual day-long series of concerts by Berkshire Music Center students, takes place on the Tanglewood grounds Tuesday August 15.

Highlight of the day's activities is a concert that evening in the Shed by the combined Boston Symphony and Berkshire Music Center Orchestras, Michael Tilson Thomas, conducting.

The Berkshire Festival Ticket Office opened at Tanglewood Monday morning The office will be open during regular business hours during the week and through concert intermissions during Berkshire Festival concerts.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUN 15 1972

New England Newsclip

TELEGRAPH
NASHUA, N. H.
D. 69,493

JUN 20 1972

New England Newsclip

Living '72

Tanglewood's Season Opens This Week-End

LENOX, Mass. — The 1972 Tanglewood season opens Sunday with the 30th annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at 2:30 p.m. in Tanglewood's Theatre-Concert Hall.

The principal address will be delivered by Massachusetts Lt. Gov. Donald Dwight who will talk on "Government and the Arts." Randall Thompson's "Alleluia" will be sung by 400 students of the Berkshire Music Center at the conclusion of the opening exercises.

Public Invited

The public is invited to the opening exercises and the reception which follows.

The Boston Symphony Orchestra gives its first Berksire Festival concert of 1972 June 30 at 9 p.m. in the Shed. Tanglewood Artistic Director Seiji Ozawa conducts an all-Bach concert which opens with a performance of the Brandenburg concerto no. 2.

The Weekend Prelude, Friday at 7 p.m. in the Shed (free to ticket-holders of the 9 p.m. concert) presents the Tanglewood Festival Chorus, John Oliver, director, in an all-Bach concert.

Rehearsal Series

The summer's first Saturday morning open rehearsal takes place July 1 at 10:30. Tanglewood artistic director Seiji Ozawa rehearses the Boston Symphony in music for the following day's concert. Open rehearsals are held each Saturday morning at 10:30 and benefit the Orchestra's Pension Fund. They offer a relaxed look at the Orchestra, conductor and soloists preparing the music for the Berkshire Festival concerts. Seats are unreserved

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUN 22 1972
New England Newsclip

Tanglewood Offers Special Ticket Plan

The Boston Symphony Orchestra announces a new ticket plans for Tanglewood, the "Grass Pass."

The "Grass Pass" admits the purchaser to the Tanglewood lawn for all 24 Berkshire Festival concerts at a price of only $24.

"Grass Passes" are now available at the Boston or Tanglewood Box Offices. They are good only for Berkshire Festival events, not for Tuesday "specials," Berkshire Music Center concerts, or Saturday morning Open Rehearsals. They are not convertible value for reserved tickets.

The Prelude concert at Tanglewood on Friday, July 28, is planned as a special salute to Berkshire artists, both past and present, creative and interpretive. Details will be announced shortly. The Orchestra will be conducted that evening at 9 p.m. by Eugene Ormandy, a resident of Monterey.

All Friday concerts include the one hour "prelude concert" at 7 p.m. in advance of the 9 p.m. Orchestra concert.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 22 1972
New England Newsclip

Budget ticket plans at Tanglewood

The Tanglewood box office is offering two new "budget" ticket plans for this season's concerts of the Boston Symphony Orchestra. The "grass pass" and the "Berkshire night coupon" will both allow admission at reduced rates.

$1 per concert

With the grass pass, the purchaser will be admitted to the Tanglewood lawn for all 24 Berkshire Festival concerts at a price of $24. This is exactly $1 per concert.

The passes are not convertible toward reserved tickets, nor may they be used for the special programs on Tuesdays, the Berkshire Music Center concerts or Saturday morning rehearsals. The passes are now available at the Tanglewood box office.

The Berkshire night coupons will entitle the holder to a $1 discount on Friday concerts. The coupon will be printed each week, beginning June 29, in the Thursday edition of The Berkshire Eagle. It will be in the shape and style of a dollar bill and should be presented at the box office with the balance of the ticket price.

No more than one coupon can be applied to the purchase of a single ticket, and the coupons are valid only for the Friday concert. The purchaser should sign his name and address on the coupon before presenting it.

The idea for the grass passes was suggested by Milton R. Bass, entertainment editor of The Eagle.

GLEN RIDGE, N. J.
PAPER
(NEWARK-NYC MARKET AREA)
W. 2,000
JUN 22 1972

Berkshire Festival Boston Symphony Orchestra Programs for 1972

The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's The Seasons. Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

All four of ths Brahms symphonies (1,5,6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's Four Sacred Pieces, the Berlioz Te Deum (both conducted by Colin Davis), Haydn's The Seasons, Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

"COPPELIA" DATE CHANGED

The date of the "Coppelia" performance by the Montclair-North Essex Y.W.C.A. ballet students has been changed to Friday, June 23, at 8 p.m., in the Hillside Auditorium.

The first half of the evening— "Dimensions in Dance" — will show different types of dance movement including a ballet class barre, a western ballet, modern dance, interpretive dance, tap and a rock and roll dance, and be followed by the children's version of "Coppelia."

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUN 21 1972
New England Newsclip

Tanglewood opens Sunday

The 30th annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, will be held Sunday at 2:30 p.m. in the Music Shed.

The principal address by Lt. Gov. Donald Dwight will deal with government and the arts. It will be followed by Randall Thompson's "Alleluia" sung by over 400 students at the Center. The "Alleluia" was commissioned by Serge Koussevitzky for the initial opening exercises in 1940.

After the program there will be a reception in the formal gardens to which the public is invited.

The Boston Symphony Orchestra presents its first Tanglewood concert June 30 at 9 p.m. Seiji Ozawa will conduct an all-Bach concert including the Brandenburg Concertos No. 2 and 5, the Suite No. 2 and Cantata No. 191 with soloists Phyllis Curtin and Seth McCoy. The concert will be preceded by the Weekend Prelude at 7 p.m. during which the Tanglewood Festival Chorus will sing three Bach motets.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
JUN 22 1972
New England Newsclip

Tanglewood season starts

Tanglewood's 30th annual opening exercises of the Berkshire Music Center are scheduled Sunday at 2:30 p.m. This is the Boston Symphony's summer academy for advanced study of music, and the event takes place in Tanglewood's Theatre-Concert Hall.

State Lt. Gov. Donald Dwight will deliver the principal address, speaking on government and the arts. Randall Thompson's "Alleluia" will be sung by more than 400 students of the Music Center after the exercises. Following will be a reception in the Tanglewood Formal Gardens. The public is invited to the entire program.

Next Friday, June 30, at 9 p.m. the BSO gives its initial Berkshire Festival concert of the season in the Shed. Tanglewood artistic director Seiji Ozawa will conduct an all-Bach concert, starting with the Brandenberg concerto no. 2, and followed by Brandenberg concerto no. 5.

After intermission, Mr. Ozawa will conduct Suite No. 2, and concludes the evening with Cantata no. 191, with the Festival Chorus singing. The Weekend Prelude next Friday at 7 p.m. in the Shed, free to 9 p.m. concert ticket-holders, presents the Festival Chorus in an all-Bach concert featuring three motets: "Lobet den herrn, alle Heiden," "Komm, Jesu, Komm," and "Jesu, meine Freude."

News Of Area Art Happenings

Work of students and teachers will be included in the annual student - member show at the Art Barn, Greenwich, opening Sunday from 4 to 6 p.m. and continuing through July 6. The new graphics studio will be open, teachers and members of the board of directors will be present and there will be an opportunity to register for classes beginning next weeek at Sunday's program. The barn is open to the public daily from 9:30 a.m. to 3 p.m.

Darien Library.

On display through July 6 at the Darien Library is "The Four Faces of Watercolor," a display of flower paintings by Mrs. Laurie Kattelle, still lifes and portraits by Mrs. Julie S. Maddalene and landscapes by Mrs. Stafford Campbell.

Mrs. Kattelle at the age of 85 is currently fascinated by acrylics and working in that medium. She has done children's portraits and exhibited and sold widely. One of her paintings hangs in the Yonkers Art Museum. She is the mother of Alan Kattelle of Darien. Mrs. Maddalen, a former Darien resident, does water colors exclusively and has also shown in many exhibits. Mrs. Campbell's landscapes have been done on location or from sketches made while sailing. She has had many one-man shows in Connecticut, Westchester and Ontario.

Membership Exhibit.

Realistic works will be featured in the Connecticut Classic Arts annual Norwalk Green Membership Exhibit July 9 from 10 a.m. to 5 p.m. Ribbon awards will be given in oils, watercolors, acrylics and graphics.

Connecticut artists over 18 may join and further information is available from George Haestner, 101 Maywood Rd., Darien or Robert F. Calrow, 29 Cricket Lane.

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Tomorrow and Saturday from 6 to 11 p.m. and Sunday from 1 to 5 p.m. at the Community Cooperative Nursery School, Old Trolley Way, Rowayton, there will be a showing and sale of Professional Art for the Budget Collector. New pictures will be hung daily and proceeds will benefit the scholarship fund.

Landscape Painting.

Jack Pellew of Norwalk, will instruct landscape painting in watercolor, oils or acrylics, starting July 10 at the Silvermine Guild School of the Arts in New Canaan, for three weeks Mondays from 9 a.m. until 1:30 p.m. Each class will open with a brief demonstration and conclude with a critigue.

Registration for beginners or advanced students can be made by calling the school, 1037 Silvermine Rd., New Canaan.

Also available are day and night courses for children and adults in art, dance, crafts and photography.

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Further information and applications are available from Mrs. George Castellion, Briar Brae Rd. and Mrs. Harold Glazer of Norwalk, cochairmen.

Tanglewood.

The 1972 Tanglewood season will open Sunday with opening excercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, and a reception. The first program by the orchestra will be June 30 at 9 p.m. in the Shed. Seiji Ozawa will conduct an all-Bach concert, opening with a performance of the Brandenburg concerto no. 2. At the 7 p.m. performance the Tanglewood Festival Chorus, John Oliver, director, will also present an all-Bach concert. Open rehearsals to benefit the orchestra's pension fund will be held Saturdays at 10:30 a.m. throughout the summer.

A call has been issued for area singers interested in participating in a festival of music at the Bedford Presbyterian Church, Sept. 24 at 4 p.m. The event will mark the 100th anniversary of the sanctuary and the program conducted by Bruce Angell will include "Hymn of the Immortals," David McK Williams and "Te Deum Laudamus," Anton Bruckner. Rehearsals will start July 5 at 8:15 p.m. in the church and continue on Wednesdays thereafter. Particiants are asked to attend four rehearsals prior to the final run-through Sept. 20.

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The opening weekend the company will perform Martha Graham's "El Penitente," Charles Weidman's "Flickers" and Doris Humphrey's "New Dance."

Tickest are available by writing to the Connecticut College American Dance Festival, Box 1546 New London.

LUMIA.

Moving paintings of light, music and imagery synthesized into a theatrical performance may be seen Saturdays at 8 p.m. at LUMIA, the Theatre of Light, Route 34 Sandy Hook, Conn., now open for its eighth season. Reservations are necessary since the theatre accommodates only 36 persons. Special performances for groups may be arranged on weekday evenings.

ADVOCATE
STAMFORD, CONN.
D. 32,000
JUN 22 1972
New England Newsclip

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300
JUN 22 1972
New England Newsclip

Boston Symphony Opens Concert Season June 30

The 1972 TAnglewood season opens Sunday, June 25 at 2:30 p.m. with the thirtieth annual opening exercises of the Berkshire Music Center, the Boston Symphony's Summer academy for the advanced study of music, at 2:30 p.m. in Tanglewood's Theatre–Concert Hall.

The principal address will be delivered by Lt. Gov. Donald Dwight who will talk on government and the arts. Randall Thompson's "Alleluia" will be sung by over 400 students of the Berkshire Music Center at the conclusion of the opening exercises. Following the opening exercises, there will be a reception in the formal gardens. The public is cordially invited to the opening exercises and the reception which follows.

The Boston Symphony Orchestra gives its first Berkshire Festival concert of 1972 Friday evening, June 30 at 9 p.m. in the Shed. Tanglewood Artistic Director Seiji Ozawa conducts an all–Bach concert which opens with a performance of the Brandenburg concerto no. 2 with Boston Symphony Principals Armando Ghitalla, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; and Concertmaster Joseph Silverstein, violin, as soloists. Next follows a performance of the Brandenburg concerto no. 5 with soloists Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Robert Levin, harpsichord. Following intermission, Mr. Ozawa conducts performances of the Suite No. 2 with soloist Doriot Anthony Dwyer, and, to conclude the concert, the Cantata no. 191, with soloists Phyllis Curtin, soprano; Seth McCoy tenor; and the Tanglewood Festival Chorus, John Oliver, Director.

The Weekend Prelude, Friday at 7 p.m. in the shed (free to ticket–holders of the 9 p.m. concert) presents the Tanglewood Festival Chorus, John Oliver, Director, in an all–Bach concert.

The Summer's first Saturday morning Open Rehearsal takes place Saturday morning, July 1, at 10:30 a.m.

-eggs---eggs-

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUN 22 1972
New England Newsclip

Tanglewood Offers Special Ticket Plan

The Boston Symphony Orchestra announces a new ticket plans for Tanglewood, the "Grass Pass."

The "Grass Pass" admits the purchaser to the Tanglewood lawn for all 24 Berkshire Festival concerts at a price of only $24.

"Grass Passes" are now available at the Boston or Tanglewood Box Offices. They are good only for Berkshire Festival events, not for Tuesday "specials," Berkshire Music Center concerts, or Saturday morning Open Rehearsals. They are not convertible value for reserved tickets.

The Prelude concert at Tanglewood on Friday, July 28, is planned as a special salute to Berkshire artists, both past and present, creative and interpretive. Details will be announced shortly. The Orchestra will be conducted that evening at 9 p.m. by Eugene Ormandy, a resident of Monterey.

All Friday concerts include the one hour "prelude concert" at 7 p.m. in advance of the 9 p.m. Orchestra concert.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 22 1972
New England Newsclip

Budget ticket plans at Tanglewood

The Tanglewood box office is offering two new "budget" ticket plans for this season's concerts of the Boston Symphony Orchestra. The "grass pass" and the "Berkshire night coupon" will both allow admission at reduced rates.

$1 per concert

With the grass pass, the purchaser will be admitted to the Tanglewood lawn for all 24 Berkshire Festival concerts at a price of $24. This is exactly $1 per concert.

The passes are not convertible toward reserved tickets, nor may they be used for the special programs on Tuesdays, the Berkshire Music Center concerts or Saturday morning rehearsals. The passes are now available at the Tanglewood box office.

The Berkshire night coupons will entitle the holder to a $1 discount on Friday concerts. The coupon will be printed each week, beginning June 29, in the Thursday edition of The Berkshire Eagle. It will be in the shape and style of a dollar bill and should be presented at the box office with the balance of the ticket price.

No more than one coupon can be applied to the purchase of a single ticket, and the coupons are valid only for the Friday concert. The purchaser should sign his name and address on the coupon before presenting it.

The idea for the grass passes was suggested by Milton R. Bass, entertainment editor of The Eagle.

GLEN RIDGE, N. J.
PAPER
(NEWARK-NYC MARKET AREA)
W. 2,000
JUN 22 1972

Berkshire Festival Boston Symphony Orchestra Programs for 1972

The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's The Seasons. Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

All four of ths Brahms symphonies (1,5,6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's Four Sacred Pieces, the Berlioz Te Deum (both conducted by Colin Davis), Haydn's The Seasons, Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

"COPPELIA" DATE CHANGED

The date of the "Coppelia" performance by the Montclair-North Essex Y.W.C.A. ballet students has been changed to Friday, June 23, at 8 p.m., in the Hillside Auditorium.

The first half of the evening — "Dimensions in Dance" — will show different types of dance movement including a ballet class barre, a western ballet, modern dance, interpretive dance, tap and a rock and roll dance, and be followed by the children's version of "Coppelia."

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUN 21 1972
New England Newsclip

Tanglewood opens Sunday

The 30th annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, will be held Sunday at 2:30 p.m. in the Music Shed.

The principal address by Lt. Gov. Donald Dwight will deal with government and the arts. It will be followed by Randall Thompson's "Alleluia" sung by over 400 students at the Center. The "Alleluia" was commissioned by Serge Koussevitzky for the initial opening exercises in 1940.

After the program there will be a reception in the formal gardens to which the public is invited.

The Boston Symphony Orchestra presents its first Tanglewood concert June 30 at 9 p.m. Seiji Ozawa will conduct an all-Bach concert including the Brandenburg Concertos No. 2 and 5, the Suite No. 2 and Cantata No. 191 with soloists Phyllis Curtin and Seth McCoy. The concert will be preceded by the Weekend Prelude at 7 p.m. during which the Tanglewood Festival Chorus will sing three Bach motets.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
JUN 22 1972
New England Newsclip

Tanglewood season starts

Tanglewood's 30th annual opening exercises of the Berkshire Music Center are scheduled Sunday at 2:30 p.m. This is the Boston Symphony's summer academy for advanced study of music, and the event takes place in Tanglewood's Theatre-Concert Hall.

State Lt. Gov. Donald Dwight will deliver the principal address, speaking on government and the arts. Randall Thompson's "Alleluia" will be sung by more than 400 students of the Music Center after the exercises. Following will be a reception in the Tanglewood Formal Gardens. The public is invited to the entire program.

Next Friday, June 30, at 9 p.m. the BSO gives its initial Berkshire Festival concert of the season in the Shed. Tanglewood artistic director Seiji Ozawa will conduct an all-Bach concert, starting with the Brandenberg concerto no. 2, and followed by Brandenberg concerto no. 5.

After intermission, Mr. Ozawa will conduct Suite No. 2, and concludes the evening with Cantata no. 191, with the Festival Chorus singing. The Weekend Prelude next Friday at 7 p.m. in the Shed, free to 9 p.m. concert ticket-holders, presents the Festival Chorus in an all-Bach concert featuring three motets: "Lobet den herrn, alle Heiden," "Komm, Jesu, Komm," and "Jesu, meine Freude."

News Of Area Art Happenings

Work of students and teachers will be included in the annual student - member show at the Art Barn, Greenwich, opening Sunday from 4 to 6 p.m. and continuing through July 6. The new graphics studio will be open, teachers and members of the board of directors will be present and there will be an opportunity to register for classes beginning next weeek at Sunday's program. The barn is open to the public daily from 9:30 a.m. to 3 p.m.

Darien Library.

On display through July 6 at the Darien Library is "The Four Faces of Watercolor," a display of flower paintings by Mrs. Laurie Kattelle, still lifes and portraits by Mrs. Julie S. Maddalene and landscapes by Mrs. Stafford Campbell.

Mrs. Kattelle at the age of 85 is currently fascinated by acrylics and working in that medium. She has done children's portraits and exhibited and sold widely. One of her paintings hangs in the Yonkers Art Museum. She is the mother of Alan Kattelle of Darien. Mrs. Maddalen, a former Darien resident, does water colors exclusively and has also shown in many exhibits. Mrs. Campbell's landscapes have been done on location or from sketches made while sailing. She has had many one-man shows in Connecticut, Westchester and Ontario.

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New England Newsclip

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300
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The 1972 Berkshire Festival Opens At Tanglewood, June 30

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAI
JUN 23 1972
PAGE ONE

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Other soloists for this season's festival include Paul Zukofsky,

(Continued on Page 12)

Berkshire Festival

(Continued from Page 1)

violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

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TIMES
PEABODY, MASS.
W. 6,043
JUN 23 1972
New England Newsclip

Tanglewood to open

LENOX — The 1972 Tanglewood season opens Sunday, June 25, 1972 with the thirtieth annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at 2:30 p.m. in Tanglewood's theatre-concert hall. The principal address will be delivered by Massachusetts Lt. Gov. Donald Dwight who will speak on government and the Arts. Randall Thompson's 'Alleluia' will be sung by over 400 students of the Berkshire Music Center at the conclusion of the opening exercises. Thompson's 'Alleluia' was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. Following the opening exercises, there will be a reception in the formal gardens. The public is cordially invited to the opening exercises and the reception which follows.

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The summer's first Saturday morning open rehearsal takes place July 1 at 10:30 a.m. Tanglewood Artistic Director Seiji Ozawa rehearses the Boston Symphony in music for the following day's concert.

Open rehearsals are held each Saturday morning at 10:30 a.m. and benefit the orchestra's pension fund. They offer a relaxed look at the orchestra, conductor and soloists preparing the music for the Berkshire Festival concerts. Seats are unreserved at $2.50 each and are available the morning of the rehearsal.

1972 Tanglewood Lenox, Mass.
BERKSHIRE FESTIVAL JUNE 30-AUGUST 20

Artistic Directors
SEIJI OZAWA
Berkshire Festival
GUNTHER SCHULLER
Berkshire Music Center
LEONARD BERNSTEIN
Adviser

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG
Music Director
THOMAS D. PERRY, JR., MANAGER

WEEKEND	FRIDAYS AT 9:00 PM	SATURDAYS AT 8:30 PM	SUNDAYS AT 2:30 PM
1	JUNE 30 Weekend Prelude 7 pm Tanglewood Festival Chorus, John Oliver, Director SEIJI OZAWA 9 pm BACH PROGRAM Brandenburg Concerto No. 2 Brandenburg Concerto No. 5 Suite No. 2 Cantata No. 191 Tanglewood Festival Chorus	JULY 1 OPEN REHEARSAL 10:30 am STANISLAW SKROWACZEWSKI 8:30 pm Bach: Suite No. 3 Beethoven: Piano concerto No. 1 in C major Claude Frank Mozart: Symphony No. 39 in E flat	JULY 2 SEIJI OZAWA 2:30 pm Haydn: The Seasons Phyllis Curtin, Seth McCoy Robert Hale, Tanglewood Festival Chorus John Oliver, Director
2	JULY 7 Weekend Prelude 7 pm piano music of Mozart SEIJI OZAWA 9 pm MOZART PROGRAM Concerto for flute and harp Doriot Anthony Dwyer, Ann Hobson Bassoon Concerto Sherman Walt Haffner Serenade Joseph Silverstein	JULY 8 OPEN REHEARSAL 10:30 am BRUNO MADERNA 8:30 pm A. Gabrieli/Maderna: "La Battaglia" Earle Brown: "Available Forms No. 1" Ives: Tone Road #1 and #3 Unanswered Question Over the Pavements Mozart: "Jupiter" Symphony	JULY 9 SEIJI OZAWA 2:30 pm Haydn: Symphony No. 47 Beethoven: Piano Concerto No. 3 Garrick Ohlsson Ravel: "Ma mere l'Oye"
3	JULY 14 Weekend Prelude 7 pm Peter Serkin Boston Symphony Chamber Players WILLIAM STEINBERG 9 pm BEETHOVEN PROGRAM Symphony No. 6 Symphony No. 5	JULY 15 OPEN REHEARSAL 10:30 am WILLIAM STEINBERG 8:30 pm BEETHOVEN PROGRAM Symphony No. 1 Symphony No. 9 Jeannine Crader, Joanna Simon, Dean Wilder, Robert Hale, Tanglewood Festival Chorus, John Oliver, Director	JULY 16 SEIJI OZAWA 2:30 pm BEETHOVEN PROGRAM Triple Concerto Joseph Silverstein, Jules Eskin, Peter Serkin Symphony No. 4 Choral Fantasy Peter Serkin, Tanglewood Festival Chorus
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TICKETS: Same price as Berkshire Festival

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FOR ALL PERFORMANCES

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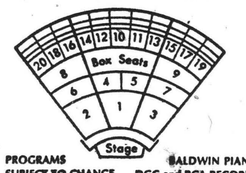
FESTIVAL TICKET OFFICE, SYMPHONY HALL, BOSTON, MASS. 02115
Tickets also available through TICKETRON.

TANGLEWOOD MUSIC SHED SEATING PLAN



PROGRAMS SUBJECT TO CHANGE.
BALDWIN PIANO
DGG and RCA RECORDS

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NEWS
SPRINGFIELD, MASS.
D. 95,528
JUN 13 1972
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 22 1972
New England Newsclip

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Tanglewood is seeking young people in the area over the age of 16 to do about 15 hours of various volunteer work each week. In return for such duties as helping visitors, performing office duties and working in the theatre during concerts and rehearsals, the volunteers will be given a gate pass. The pass grants free admission to the grounds and to all events.

Interested persons should contact Harvey Simon at Tanglewood during this week and next between 9 and 5 p.m.

TIME
GREENWICH, CONN.
D. 13,160
JUN 22 1972
New England Newsclip

Tanglewood Series Opens Sunday, Weekend's Programs Announced

The 1972 Tanglewood season opens Sunday with the 13th annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at 2:30 p.m. in Tanglewood's Theatre-Concert Hall. The principal address will be delivered by Massachusetts Lt. Gov. Donald Dwight, who will talk on Government and the Arts.

Randall Thompson's "Alleluia" will be sung by more than 400 students of the Berksire Music Center at the conclusion of the opening exercises. The "Alluluia" was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. The public is invited to attend the exercises and the reception which follows in the formal gardens.

The Boston Symphony Orchestra gives its first Berkshire Festival concert on June 30 at 9 p.m. in the Shed. Tanglewood Artistic Director Seiji Ozawa conducts an all-Bach concert which opens with a performance of the Brandenburg concerto No. 2, followed by Brandenburg concerto No. 5. Following intermission, Mr. Ozawa will conduct Suite No. 2 and conclude the concert with the Cantata No. 191, with soloists Phyllis Curtin and Seth McCoy and the Tanglewood Festvial Chorus.

The summer's first Satruday morning open rehearsal takes place July 1 at 10:30 a.m. Saturday evening at 8:30 p.m. in the Shed, Stanislaw Skrowaczewski conducts the Boston Symphony in a concert that includes Bach's Suite No. 3, Beethoven's Piano concerto No. 1 with soloist Claude Frank and Mozart's Symphony No. 39 in E-flat.

Seiji Ozawa conducts a performance of Haydn's "The Seasons" Sunday afternoon, July 2, at 2 p.m. in the Shed. Soloists will be soprano Phyllis Curtin, tenor Seth McCoy, base Robert Hale, and the Tanglewood Festival Chorus.

In addition, the Weekend Prelude on Friday at 7 p.m. free to ticket holders of that evening's concert, will hear the Tanglewood Chorus in an all-Bach concert featuring three motets: Lobet den Herrn, alle

The 1972 Berkshire Festival Opens At Tanglewood, June 30

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAIL

JUN 23 1972

PAGE ONE

The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's "The Seasons." Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Betthoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the "Berlioz Te Deum" (both conducted by Colin Davis) Haydn's "The Seasons," Mahler's "Symphony No. 8" and Beethoven's "Symphony No. 9."

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski, Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky,

(Continued on Page 12)

Berkshire Festival

(Continued from Page 1)

violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg, principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

TIMES
PEABODY, MASS.
W. 6,043

JUN 23 1972

New England Newsclip

Tanglewood to open

LENOX — The 1972 Tanglewood season opens Sunday, June 25, 1972 with the thirtieth annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at 2:30 p.m. in Tanglewood's theatre-concert hall. The principal address will be delivered by Massachusetts Lt. Gov. Donald Dwight who will speak on government and the Arts. Randall Thompson's 'Alleluia' will be sung by over 400 students of the Berkshire Music Center at the conclusion of the opening exercises. Thompson's 'Alleluia' was commissioned by Serge Koussevitzky for the initial opening exercises of the Berkshire Music Center in 1940. Following the opening exercises, there will be a reception in the formal gardens. The public is cordially invited to the opening exercises and the reception which follows.

The Boston Symphony Orchestra gives its first Berkshire Festival concert of 1972 on Friday evening, June 30 at 9:00 p.m. in the shed. Tanglewood Artistic Director Seiji Ozawa conducts an all-Bach concert which opens with a performance of the Brandenburg concerto no. 2 with Boston Symphony Principals Armando Ghitalla, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; and Concertmaster Joseph Silverstein, violin, as soloists. Next follows a performance of the Brandenburg concerto no. 5 with soloists Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Robert Levin, harpsichord Following intermission, Mr. Ozawa conducts performances of the Suite no. 2 with soloist Doriot Anthony Dwyer, and, to conclude the concert, the Cantata no. 191, with soloists Phyllis Curtin, soprano; Seth McCoy tenor; and the Tanglewood Festival Chorus, John Oliver, Director.

The Weekend Prelude, Friday at 7:00 p.m. in the shed (free to ticket-holderrs of the 9:00 p.m. concert) presents the Tanglewood Festival Chorus, John Oliver, director, in an all-Bach concert featuring three motets: 'Lobet den Herrn, alle Heiden' 'Komm, Jesu, Komm', and 'Jesu, meine Freude.'

The summer's first Saturday morning open rehearsal takes place July 1 at 10:30 a.m. Tanglewood Artistic Director Seiji Ozawa rehearses the Boston Symphony in music for the following day's concert.

Open rehearsals are held each Saturday morning at 10:30 a.m. and benefit the orchestra's pension fund. They offer a relaxed look at the orchestra, conductor and soloists preparing the music for the Berkshire Festival concerts. Seats are unreserved at $2.50 each and are available the morning of the rehearsal.

1972 Tanglewood
Lenox, Mass.
BERKSHIRE FESTIVAL JUNE 30-AUGUST 20

Artistic Directors
SEIJI OZAWA
Berkshire Festival
GUNTHER SCHULLER
Berkshire Music Center
LEONARD BERNSTEIN
Adviser

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG
Music Director
THOMAS D. PERRY, JR., MANAGER

WEEKEND	FRIDAYS AT 9:00 PM	SATURDAYS AT 8:30 PM	SUNDAYS AT 2:30 PM
1	JUNE 30 Weekend Prelude 7 pm Tanglewood Festival Chorus, John Oliver, Director SEIJI OZAWA 9 pm BACH PROGRAM Brandenburg Concerto No. 2 Brandenburg Concerto No. 5 Suite No. 2 Cantata No. 191 Tanglewood Festival Chorus	JULY 1 OPEN REHEARSAL 10:30 am STANISLAW SKROWACZEWSKI 8:30 pm Bach: Suite No. 3 Beethoven: Piano concerto No. 1 in C major Claude Frank Mozart: Symphony No. 39 in E flat	JULY 2 SEIJI OZAWA 2:30 pm Haydn: The Seasons Phyllis Curtin, Seth McCoy Robert Hale, Tanglewood Festival Chorus John Oliver, Director
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New England Newsclip

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TIME
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D. 13,160

JUN 22 1972

New England Newsclip

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Koussevitsky's Nonelectric Whizbang Thrill

They always call Tanglewood the fulfillment of Serge Koussevitsky's dream and it's true that the most famous and fiery of the Boston Symphony Orchestra conductors had great visions for these summer concerts, which he began began in 1936, and for the Berkshire Music Center, opened four years later.

As for those visions now; frisbie is still outlawed on the main lawn, but nothing could keep the female tourists in skirts (not even handing out ugly green wraparounds with "Tanglewood" printed on them — they were carried gleefully back to New Rochelle for souvenirs) and even Koussevitsky could not have foretold what the portable radio would do to a Sunday afternoon at Tanglewood. Not to mention the box lunches whose prices increase in direct proportion to the sogginess of the bread and the age of the brownies. Not to mention the (precedent-shattering) sale of beer. Not to mention Judy Collins. Saddest and wisest item of all springs from the box-office, where they rapturously proclaim that despite world economic disaster the attendance figures at Tanglewood quite soared from 1970 to 1971. In mathematical fact the figures fell from 257,000 to 237,000 but there was an increase all right in (gasp) money.

Never mind, ticket prices are stable this season at Tanglewood, $3.50 to $8.50 for a seat in the Shed and $3.00 for the lawn, where you can hear some and see nothing (or a lot, depending on what you came to watch). Programming has stabilized as well; there are some dull weekends upcoming but in fairness it must be stated that, in the heart of the Tanglewood tradition, this is quality dullness. Every program will not provide a superelectric whizbang thrill but the BSO has not yet been sucked into the Philadelphia bog, wherein that excellent orchestra is serving up Lerner and Loewe Nights at the Saratoga Performing Arts Center in a concerted (get it?) effort to attract the American Legion Fun Fair crowd northwards.

Seiji Ozawa, acting director of the Berkshire Music Center and BSO Music Director-elect is greatly in evidence this summer with seven programs. He is, as I have long maintained, the world's most adorable conductor, a title to which there are no other visible contenders. Also a fine musician.

As it happens he's only doing Bach, Haydn, Mozart, Haydn and Beethoven until the last weekend, when he suddenly hauls in Legeti, Chopin, Bartok and Mahler, but the whole month of July seems to have been set up as an exercise in healthy, undaring programming. Bruno Maderna's evening, July 8, is a break; Earle Brown and Charles Ives get a chance there. We do get to hear several of the orchestra's own as soloists; Doriot Anthony Dwyer and Ann Hobson in the Mozart flute and harp concerto, with Sherman Walt playing the bassoon concerto on the same program (July 7); the Beethoven triple concerto, in whech Pter Serkin joins Joseph Silverstein and Jules Eskin (July 16); Joseph Silverstein in Mozart's fourth violin concerto (July 30); and a Haydn oboe concerto played by Ralph Gomberg (August 6).

Associate Conductor Michael Tilson Thomas continues to be the most sought-after guest conductor in East and West, so we don't catch a glimpse of him until August when he kicks off the week-long Festival of Contemporary Music (more of that in a minute) and then goes in for a repeat of one of this Spectrum killers, Messiaen's "Et Exspecto Resurrectionem Mortuorum."

He has competition from another boy wonder on July 30, when James Levine conducts Mahler's sixth symphony and Silverstein in the Mozart. Levine takes over as principal conductor of the Met beginning in the 1973-4 season. Thomas still walks away with the He's -Another-Lennie prize, though, since he takes over as conductor-raconteur for the Young People's Concerts that Bernstein made so famous on television.

Bernstein,, who acts as Adviser to Tanglewood, is only conducting once this summer; two Brahms symphonies on July 22. And William Steinberg, who acts as Music Director, is only appearing twice, on July 14 and 15 conducting four Beethoven symphonies. Colin Davis returns for the weekend of August 11 with some Beethoven and Berlioz, also Verdi's "Four Sacred Pieces" with the Tanglewood Festival Chorus, and Eugene Ormandy has two programs, July 28 and 29, featruing Bartok's "Concerto for Orchestra" and Hindemith's "Mathis der Maler."

This year's Festival of Contemporary Music, the week of August 4, celebrates the twentieth anniversary of the Fromm Foundation, which has helped to sponsorproductions and commission new works at the Berkshire Music Center for several years. For the first time the BSO joins the Festival, with Thomas' opening concert on the 4th. It begins with a 7:00 Weekend Prelude featuring music of Aaron Copland; his "Piano Variations," played by Thomas; "Eight Poems of Emily Dickinson," sung by Phyllis Curtin; and "Vitebsk," played by Copland, Silverstein and Eskin.

The main concert at 9:00 will repeat the Emily Dickinson poems, this time with the orchestral accompaniment, and the program includes memorials to Ruggles and Stravinsky; "Evocations for Orchestra" and "Rite of Spring." A new concerto for amplified violin by Charles Wuorinen, commissioned in honor of the 20th anniversary, completes the evening and will be played by Paul Zukofsky.

The rest of the Festivai week is devoted to BMC performers and lots more new commissions—Gunther Schuller (Artistic Director at Tanglewood), Bruno Maderna (head of Contemporary Music Activity), Celso Garrido-Lecca (Chilean composer) and Fred Lerdahl (former BMC student who made good) will all present new works. Jacob Druckman's Pulitzer prize piece "Windows" will be played as well; Druckman is composer-in residence this season. There's also a concert by Collage (August 7), the contemporary music

(Continued on page 31)

Tanglewood

(Continued from page 30).

ensemble made up of BSO members and Joan Heller.

The Center throws a variety of musical events nearly every night of the week all summer, starring their usual crop of youthful and old prodigies, and these are interesting programs, well-performed, only $1.50, and a much more easy-going atmosphere than that of the circusy weekends.

One of their specials is the Music Theatre Project, set up under grants from the National Opera Institute and the Martha Baird Rockefeller Fund for Music, and directed by Ian Strasfogel. The productions are small-scale but high-class oddities from the music theatre repertoire, and this year's selections will be "He Who Says Yes," by Brecht and Weill, and "Chocurua," a newly commissioned opera on a New England Indian legend by Robert Selig (both on August 2,3 and 6); and Monteverdi's "The Coronation of Poppea" (August 13,14and 16). These performances take place in the renovated barn which only holds 250 seats (intimate) and is sold out very quickly, so reservations are necessary although not for any of the other BMC events.

I mentioned Judy Collins a while back, she was to be one of what Tanglewood had finally decided to term "Popular Artists." They fidgeted around with "non-classical" and the like for a while. Someone like Ms. Collins represented a compromise between screaming rock groups that produce large revenues but keep the neighbors awake and destroy community relations and bring in a mass of drug-crazed hippie communist freaks to Serge Koussevitsky's dream. Anyway, half the series cancelled moments before we went to press, so that's all off.

Should neither the fabulous classical weekends nor the congenial. off-beat BMC concerts nor the desire not to see Judy Collins attract you to Tanglewood, and even the lakes and hills fail to lure, then by all menans show up on August 15 for Tanglewood on Parade. Everyone connected with the place who can whistle, blow, toot, pluck, saw, pedal or pound hangs in together for the 1812 Overture, complete with cannon.

Tanglewood lives between Lenox and Stockbridge, right off the Lee exit of the Mass. Pike.

—LS

PHOENIX
BOSTON, MASS.
W. 25,000
JUN 21 1972
New England Newsclip

HYDE PARK TRIBUNE
BOSTON, MASS.
W. 5,300
JUN 22 1972
New England Newsclip

DORCHESTER ARGUS CITIZEN
BOSTON, MASS.
W. 9,800
JUN 22 1972
New Englar Newsc

MATTAPAN TRIBUNE
BOSTON, MASS.
W. 4,300
JUN 22 1972
New England Newsclip

RECORD TRANSCRIPT
MILTON, MASS.
W. 5,735
JUN 22 1972
New England Newsclip

JAMAICA PLAIN CITIZEN
BOSTON, MASS.
W. 5,400
JUN 22 1972
New England Newsclip

Youth symphony concert Saturday at Hatch Shell

The Greater Boston Youth Symphony Orchestra will present a special concert at the MDC's Hatch Memorial Shell on the Charles River Esplanade this Saturday (June 24) at 8 p.m.--five days before leaving for a concert tour in England, Scotland and Wales.

And the following Monday (June 26) Arthur Fiedler, founder and music director of the Boston Symphony's Esplanade Orchestra, launches the 44th Esplanade Concert season in cooperation with the MDC. All concerts begin at 8:30 p.m.

The Youth Symphony Orchestra, conducted by Music Director Walter Eisenberg, has received high critical acclaim in the United States and abroad for its extraordinary calibre of musicianship and innovation.

Last year, following its appearance at the Hatch Shell, the orchestra toured Israel. In the event of rain, the concert will be held the next evening, Sunday, June 25.

The Boston Symphony's Esplanade Orchestra will present seven evening concerts and two morning children's concerts. Harry Ellis Dickson is assistant conductor. Following is the Esplanade Concert schedule:

June 26 - 8:30-10:30
June 27 - 8:30-10:30
June 28 - 10:15 a.m. Children's Concert
July 1 - 8:30-10:30
July 4 - 8:30-10:30
July 5 - 10:15 a.m. Children's Concert
July 7 - 8:30-10:30
July 8 - 8:30-10:30

Worcester Telegram June 19, 1972

B. Sym

Prudent Programs Rule Summer Music Festivals

By RAYMOND MORIN
Telegram Music Critic

Three of the giant summer music festivals will offer "prudent" programs this summer in the interest of their financial welfares.

This is to mean that the famous 50 pieces are amply included on the programs of the Berkshire Music Festival at Tanglewood, Saratoga Performing Arts Center, Saratoga Springs, N.Y., and Blossom Music Center, summer home of the Cleveland Orchestra at Cuyahoga Falls, Ohio.

Of the 61 works scheduled for the Berkshire Music Festival's 24 concerts (July 1 - Aug. 20), 18 are by 20th century composers.

Although the Philadelphia Orchestra — Eugene Ormandy and guest conductor programs are not complete, 12 contemporary works out of 57 will be performed at Saratoga, in 16 concerts.

Seven Weekends

Blossom Center has announced 35 works for its 14 concerts on seven weekends, of which 10 works are 20th century.

Therefore. about 25 per cent of the 150-odd works to be played at the three festivals is "contemporary." A substantial number of these by Prokofieff, Stravinsky, Richard Strauss, etc. have long since lost their contemporary status and are now considered traditional.

Blossom Center is the most conservative and has spread its 20th century repertory over eight of its 14 programs.

Saratoga will offer one complete modern program of works by American composers on Aug. 18. Ormandy will conduct the Philadelphia in Menotti's Triple Concerto, Harris' Third Symphony, Bernstein's "Chichester Psalms," and Samuel Barber's "The Lovers."

The only all-contemporary program at Tanglewood will be Aug. 4 when Michael Tilson Thomas conducts the Boston Symphony in Carl Ruggles' "Evocations for Orchestra," Copland's "Eight Poems of Emily Dickinson," sung by soprano Phyllis Curtin, Wuorinen's Violin Concerto with Paul Zukofsky as soloist, and Stravinsky's "The Rite of Spring."

MUSIC

Raymond Morin

As usual, pianists remain the biggest solo attractions. There will be 16 at the three festivals.

Four of the pianists will each appear at two of the festivals in different repertory.

Brahms Concerto

John Browning will play Brahms' First Piano Concerto at Blossom, and Prokofieff's Third at Tanglewood.

Misha Dichter will be heard in Brahms' Second at Tanglewood, and the Bartok Third at Blossom. Earl Wild will solo in Stravinsky's Concerto for Piano and Strings at Tanglewood, and repeat it along with Liszt's Hungarian Fantasia at Blossom. Rudolf Firkusny will play Beethoven's "Emperor" Concerto at Blossom, and Stravinsky's Capriccio for Piano and Orchestra at Saratoga.

The Tanglewood pianists are Garrick Ohlsson, July 9; Peter Serkin, July 16; Wild, July 21; Alicia De Larrocha, July 23; Browning, Aug. 5; Gina Bachauer, Aug. 12; Alexis Weissenberg, Aug. 18; and Dichter, Aug. 19.

All of which means that the summer festivals are offering 75 percent standard repertory to offset the possible disenchantment of contemporary music, and are relying primarily on piano soloists to stimulate business.

NATIONAL BALLET of Canada with Rudolf Nureyev as guest artist will appear in Boston this fall in the course of a transcontinental tour of 28 U.S. and Canadian cities.

Four performances are

JOHN BROWNING

scheduled at the Music Hall on the nights of Sept. 19, 20, 21 and 22, all at 8 p.m.

The engagement will include two ballets produced by Erik Bruhn especially for the National Ballet of Canada. One is Bruhn's production of "La Sylphide" (apparently a revision of Fokine's "Les Sylphides"), and a new ballet by a major choreographer yet to be announced.

Last three nights, the company will present "Swan Lake," music by Tchaikovsky, choreography by Bruhn, and settings and costumes by Desmond Healey of the Rolay Ballet. Nureyev will dance the role of Prince Siegfried at all three performances of "Swan Lake."

For further information and a brochure, write to the office of Celebrity Series at 420 Boylston St., Boston 02116.

THE HUNGARIAN Quartet will again be in-residence this summer at Colby College, Waterville, Me. for master classes in chamber music and instruction in the techniques of ensemble playing.

Members are the same who performed on the Groton Music Association series in January, 1964 — Zoltan Szekely and Michael Kuttner, violins; Denes Koromzay, viola; and Gabriel Magyar, cello.

In a Worcester Art Museum program in 1956, the quartet's second violinist was Alexander Moskowsky, and the cellist, Vilmos Palotai.

Box Lunch, Jug Of Wine Music Equal Tanglewood

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The estate was once owned by the Tappan family, proprietors of the Tappan gas range business, who first opened up the grounds for music-making about 1930. The New York Philharmonic was the first orchestra to perform here, followed by the Boston Symphony, whose conductor, the late Serge Koussevitzky, fashioned the dream of making Tanglewood an annual music festival.

Koussevitzky, born in Russia in 1874, founded the Berkshire Music Center Festival in 1934, after the estate was donated to the BSO. That was followed by the founding of the Center for

TANGLEWOOD
Page 8

NEWS
ATHOL, MASS.
D. 5,281

JUN 24 1972

New England Newsclip

Tanglewood

Continued From Page 1

Advanced Study in 1940.

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Associated Press Writer

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SUN-CHRONICLE
ATTLEBORO, MASS.
D. 18,500

JUN 24 1972

New England Newsclip

UTICA DAILY PRESS
UTICA, N. Y.
D. 28,782

JUN 24 1972

Tanglewood to Open 40th Season As U.S.' Oldest Festival

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Arthur Fiedler will present his annual Boston Pops at Tanglewood on Tuesday, Aug.

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Soloists featured this season will include pianists Gina Bachauer, John Browning, Peter Serkin and Misha Dichter.

Three Mahler symphones, all four Brahms symphonie and four Beethoven symphonies dominate the concert programs.

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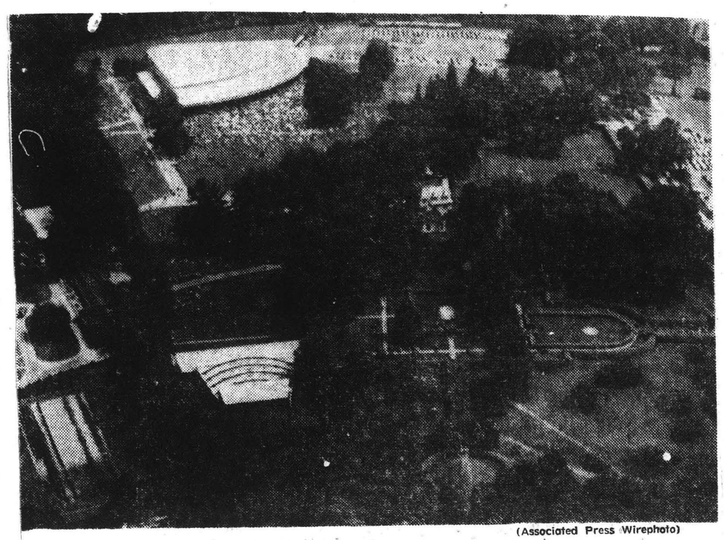

(Associated Press Wirephoto)

Tanglewood Open Sunday

The 1972 Tanglewood season in Lenox opens Sunday afternoon with ceremonies for the Berkshire Music Center, the Boston Symphony Orchestra's summer school for advanced music students. The Berkshire Festival concerts by the orchestra will begin Friday with an all-Bach program to be conducted by Seiji Ozawa. There will be 24 orchestra performances on eight weekends in July and August. The Union will publish a seven-part series on the Straw Hat Circuit in Western Massachusetts beginning in Sunday's Republican.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUN 24 1972

New England Newsclip

AMERICAN
WATERBURY, CONN.
D. 40,675

JUN 24 1972

New England Newsclip

Tanglewood Opening Set Sunday

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For years, a box lunch, a bottle of wine and a blanket have been synonmyous with Tanglewood and its unique, open-air concert hall known as The Shed, designed by architect Eliel Saarinen in 1938.

Tanglewood, a 210-acre estate once owned by the Tappan family, proprietors of the gas range business, has been the Boston Symphony Orchestra's summer home since 1934.

The Tappan family first opened up the grounds for music-making about 1930. The New York Philharmonic was the first orchestra to perform there. It was followed by the Boston Symphony, and led the late Serge Koussevitzky, the BSO's conductor, to dream of an annual music festival.

Koussevitsky, born in Russia in 1874, founded the Berkshire Music Center Festival in 1934 after the Tappan family gave the estate to the BSO.

Located in the fashionable Berkshire Mountains, Tanglewood overlooks Stockbridge Bowl, of such scenic magnificance that the writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

Those who attendthe concerts spread blankets out in the open around the music shed and sprawl in comfort while listening to their favorite Bach, Beethoven or Brahms.

Sunday marks the 30th annual opening exercises for the Berkshire Music Center. More than 400 students attracted from all over the world will sing Randall Thompson's "Alleluia," commissioned by Koussevitzky for the initial opening exercises in 1940.

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On Sunday, the 1972 Tanlewood season opens here on the spacious, 210-acre estate that has been the Boston Symphony Orchestra's summer home since 1934.

The estate is located in the rashionable Berkshires, and overlooks Stockbridge Bow, a view of such scenic scope that writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

The estate was once owned by the Tappan family, proprieters of the Tappan gas range business, who first opened up the grounds for music-making about 1930. The New York Philharmonic was the first orchestra to perform here, followed by the Boston Symphony, whose conductor, the late Srege Koussevitzky, fashioned the dream of making Tanglewood an annual music festival.

Koussevitsky, born in Russia in 1874, founded the Berkshire Music Center Festival in 1934, after the estate was donated to the BSO. That was followed by the founding of the Center for Advanced Study in 1940.

Despite war years, inwhich there were no festivals, Tanglewood remains the oldest and most continuous major music festival in the country.

The unique open-air concert hall, known as The Shed, was built in 1938 by archetect Eliel Saarinen. But since its founding, Tanglewood's multitudes have combined the pleasures of music with those of nature by blanketing the grounds around The Shed to sprawl under the open skies while absorbing their favorite Back, Beethoven and Brahms.

Last year's attendance for the eight-week series of weeekend concerts was 237,000, the highest ever.

Sunday marks the 30th ennual opening exercises for the Berkshire Music Center, attracting over 400 students from all over the world, who will sing Randsall Thompson's "Alleluia," commissioned by Koussevitzky for the intiial opening exercises in 1940.

The Boston Symphony members, having completed their winter season, will begin arriving next week for the first Berkshire Festival concert on Friday, June 30, at 9 p.m., in The Shed.

Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach concert. The performance will launch a season that will include conducts Leonard Berstein, Eugene Ormandy, Colin Davis, William Steinberg, Karel Ancerl, Bruno Maderna, Michael Tilson Thomas and Stanislaw Skowaczewski.

Arthur Fiedler will present his annual Boston Pops at Tanglewood on Tuesday, Aug.

A festival of contemporary classical music is planned the week of Aug. 4-10.

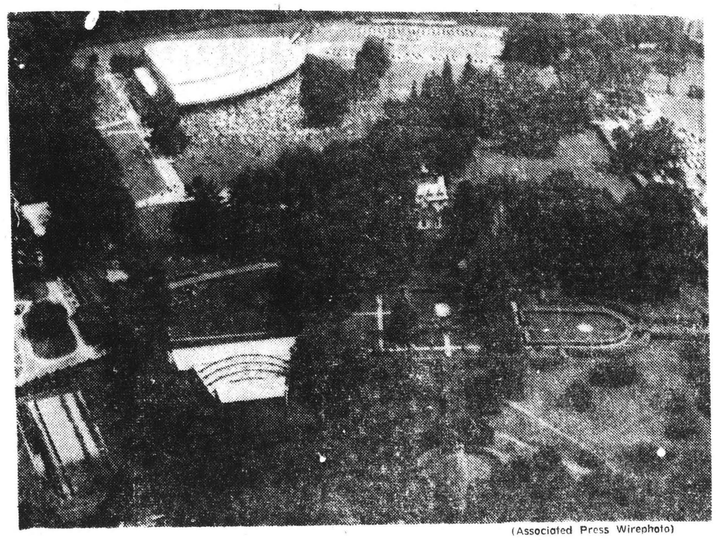
Soloists featured this season will include pianists Gina Bachauer, John Browning, Peter Serkin and Misha Dichter.

Three Mahler symphones, all four Brahms symphonie and four Beethoven symphonies dominate the concert programs.

The season will conclude on Sunday, Aug. 20, with Ozawa conducting Mahler's symphony No. 8.

The Boston Symphony was founded in 1881. Koussevitzky became music director in 1924, retiring in 1949, two years prioe to his death. He has been succeeded by Charles Munch, Erich Leinsdorg, William Steinberg and, now, Ozawa.

Tanglewood's acceptance of the picnic-loving grass audience is accentuated this year by a new "Grass Pass" being offered. With the Grass Pass, concert'goers pay $24 for all 24 Tanglewood concerts, gaining them entrance into the grounds at one-third the regular price.



(Associated Press Wirephoto)

Tanglewood Open Sunday

The 1972 Tanglewood season in Lenox opens Sunday afternoon with ceremonies for the Berkshire Music Center, the Boston Symphony Orchestra's summer school for advanced music students. The Berkshire Festival concerts by the orchestra will begin Friday with an all-Bach program to be conducted by Seiji Ozawa. There will be 21 orchestra performances on eight weekends in July and August. The Union will publish a seven-part series on the Straw Hat Circuit in Western Massachusetts beginning in Sunday's Republican.

UNION
SPRINGFIELD, MASS.
D. 79,398
JUN 24 1972
New England Newsclip

AMERICAN
WATERBURY, CONN.
D. 40,675
JUN 24 1972
New England Newsclip

Tanglewood Opening Set Sunday

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Tanglewood, a 210-acre estate once owned by the Tappan family, proprietors of the gas range business, has been the Boston Symphony Orchestra's summer home since 1934.

The Tappan family first opened up the grounds for music-making about 1930. The New York Philharmonic was the first orchestra to perform there. It was followed by the Boston Symphony, and led the late Serge Koussevitzky, the BSO's conductor, to dream of an annual music festival.

Koussevitsky, born in Russia in 1874, founded the Berkshire Music Center Festival in 1934 after the Tappan family gave the estate to the BSO.

Located in the fashionable Berkshire Mountains, Tanglewood overlooks Stockbridge Bowl, of such scenic magnificance that the writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

Those who attendthe concerts spread blankets out in the open around the music shed and sprawl in comfort while listening to their favorite Bach, Beethoven or Brahms.

Sunday marks the 30th annual opening exercises for the Berkshire Music Center. More than 400 students attracted from all over the world will sing Randall Thompson's "Alleluia," commissioned by Koussevitzky for the initial opening exercises in 1940.

Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach performance for the first Berkshire Festival concert June 30 at 9 p.m. in The Shed.

The program will open a season that will include conductors Leonard Bernstein, Eugene Ormandy, Colin Davis, William Steinberg and Michael Tilson-Thomas.

24

Outdoor Music-Making

Tanglewood Opens 30th Season Tomorrow

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The estate is located in the fashionable Berkshires, overlooking Stockbridge Bowl, a view of such scenic scope that writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

The estate was once owned by the Tappan family, owners of the Tappan gas range business, who first opened up the grounds for music-making about 1930.

Despite war years during which there were no festivals, Tanglewood remains the oldest and most continuous major music festival in the country.

The unique open-air concert hall, known as The Shed, was built in 1938 by architect Eliel Saarinen. But since its founding, Tanglewood's multitudes have combined the pleasures of music with those of nature by blanketing the grounds around The Shed to sprawl under the open skies to listen to their favorite Bach, Beethoven and Brahms.

Last year's attendance for the eight-week series of weekend concerts was 237,000, the highest ever.

Tomorrow marks the 30th annual opening exercises for the Berkshire Music Center, attracting over 400 students from all over the world, who will sing Randall Thompson's "Alleluia."

The Boston Symphony members will begin arriving next week for the first Berkshire Festival concert on Friday.

Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach concert. The performance will launch a season that will include conductors Leonard Bernstein, Eugene Ormandy, Colin Davis, William Steinberg, Karel Ancerl, Bruno Maderna, Michael Tilson Thomas and Stanislaw Skowaczewski.

Arthur Fiedler will present his annual Boston Pops at Tanglewood on Tuesday, Aug. 15.

A festival of contemporary classical music is planned the week of Aug. 4-10.

Soloists featured this season will include pianists Gina Bachauer, John Browning, Peter Serkin and Misha Dichter.

Three Mahler symphonies, all four Brahms symphonies and four Beethoven symphonies dominate the concert programs.

The season will conclude on Sunday, Aug. 20, with Ozawa conducting Mahler's symphony No. 8.

JOURNAL
PROVIDENCE, R. I.
D. 67,117
JUN 24 1972
New England Newsclip

NEWS TRIBUNE
WALTHAM, MASS.
D. 16,641
JUN 24 1972
New England Newsclip

Opening Sunday for Tanglewood

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Those who attend the concerts spread blankets out in the open around the music shed and sprawl in comfort while listening to their favorite Bach, Beethoven or Brahms.

Sunday marks the 30th annual opening exercises for the Berkshire Music Center. More than 400 students attracted from all over the world will sing Randall Thompson's "Alleluia,'' commissioned by Koussevitzky for the initial opening exercises in 1940.

GAZETTE
WORCESTER, MASS.
D. 97,539
JUN 24 1972
New England Newsclip

Tanglewood Starts Season Tomorrow

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All-Bach

Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach performance for the first Berkshire Festival concert Friday at 9 p.m. in The Shed.

The program will open a season that will include conductors Leonard Bernstein, Eugene Ormandy, Colin Davis, William Steinberg and Michael Tilson Thomas.

Arthur Fiedler will present his annual Boston Pops at Tanglewod concert Aug. 15 and a festival of contemporary classical music is planned the week of Aug. 4-10. Featured soloists this season will include pianists Gina Bachauer, John Browning, Peter Serkin and Misha Dichter.

Three Mahler symphonies, all four Brahms symphonies and four Beethoven symphonies dominate the programs. Ozawa will close the season Aug. 20 with Mahler's 8th.

EAGLE TRIBUNE
LAWRENCE, MASS.
D. 43,000
JUN 24 1972
New England Newsclip

Music festival opening Sunday

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The program will open a season that will include conductors Leonard Bernstein, Eugene Ormandy, Colin Davis, William Steinberg and Michael Tilson-Thomas.

PRESS-HERALD
PORTLAND, MAINE.
D. 54,974
JUN 24 1972
New England Newsclip

Tanglewood, Music Lovers' Haven, To Open Sunday

By JEFF BRADLEY

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Soloists featured this season will include pianists Gina Bachauer, John Browning, Peter Serkin and Misha Dichter.

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The 1972 Berkshire restival Opens At Tanglewood, June 30

PAGE ONE

The 1972 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 30, and will continue through Sunday, August 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Mr. Ozawa conducts Haydn's "The Seasons." Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On August 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Betthoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the "Berlioz Te Deum" (both conducted by Colin Davis) Haydn's "The Seasons," Mahler's "Symphony No. 8" and Beethoven's "Symphony No. 9."

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski, Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky,

(Continued on Page 12)

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAIL.

JUN 23 1972

Berkshire Festival

(Continued from Page 1)

violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

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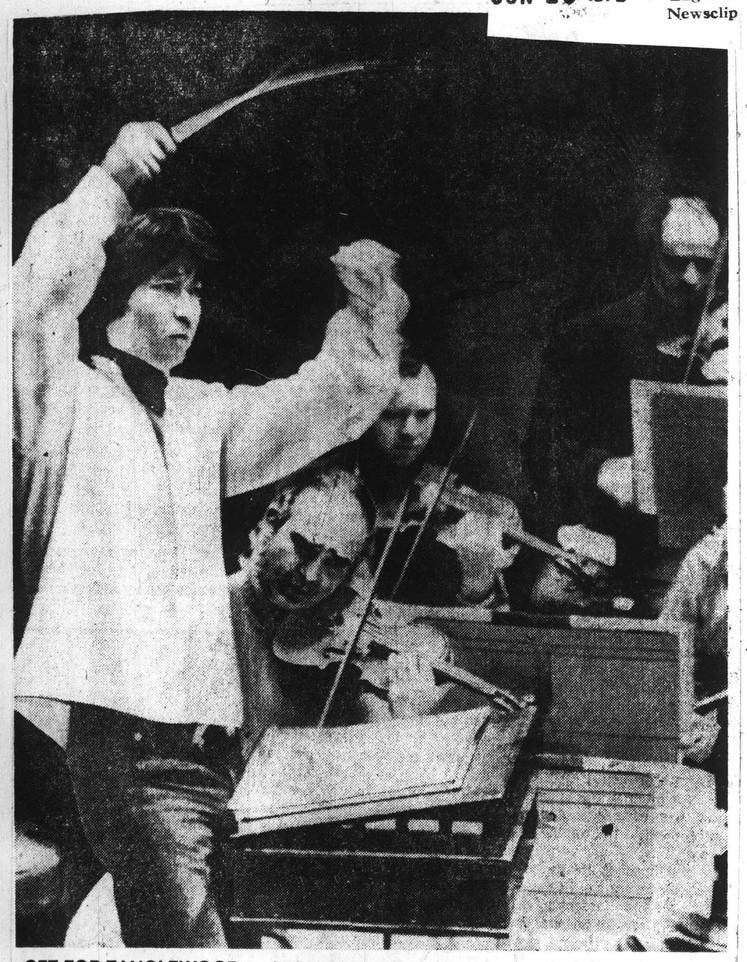
Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, August 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JUN 25 1972

New England Newsclip



SET FOR TANGLEWOOD — Japanese symphony conductor Seiji Ozawa, artistic director for this year's Tanglewood Festival at Lenox, rehearses orchestra for this Sunday's opening Back concert. Tanglewood is the summer home of the Boston Symphony Orchestra.

Rochester Times-Union
ROCHESTER, N. Y.
D. 145,808

JUN 24 1972

Summer of Music Begins Tomorrow at Tanglewood

By JEFF BRADLEY

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38th Berkshire Festival gets underway Friday

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — Gunther Schuller will again assume the position of artistic director of the Berkshire Music Center on the occasion of the world famous Festival's 38th anniversary.

The Center is the Boston Symphony's summer school for the advanced study of music. Gifted young musicians from this country and abroad gather for a concentrated eight-week session during which both students and faculty give frequent public performances.

A major feature of the Center is the full sized orchestra. Main interest in regards to performances is the orchestra. Many talented advanced students have gained position from being a part of this organization. Walter Targ of this city who was concert-master of the Conservatory Orchestra during his undergraduate days performed with this group. Later he became one of the best known of the younger set of violinists on the American scene. He has played with the Indianapolis Symphony, and also with the Minneapolis, of which he is associate.

Gunther Schuller who is president of the New England Conservatory of Music has done much to help the growth of the educational center. Today the Center offers many programs as well as study in chamber music, choral and vocal recitals. During each week of the Berkshire Festival season there are many and varied programs. Included are music theater productions in addition to the above mentioned. Also, there are Composers Forums.

This year will mark the 20th anniversary of the Forum Music Foundation, and in observance, the Festival will sponsor a Festival of Contemporary Music. Such an endeavor will literally turn the setting into a Festival-within-a-Festival.

Tanglewood will be turned into the contemporary music capital of the world through this endeavor. Plans call for an intersive and exciting presentation of new and challenging works, some commissioned especially for the Festival. Many of the pieces to be programmed will be premieres. This season, the Festival of Contemporary Music will include among other highlights, a concert by the Boston Symphony Orchestra.

Among other outstanding special events will be the Boston Pops with Arthur Fiedler on the podium in a program especially planned for Tanglewood. This event is always one of the most popular each year and today is

GUNTHER SCHULLER
... Festival director

regarded as the greatest individual pops concert given anywhere in the world.

On Aug. 15 there will be the annual Tanglewood-On-Parade There will be concerts all during the afternoon at the Berkshire Music Center. In the evening there will be a Gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras. Michael Thomas Tilson will conduct.

The Music Festival will officially open on Friday evening of this coming week (June 30). At 7 p.m., there will be one of the popular weekend preludes. Featured will be the Tanglewood Festival Chorus under the direction of John Oliver.

At 9 p.m., the Boston Symphony's new music director, Seiji Ozawa, will conduct a Bach program. This event will close with the Cantata No. 191 with the Festival Chorus joining the Orchestra.

The following day at 10:30 a.m., there will be an open rehearsal of the orchestra. Conducting the evening concert at 8:30 p.m., will be Stanislaw Skrowaczewski, and the guest artist will be pianist Claude Frank.

The 1972 Berkshire Festival Opens At Tanglewood, June 30

PAGE ONE

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Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski, Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

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(Continued on Page 12)

NEW YORK, N. Y.
EAST SIDE NEWS
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JUN 23 1972

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(Continued from Page 1)

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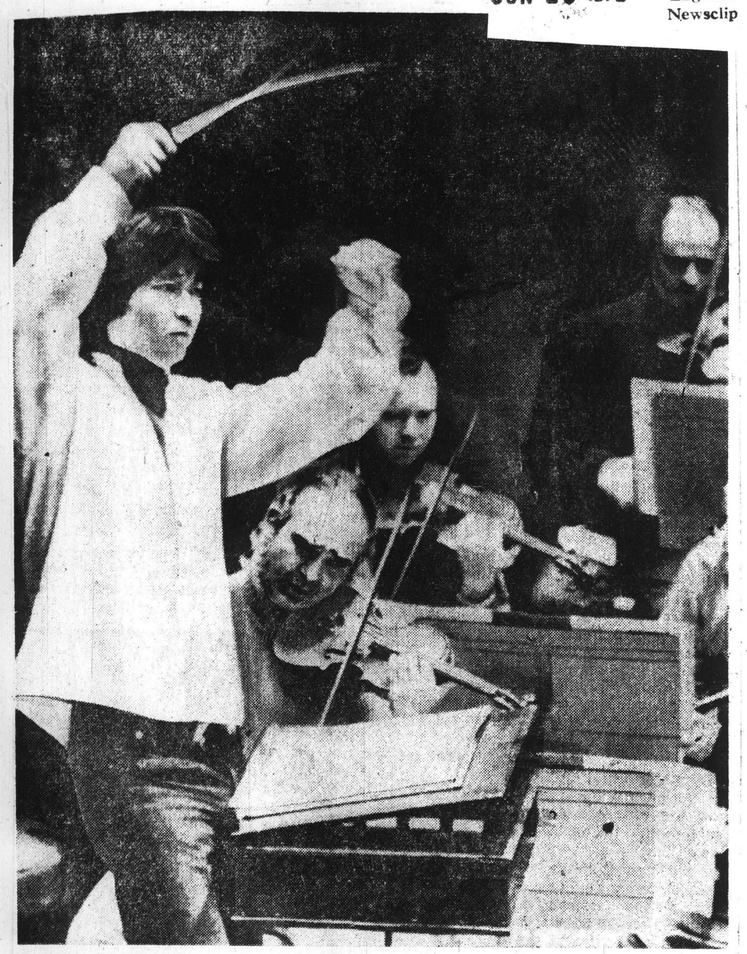
BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JUN 25 1972

New England Newsclip



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D. 145,808

JUN 24 1972

Summer of Music Begins Tomorrow at Tanglewood

By JEFF BRADLEY

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Tomorrow the 1972 Tanglewood season opens here on the spacious, 210-acre estate that has been the Boston Symphony Orchestra's summer home since 1934.

The estate is located in the fashionable Berkshires and overlooks Stockbridge Bowl, a view of such scenic scope that writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

The estate was once owned by the Tappan family, proprietors of the Tappan gas range business, who first opened up the grounds for music-making about 1930. The New York Philharmonic was the first orchestra to perform here, followed by the Boston Symphony, whose conductor, the late Serge Koussevitzky, fashioned the dream of making Tangewood an annual music festival.

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38th Berkshire Festival gets underway Friday

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — Gunther Schuller will again assume the position of artistic director of the Berkshire Music Center on the occasion of the world famous Festival's 38th anniversary.

The Center is the Boston Symphony's summer school for the advanced study of music. Gifted young musicians from this country and abroad gather for a concentrated eight-week session during which both students and faculty give frequent public performances.

A major feature of the Center is the full sized orchestra. Main interest in regards to performances is the orchestra. Many talented advanced students have gained position from being a part of this organization. Walter Targ of this city who was concert-master of the Conservatory Orchestra during his undergraduate days performed with this group. Later he became one of the best known of the younger set of violinists on the American scene. He has played with the Indianapolis Symphony, and also with the Minneapolis, of which he is associate.

Gunther Schuller who is president of the New England Conservatory of Music has done much to help the growth of the educational center. Today the Center offers many programs as well as study in chamber music, choral and vocal recitals. During each week of the Berkshire Festival season there are many and varied programs. Included are music theater productions in addition to the above mentioned. Also, there are Composers Forums.

This year will mark the 20th anniversary of the Forum Music Foundation, and in observance, the Festival will sponsor a Festival of Contemporary Music. Such an endeavor will literally turn the setting into a Festival-within-a-Festival.

Tanglewood will be turned into the contemporary music capital of the world through this endeavor. Plans call for an intersive and exciting presentation of new and challenging works, some commissioned especially for the Festival. Many of the pieces to be programmed will be premieres. This season, the Festival of Contemporary Music will include among other highlights, a concert by the Boston Symphony Orchestra.

Among other outstanding special events will be the Boston Pops with Arthur Fiedler on the podium in a program especially planned for Tanglewood. This event is always one of the most popular each year and today is

GUNTHER SCHULLER
. . . Festival director

regarded as the greatest individual pops concert given anywhere in the world.

On Aug. 15 there will be the annual Tanglewood-On-Parade There will be concerts all during the afternoon at the Berkshire Music Center. In the evening there will be a Gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras. Michael Thomas Tilson will conduct.

The Music Festival will officially open on Friday evening of this coming week (June 30). At 7 p.m., there will be one of the popular weekend preludes. Featured will be the Tanglewood Festival Chorus under the direction of John Oliver.

At 9 p.m., the Boston Symphony's new music director, Seiji Ozawa, will conduct a Bach program. This event will close with the Cantata No. 191 with the Festival Chorus joining the Orchestra.

The following day at 10:30 a.m., there will be an open rehearsal of the orchestra. Conducting the evening concert at 8:30 p.m., will be Stanislaw Skrowaczewski, and the guest artist will be pianist Claude Frank.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUN 27 1972

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Next will follow a performance of the Brandenburg Concerto No. 5 with soloists Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Robert Levin, harpsichord.

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CITIZEN
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JUN 24 1972 New England Newsclip

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TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 24 1972 New England Newsclip

TO CONDUCT AT TANGLEWOOD — Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach concert during the 1972 Tanglewood season which opens Sunday in Lenox. Tanglewood is on a spacious, 210-acre estate that has been the Boston Symphony Orchestra's summer home since 1934. (AP Wirephoto)

Tanglewood Opens For Summer Season Sunday

B Sym

LENOX, Mass. (AP) — Tanglewood, the nation's oldest and most continuous music festival, a summer mecca for thousands of music lovers for nearly four decades, opens its 1972 season Sunday.

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Koussevitzky, born in Russia in 1874, founded the Berkshire Music Center Festival in 1934 after the Tappan family gave the estate to the BSO.

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NEWS
GARDNER, MASS.
D. 8,061

JUN 24 1972 New England Newsclip

NEWS
NEWPORT, R. I.
D. 15,205

JUN 24 1972 New England Newsclip

Tanglewood Opens Sunday, Features Boston Symphony

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JUN 24 1972 New England Newsclip

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SUN
LEWISTON, MAINE
D. 32,167

JUN 24 1972 New England Newsclip

Tanglewood's 1972 Season Opens Sunday

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Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach concert. The performance will launch a season that will include conducts Leonard Bernstein, Eugene Ormandy, Colin Davis, William Steinberg, Karel Ancerl, Bruno Maderna, Michael Tilson Thomas and Stanislaw Skowaczewski.

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HERALD
RUTLAND, VT.
D. 22,553

JUN 24 1972 New England Newsclip

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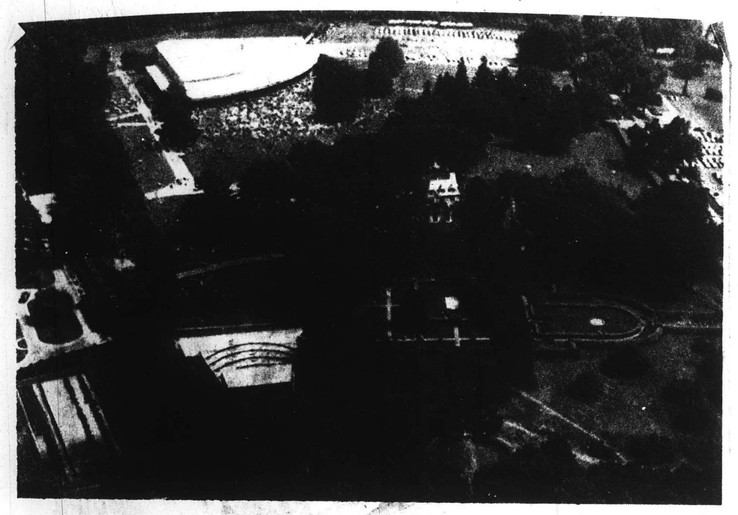

TANGLEWOOD OPENS SUNDAY — The 1972 Tanglewood season opens Sunday in Lenox on the spacious, 210-acre estate that has been the Boston Symphony Orchestra's summer home since 1934. The estate was once owned by the Tappan family, proprietors of the Tappan gas range business, who first opened up the grounds for music-making about 1930. —AP Wirephoto

Summer Symphonies

By JEFF BRADLEY
Associated Press Writer

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RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698

JUN 24 1972 New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUN 24 1972

A Different Drummer

Tanglewood and the Boston Symphony Orchestra will send up the first notes of the Berkshire Festival at 7 p.m. Friday in Lenox, Mass. It continues every Friday, Saturday and Sunday through Aug. 20. Opening night includes a prelude and the festival chorus at 7 p.m., before colorful Conductor Seiji Ozawa takes over at 9 p.m. with a program including Bach's Brandenburg Concertos No. 2 and No. 5. If you've overlooked Tanglewood because you think it's just like the Saratoga Performing Arts Center, you have a surprise coming. You drive through wooded lanes to get there, and it's an entirely different ambiance.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JUN 24 1972 New England Newsclip

Tanglewood opens season Sunday

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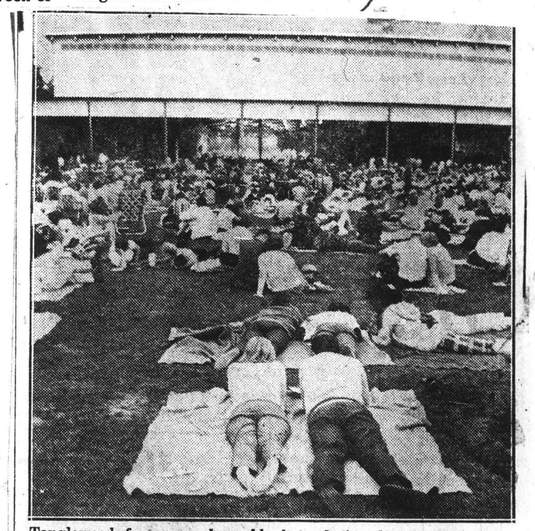
Three Mahler symphonies, all four Brahms symphonies and four Beethoven symphonies dominate the programs. Ozawa will close the season Aug. 20 with Mahler's 8th.

KENNEBEC JOURNAL
AUGUSTA, MAINE
D. 16,297

JUN 24 1972 New England Newsclip



Tanglewood fans sprawl on blankets during last season's performance of the Boston Symphony. The 1972 season opens Sunday.

Tanglewood Opening Music to the Ears

Lenox, Mass, June 23 (AP)—A picnic lunch, a bottle of wine and a blanket have been synonymous with Tanglewood for thousands of music lovers for nearly four decades.

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Combination of Pleasures

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They Set a Record

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Sunday marks the 30th annual opening exercises for the Berkshire Music Center, attracting over 400 students from all over the world, who will sing Randall Thompson's "Alleluia," commissioned by Koussevitzky for the opening exercises in 1940.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

JUN 24 1972

Box lunch, wine, blanket are Tanglewood standbys

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CITIZEN
WINSTED, CONN.
D. 4,600

JUN 24 1972 New England Newsclip

Tanglewood Opening Season on Sunday

By JEFF BRADLEY
Associated Press Writer

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TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

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Tanglewood Opens For Summer Season Sunday

B Sym

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Three Mahler symphonies, all four Brahms symphonies and four Beethoven symphonies dominate the programs. Ozawa will close the season Aug. 20 with Mahler's 8th.

NEWS
GARDNER, MASS.
D. 8,061

JUN 24 1972 New England Newsclip

NEWS
NEWPORT, R. I.
D. 15,205

JUN 24 1972 New England Newsclip

Tanglewood Opens Sunday, Features Boston Symphony

LENOX, Mass. (AP) — Tanglewood, the nation's oldest and most continuous music festival, a summer mecca for thousands of music lovers for nearly four decades, opens its 1972 season Sunday.

For years, a box lunch, a bottle of wine and a blanket have been synonymous with Tanglewood and its unique, open-air concert hall known as The Shed, designed by architect Eliel Saarinen in 1938.

Tanglewood, a 210-acre estate once owned by the Tappan family, proprietors of the gas range business, has been the Boston Symphony Orchestra's summer home since 1934.

The Tappan family first opened up the grounds for music-making about 1930. The New York Philharmonic was the first orchestra to perform there. It was followed by the Boston Symphony, and led the late Serge Koussevitzky, the BSO's conductor, to dream of an annual music festival.

Koussevitzky, born in Russia in 1874, founded the Berkshire Music Center Festival in 1934 after the Tappan family gave the estate to the BSO.

Located in the fashionable Berkshire Mountains, Tanglewood overlooks Stockbridge Bowl, of such scenic magnificence that the writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

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JUN 24 1972 New England Newsclip

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SUN
LEWISTON, MAINE
D. 32,167

JUN 24 1972 New England Newsclip

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Last year's attendance for the eight-week series of weekend concerts was 237,000, the highest ever.

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HERALD
RUTLAND, VT.
D. 22,553
JUN 24 1972
New England Newsclip

Summer Season Opens Sunday At Tanglewood

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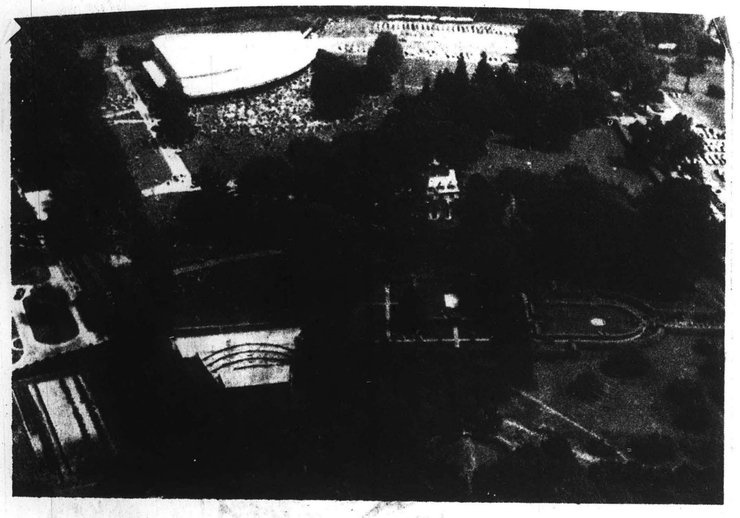

TANGLEWOOD OPENS SUNDAY — The 1972 Tanglewood season opens Sunday in Lenox on the spacious, 210-acre estate that has been the Boston Symphony Orchestra's summer home since 1934. The estate was once owned by the Tappan family, proprietors of the Tappan gas range business, who first opened up the grounds for music-making about 1930. —AP Wirephoto

Summer Symphonies

By JEFF BRADLEY
Associated Press Writer

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RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698
JUN 24 1972
New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUN 24 1972

A Different Drummer

Tanglewood and the Boston Symphony Orchestra will send up the first notes of the Berkshire Festival at 7 p.m. Friday in Lenox, Mass. It continues every Friday, Saturday and Sunday through Aug. 20. Opening night includes a prelude and the festival chorus at 7 p.m., before colorful Conductor Seiji Ozawa takes over at 9 p.m. with a program including Bach's Brandenburg Concertos No. 2 and No. 5. If you've overlooked Tanglewood because you think it's just like the Saratoga Performing Arts Center, you have a surprise coming. You drive through wooded lanes to get there, and it's an entirely different ambiance.

NEWS-TIMES
DANBURY, CONN.
D. 31,285
JUN 24 1972
New England Newsclip

Tanglewood opens season Sunday

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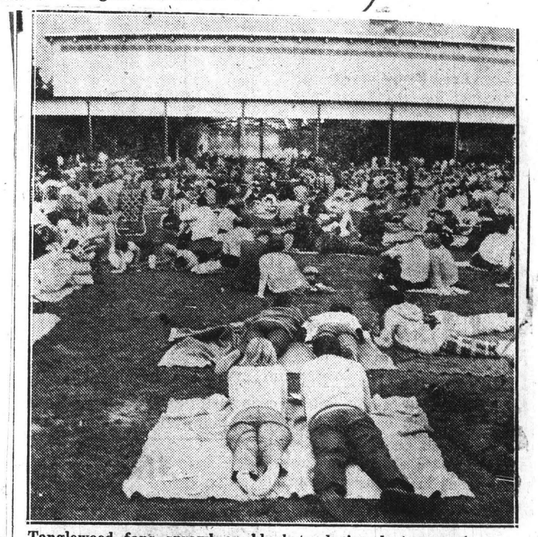

Tanglewood fans sprawl on blankets during last season's performance of the Boston Symphony. The 1972 season opens Sunday.

KENNEBEC JOURNAL
AUGUSTA, MAINE
D. 16,297
JUN 24 1972
New England Newsclip

Box lunch, wine, blanket are Tanglewood standbys

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Tanglewood Opening Music to the Ears

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Combination of Pleasures

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They Set a Record

Last year's attendance for the eight-week series of week-end concerts was 237,000, a record.

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DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,001 SUN. 2,948,786
JUN 24 1972

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUN 25 1972 New England Newsclip

STRAW HAT CIRCUIT

Here's a Sneak Preview Of What's in Store for You!

By PHYLLIS ANDREONI
Republican Staff

First of Seven Parts

Curtain up.

Light the lights.

On the Straw Hat Circuit they're shooting for the summer heights.

And hoping this season will be better than all those that came before.

Preparation for summer theater starts long before the "package" or local production appears on the summer scene.

Coordination, cooperation and a lot of hard work go into the season's entertainment.

Good theater hopefully provides moments of magic. Somehow, in summer theater the flaws are less traumatic — more easily laughed at.

For instance, there was the play "Roman Candle," with Jan Sterling, at the Falmouth Playhouse on Cape Cod. In a rocket launching scene, suitable sound effects were called for.

But somebody goofed, and the strains of "Tennessee Waltz" drifted across the stage. The cast carried off the mistake beautifully and built on it.

In a subsequent rocket launching scene, the actor playing the part of a general started the countdown and said, "And this time cut out the blasted 'Tennessee Waltz.'"

The summer audience, out to have a good time and not particularly interested in flawless performances, roared. They were having fun.

Then there was the time a ten - year - old actor literally "blew" a scene. The cause of the trouble was his proboscis.

The moment was a tender one between June Havoc and her lover in "Time of the Cuckoo." The ten - year - old (a confirmed scene stealer), standing in the wings, sneezed. Then gave his nose a hearty blow.

Miss Havoc wasn't amused, though the audience was.

"Who the hell blew his bugle?" Miss Havoc wanted to know.

The incident was never repeated.

There was an actress' pink - bowed, little - lady poodle, who developed a following of stage - door johnnies, though she turned up her aristocratic nose at all of them.

There was Henny Youngman, visiting a friend, doing his one-liners in a hallway.

Springfield Republican
SPOTLIGHT

Springfield, Mass., June 25, 1972 + 19

SECTION TWO

Local News Editorial

Summer relaxation is listening to the Boston Symphony Orchestra on the lawns of Tanglewood.

rings and candelabra) will dazzle the audience the week of Aug. 14, followed by the musical "1776" and "Man of LaMancha" which will close the season.

Berkshire Festival

The Berkshire Music Festival at Tanglewood, in Lenox, opens its 35th season Friday with eight weeks of festival concerts slated.

Opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for advanced study of music are at 2:30 p.m. today in Tanglewood's Theater-Concert Hall. Lt. Gov. Donald R. Dwight will talk on government and the arts, and 400 students of the Berkshire Music Center will sing "Alleluia," by Randall Thompson.

The Boston Symphony Orchestra gives its first Berkshire Festival Concert Friday at 9 p.m. in the Shed.

The Friends of Music at Tanglewood have planned many new events during the eight-week featival.

Jacob's Pillow Dances

The 40th year of the Jacob's Pillow Dance Festival opened June 22. It is the 31st year in the Ted Shawn Theater.

This week, the Dayton Ballet Company and the Morse Donaldson Dance Company are featured.

Ten weeks of performances will end Aug. 26 with the Ethnic Dance Arts Company and Jacob's Pillow Dancers.

Offerings during the ten week season range from classical ballet to Spanish and Flamenco repertoire.

Lenox Theater

The Lenox Arts Center Theater Festival opens Friday with the Gertrude Stein Opera "The Mother of Us All." Five varied presentations will be offered through August 20.

The Center's Poetry Series will be launched July 2 in the Apple Orchard. The Chamber music series begins at 11 a.m. July 2 in The Courtyard, with Veronica Jochum Von Moltke, pianist.

Both series run through August 20 also.

Up in Greenfield

In Greenfield, the Arena Civic Theater began the season Thursday with "Plaza Suite" which runs through Saturday. Other upcoming plays are "The Boy Friend," "Happy Birthday Wanda June," "The Importance of Being Earnest," and a double - bill to close the season: "A Memory of Two Mondays" and "Bea, Frank, Rickie and Joan."

Williamstown Theater

Williamstown Theater kicks off its 18th season Thursday with "Mary Stuart." Seven other summer productions following the opener are "Last of the Red Hot Lovers," "The Resistible Rise of Arturo UI," "Once in a Lifetime," "Uncle Vanya," "The Country Girl," "A Return," and "The Musical."

On opening night, there will be a drive to enlist "Friends and Patrons of the Williamstown Theater." An after - show party is traditional.

Mt. Holyoke Program

Anticipating a third, big summer season, the Mount Holyoke Summer Theater in South Hadley has its festive green - and - white striped tent in place.

38th Berkshire Festival gets underway Friday

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — Gunther Schuller will again assume the position of artistic director of the Berkshire Music Center on the occasion of the world famous Festival's 38th anniversary.

The Center is the Boston Symphony's summer school for the advanced study of music. Gifted young musicians from this country and abroad gather for a concentrated eight-week session during which both students and faculty give frequent public performances.

A major feature of the Center is the full sized orchestra. Main interest in regards to performances is the orchestra. Many talented advanced students have gained position from being a part of this organization. Walter Targ of this city who was concert-master of the Conservatory Orchestra during his undergraduate days performed with this group. Later he became one of the best known of the younger set of violinists on the American scene. He has played with the Indianapolis Symphony, and also with the Minneapolis, of which he is associate.

Gunther Schuller who is president of the New England Conservatory of Music has done much to help the growth of the educational center. Today the Center offers many programs as well as study in chamber music, choral and vocal recitals. During each week of the Berkshire Festival season there are many and varied programs. Included are music theater productions in addition to the above mentioned. Also, there are Composers Forums.

This year will mark the 20th anniversary of the Forum Music Foundation, and in observance, the Festival will sponsor a Festival of Contemporary Music. Such an endeavor will literally turn the setting into a Festival-within-a-Festival.

Tanglewood will be turned into the contemporary music capital of the world through this endeavor. Plans call for an intersive and exciting presentation of new and challenging works, some commissioned especially for the Festival. Many of the pieces to be programmed will be premieres. This season, the Festival of Contemporary Music will include among other highlights, a concert by the Boston Symphony Orchestra.

Among other outstanding special events will be the Boston Pops with Arthur Fiedler on the podium in a program especially planned for Tanglewood. This event is always one of the most popular each year and today is

GUNTHER SCHULLER
. . . Festival director

regarded as the greatest individual pops concert given anywhere in the world.

On Aug. 15 there will be the annual Tanglewood-On-Parade. There will be concerts all during the afternoon at the Berkshire Music Center. In the evening there will be a Gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras. Michael Thomas Tilson will conduct.

The Music Festival will officially open on Friday evening of this coming week (June 30). At 7 p.m., there will be one of the popular weekend preludes. Featured will be the Tanglewood Festival Chorus under the direction of John Oliver.

At 9 p.m., the Boston Symphony's new music director, Seiji Ozawa, will conduct a Bach program. This event will close with the Cantata No. 191 with the Festival Chorus joining the Orchestra.

The following day at 10:30 a.m., there will be an open rehearsal of the orchestra. Conducting the evening concert at 8:30 p.m., will be Stanislaw Skrowaczewski, and the guest artist will be pianist Claude Frank.

SUN
LOWELL, MASS.
S. 40,129

JUN 25 1972 New England Newsclip

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

JUN 26 1972 New England Newsclip

Tanglewood Opens New Season

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Located in the fashionable Berkshire Mountains, Tanglewood overlooks Stockbridge Bowl, of such scenic magnifcance that the writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

Those who attend the concerts spread blankets out in the open around the music shed and sprawl in comfort while listening to their favorite Bach, Beethoven or Brahms.

Sunday marked the 30th annual opening exercises for the Berkshire Music Center. More than 400 students attracted from all over the world sang Randall Thompson's "Alleleuia," commissioned by Koussevitzky for the initial opening exercises in 1940.

Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach performance for the first Berkshire Festival concert June 30 at 9 p.m. in The Shed.

The program will open a season that will include conductors Leonard Bernstein, Eugene Ormandy, Colin Davis, William Steinberg and Michael Tilson-Thomas.

Arthur Fiedler will present his annual Boston Pops at Tanglewood concert Aug 1t and a festival of contemporary classical music is planned the week of Aug. 4-10. Featured soloists this season will include pianists Gina Bachauer, John Browning, Peter Serkin and Misha Dichter.

Three Mahler symphonies, all four Brahms symphonies and four Beethoven symphonies dominate the programs. Ozawa will close the season Aug. 20 with Mahler's 8th.

Tanglewood Opens Its 30th Season

TANGLEWOOD, LENOX, Mass. — The 1972 Tanglewood season opens today with the 30th annual opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, at 2:30 p.m. in Tanglewood's Theatre - Concert Hall.

The principal address will be delivered by Massachusetts Lt. Gov. Donald Dwight. Randall Thompson's "Alleluia" will be sung by over 400 students of the Berkshire Music Center at the conclusion of the opening exercises. Following the opening exercises, there will be a reception in the formal gardens. The public is cordially invited to the opening exercises and the reception which follows.

The Boston Symphony Orchestra gives its first Berkshire Festival concert of 1972 Friday evening, at 9:00 p.m. in the Shed. Tanglewood Artistic Director Seiji Ozawa conducts an all-Bach concert which opens with a performance of the Brandenburg concerto no. 2 with Boston Symphony Principals Armando Ghitalla, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; and Concertmaster Joseph Silverstein, violin, as soloists. Next follows a performance of the Brandenbugg Concerto No. 5 with soloists Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Robert Levin, harpsichord. Following intermission, Mr. Ozawa conducts performances of the Suite No. 2 with soloist Doriot Anthony Dwyer, and, to conclude the concert, the Cantata No. 191, with soloists Phyllis Curtin, soprano; Seth McCoy tenor; and the Tanglewood Festival Chorus, John Oliver, director.

The Weekend Prelude, Friday at 7:00 p.m. in the Shed (free to ticket-holders of the 9:00 p.m. concert) presents the Tanglewood Festival Chorus, John Oliver, Director, in an all-Bach concert featuring three motets,

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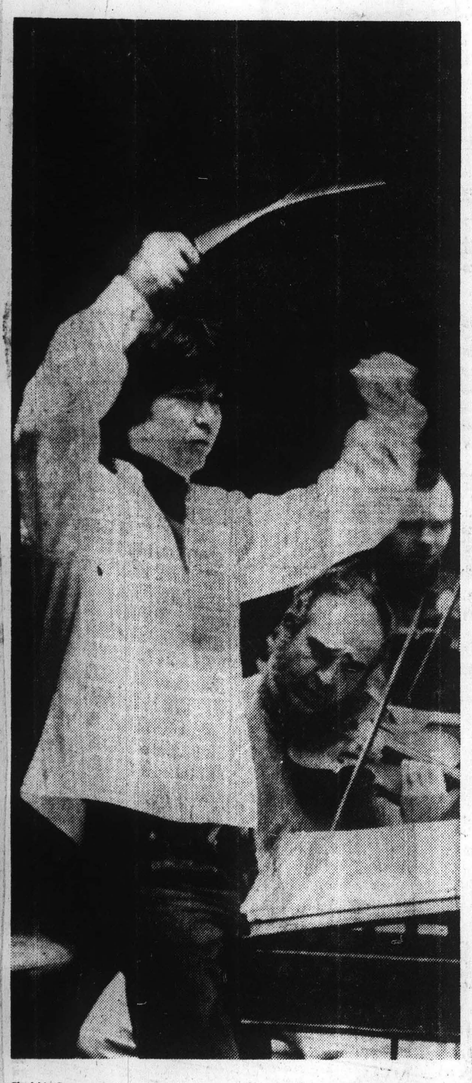
WATERBURY, CONN.
S. 56,837

JUN 25 1972 New England Newsclip

Tanglewood—Great Lady in a Straw Hat



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UNION
SPRINGFIELD, MASS.
D. 79,398

JUN 27 1972

New England Newsclip

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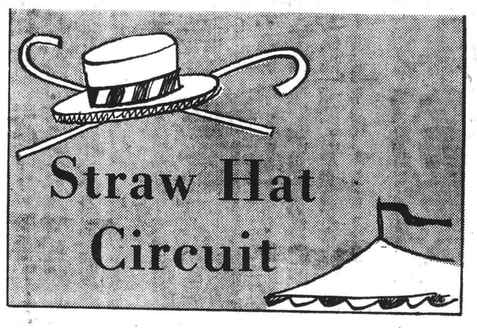
Union Staff

Third of Seven Parts



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In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

THE TROY RECORD
TROY, N. Y.
D. 8,245

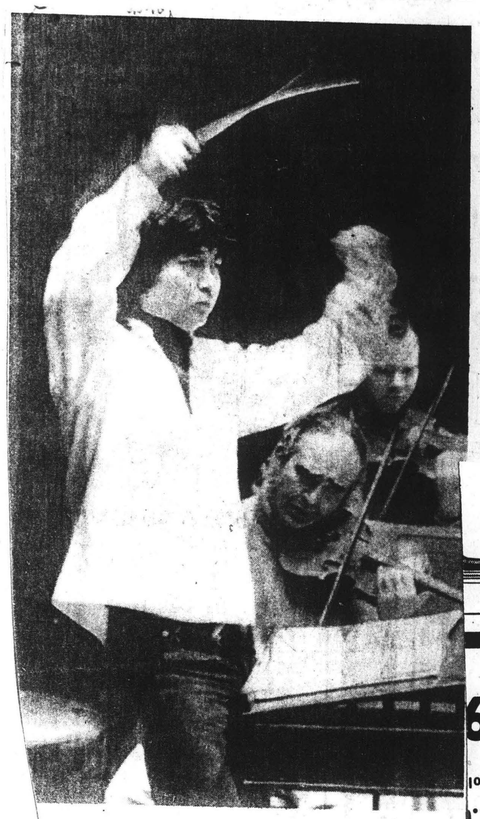
JUN 30 1972

MONITOR
CONCORD, N. H.
D. 15,300

JUN 26 1972

New England Newsclip

Tanglewood: Blanket, Box Lunch And Wine



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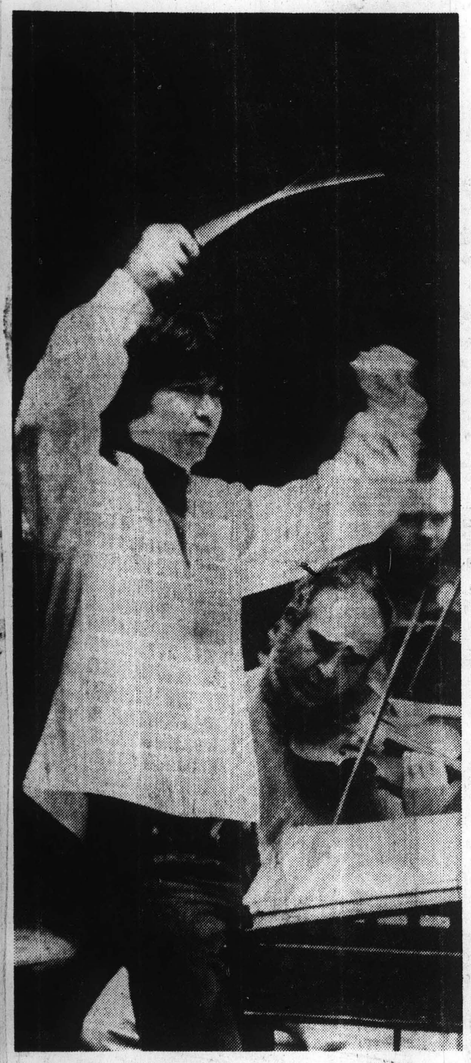

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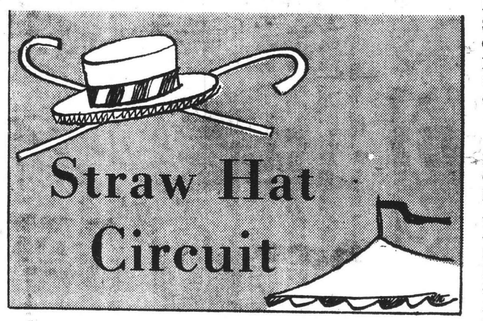

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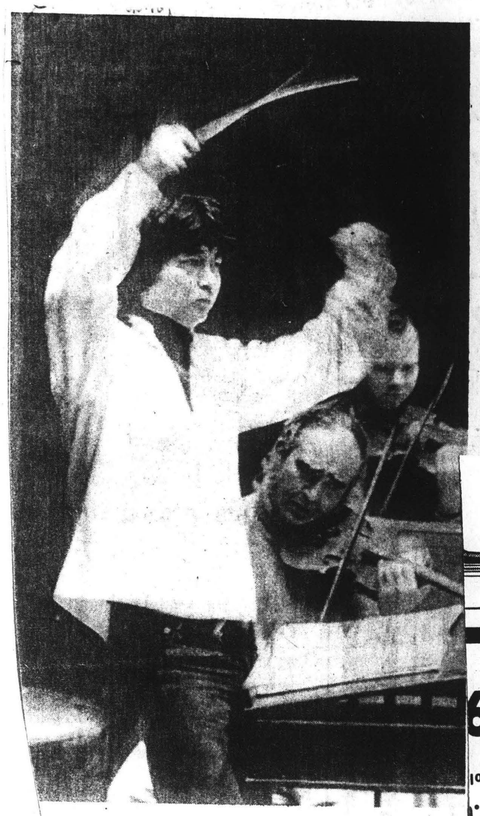

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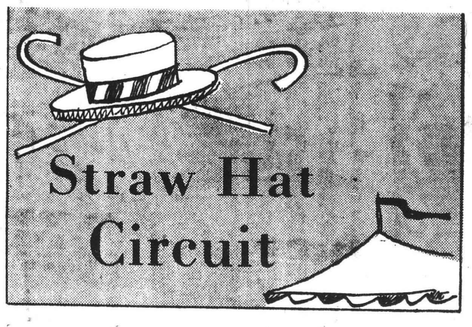

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Tanglewood Opens Today With Osawa

Tanglewood Artistic Director Seiji Osawa will conduct the Boston Symphony in an all Bach program starting at 9 p.m. today to open the 1972 season of the Lenox, Mass. music center.

Included in this evening's performance will be the Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

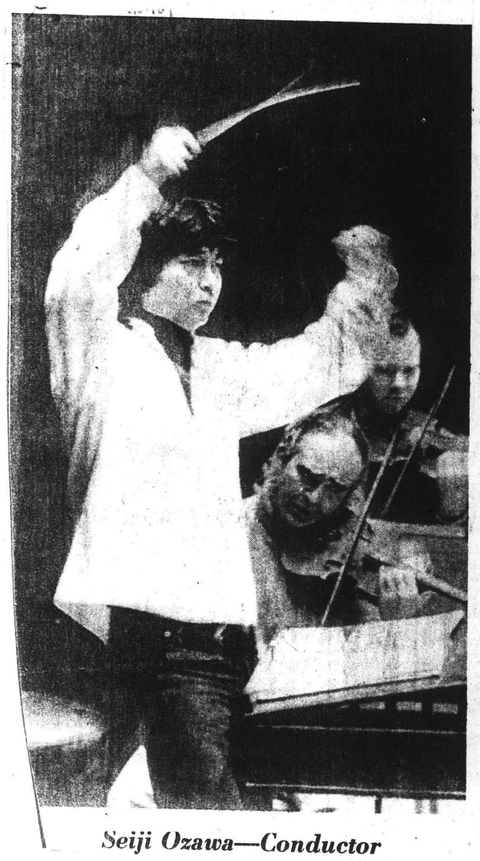
Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

MONITOR
CONCORD, N. H.
D. 15,300

JUN 26 1972

New England Newsclip

Tanglewood: Blanket, Box Lunch And Wine



Seiji Ozawa—Conductor

LENOX, Mass. (AP) — A box lunch, a bottle of wine and a blanket have been synonymous with Tanglewood for thousands of music lovers for nearly four decades.

On Sunday, the 1972 Tanglewood season opened here on the spacious, 210-acre estate that has been the Boston Symphony Orchestra's summer home since 1934.

The estate is located in the fashionable Berkshires, and overlooks Stockbridge Bowl, a view of such scenic scope that writer Nathaniel Hawthorne, who once lived on the grounds, remarked he could barely work in the presence of such natural beauty.

The estate was once owned by the Tappan family, proprietors of the Tappan gas range business, who first opened up the grounds for music-making about 1930. The New York Philharmonic was the first orchestra to perform here, followed by the Boston Symphony, whose conductor, the late Serge Koussevitzky, fashioned the dream of making Tanglewood an annual music festival.

Koussevitzky, born in Russia in 1874, founded the Berkshire Music Center Festival in 1934, after the estate was donated to the BSO. That was followed by the founding of the Center for Advanced Study in 1940.

Despite war years, in which there were no festivals, Tanglewood remains the oldest and nost continuous major music estival in the country.

The unique open-air concert hall, known as The Shed, was built in 1938 by architect Eliel Saarinen. But since its founding, Tanglewood's multitudes have combined the pleasures of music with those of nature by blanketing the grounds around The Shed to sprawl under the open skies while absorbing their favorite Bach, Beethoven and Brahms.

Last year's attendance for the eight-week series of weekend concerts was 237,000, the highest ever.

Sunday marked the 30th annual opening exercises for the Berkshire Music Center, attracting over 400 students from all over the world, who will sing Randall Thompson's "Alleluia," commissioned by Koussevitzky for the initial opening exercises in 1940.

The Boston Symphony members, having completed their winter season, will begin arriving this week for the first Berkshire Festival concert on Friday, June 30 at 8 p.m., in The Shed.

Tanglewood artistic director Seiji Ozawa will conduct a traditional all-Bach concert. The performance will launch a season that will include conductors Leonard Bernstein, Eugene Ormandy, Colin Davis, William Steinberg, Karel Ancerl, Bruno Maderna, Michael Tilson Thomas and Stanislaw Skowaczewski.

Arthur Fiedler will present his annual Boston Pops at Tanglewood on Tuesday, Aug. 15.

A festival of contemporary classical music is planned the week of Aug. 4-10.

Soloists featured this season will include pianists Gina Bachauer, John Browning, Peter Serkin and Misha Dichter.

Three Mahler symphones, all four Brahms symphonies and four Beethoven symphonies dominate the concert programs.

The season will conclude on Sunday, Aug. 20, with Ozawa conducting Mahler's symphony No. 8.

The Boston Symphony was founded in 1881. Koussevitzky became music director in 1924, retiring in 1949, two years prior to his death. He has been succeeded by Charles Munch, Erich Leinsdorf, William Steinberg and, now, Ozawa.

Tanglewood's acceptance of the picnic-loving grass audience is accentuated this year by a new "Grass Pass" being offered. With the Grass Pass, concert-goers pay $24 for all 24 Tanglewood concerts, gaining them entrance into the grounds at one-third the regular price.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUN 30 1972 New England Newsclip

Summer '72

Theatres, festivals plan varied season for Berkshire visitors

By JANE MOREY

Everyone has their own way of anticipating the arrival of summer. Some eagerly await the first blooms of summer flowers; others look forward to backyard cookouts and start the long awaited count-down before vacation starts. Youngsters wait for that last school bell of the year, as their mothers prepare to have their offspring home with them all day; and fathers start wondering if it is really necessary to mow the lawn every week. Here in the Berkshires, summer means all of this and more.

To Berkshire residents, the arrival of summer means another "tourist season" with the opening of summer theaters, music and dance festivals. It means roadside stands popping up on the highways to offer visitors a chance to sample fresh grown produce, flowers and crafts. It means swimming, campings, outings, flea markets, tag sales, antique sales and auctions, and the many, many other attractions for which the area is noted, making the Berkshires and surrounding areas one of the fastest growing vacation spots in the country.

Summer also means another season of Summerscope, a tabloid published every two weeks throughout the summer to keep the vacationer informed on what's going on. Everyother week Summerscope will publish lists of events and attractions in the area, as well as items on interesting people hobbies and ways of life in the Berkshires. Because this is the first issue, we are including capsule listings of some of the major attractions which will be coming to the area this summer.

Williamstown Theatre in Williamstown, which opened its 18th season last night, will present Mary Stuart through July 8. July 11 through 15, Last of the Red Hot Lovers will be performed. The Resistible Rise of Arturo UI is scheduled for July 18 through 22; Once In A Lifetime, July 25 through 29; Uncle Vanya, August 1 through 5; and The Country Girl, August 8 through 12. August 15 through 19, the theatre will present a return of the season's most popular production. The theatre will close the season by presenting a musical on August 22 through 26.

Tanglewood, the summer home of the Boston Symphony Orchestra, opens for their first eight weekends tonight. Seiji Ozawa and Stanislaw Skrowaczewski are highlighted in this weekends performances of Bach, Beethoven, and Mozart. Guest artists performing throughout the summer include Bruno Maderna, July 7 through 9; William Steinberg, July 14 through 16; Leonard Bernstien, July 21 through 23; Eugene Ormandy, July 28 through 30; Michael Tilson Thomas, August 4 through 6; Colin Davis, August 11 through 13; and Seiji Ozawa August 18 through 20. Other special events, which will be announced in Summerscope, are also scheduled for the season

JANE MOREY, the Summerscope editor, is a member of The Transcript's Adams news staff during the winter.

Jacob's Pillow Dance Festival in Becket will conclude its second week of performances tomorrow night with the Dayton Ballet Company. Other companies scheduled to appear at the Pillow this summer include Matteo and the Indo-American Dance Company and Claude Kipnis Mime Theatre, July 4 through 8; Afro-American Dance Ensemble and Carmen De Lavallade, July 11 through 15.

First Chamber Dance Company, July 18 through 22; Minnesota Dance Theatre, July 25 through 29; The Boston Ballet Company, August 1 through 5; Maria Alba Spanish Dance Company, August 8 through 12; Luis Rivera Spanish Dance Company and Takako Asakawa, August 15 through 19 and the Ethnic Dance Arts Company and Jacob's Pillow Dancers, August 22 through 26.

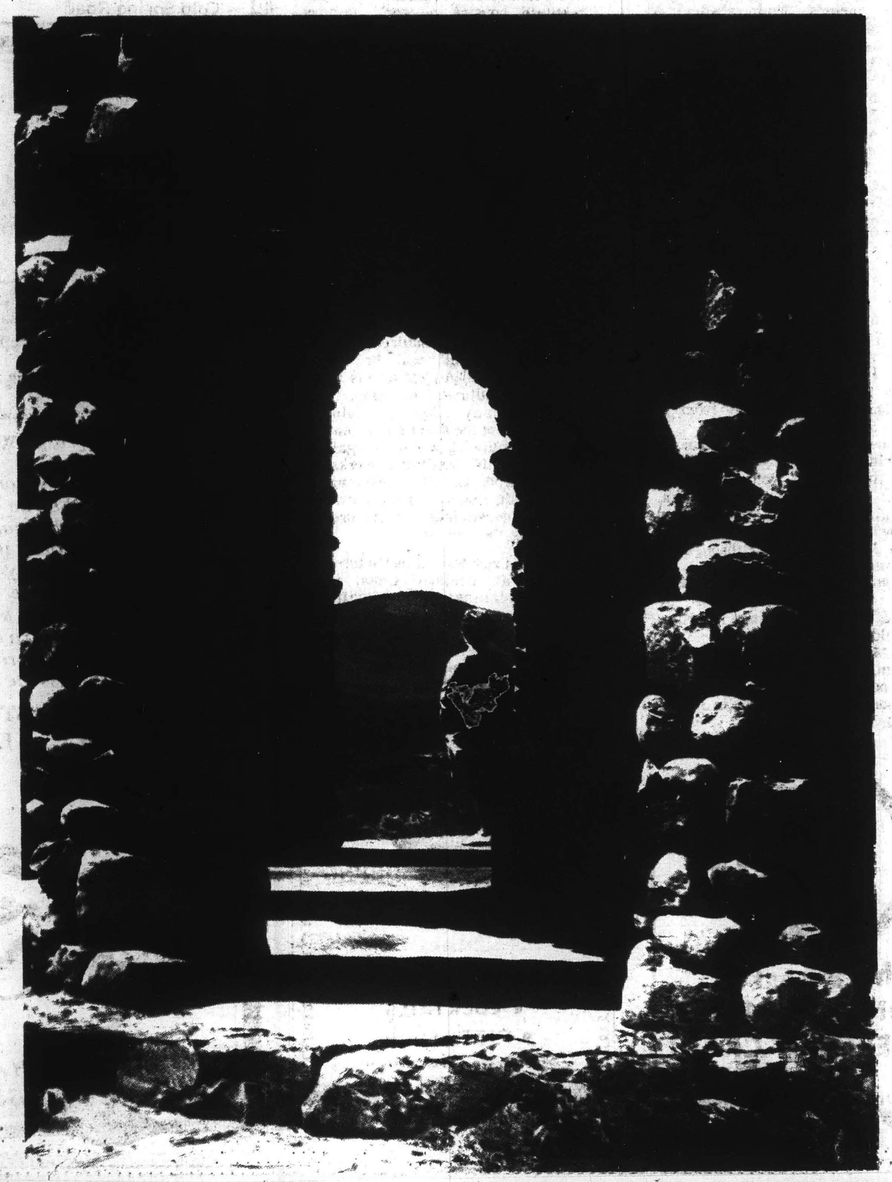
The theatre schedule at the Lenox Arts Center includes The Mother of Us All today through July 4; Jump Crow, July 5 through 9 and July 12 through 16; Beckett's Endgame, July 21 through 23 and July 26 through 30; Selavy's Magic Theatre, August 2 through 6 and August 9 through 13; and Love and War, August 16 through 20. Sunday Chamber music series at the Center include Veronica Jochum Von Moltka, pianist, July 2; Concord String Quartet, July 9; Sushil Mukherjee, Terrence Hall, marimba, and Manan Mehta, tabla, July 16; Monique Duphill, pianist, July 23; Mis Von Moltka and Eleanor Steber, soprano, July 30; The Lark Woodwind Quintet, August 6; Robert Helps, pianist, August 13; and Jules and Virginia Eskin on the cello and piano, August 20.

The Arena Civic Theatre in Greenfield, which opened for its second season on June 22, is presenting Plaza Suite through tomorrow. Other performances scheduled include The Boy Friend, July 6 through 15; Happy Birthday Wanda June, July 20 through 29; The Importance of Being Earnest, August 3 through 12; and A Memory of Two Mondays and Bea, Frank, Richie and Joan, August 17 through 26.

The Mohawk Trail Concert sociation will begin its third summer of informal concerts on July 22 with a Haydn, and Bach Program. July 29 will feature Schumann and Bartok program; August 5, Handel, Crumb and Ravel; August 12, Three Worlds of American Music; August 19, Bach program and August 26, Mozart program.

Other events on the Trail, sponsored by the Mohawk Trail Association, Inc. include the Yankee Doodle Day Family Concert on August 13 and Folkmusic of the world on August 20.

Those attractions listed above, as well as others, will be described in forthcoming issues of Summerscope. In addition to those listed, there are numerous other programs, festivals, and promotions being planned throughout the summer, and Summerscope will have advance write-ups on each of them.



Visitor views panorama of Mt. Greylock range from inside Stafford Monument on Stafford Hill, Cheshire. Transcript Photo by Randy Trabold.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 27 1972 New England Newsclip

Editorials

The arts and the 'common man'

Everybody talks about the necessity for supporting the arts, but as Lieutenant Governor Donald R. Dwight pointed out in his address at opening exercises at Tanglewood, it is only a small group that does anything about it. Since it is difficult to increase the productivity of a musician or the size of the hall in which he plays, it is necessary to broaden the base of support for the arts and involve more people in their health and welfare.

The usual appeal is to the "common man." With the glibness of a political candidate, spokesmen for the arts talk about the "common man" as the only hope for saving the world from a return to medieval darkness where there are no symphonic orchestras, no operas and no museums. This appeal to the "common man" is usually made in addresses to the business leaders of the community, to ladies at a formal tea or at a dinner dance where the ducats are 60 bucks a couple. The "common man" has yet to learn that he is being solicited.

Although he is not being directly solicited, he is paying in part to support the arts through his tax money, and Mr. Dwight put it on the line to the Tanglewood students and administration when he advised them to put the pressure on elected officials and to "woo" them to the cause.

He also advised them to become involved in the communities in which they work, to seek new audiences "and never stop looking for new ways to take your message to the people."

The medium is the message, of course, and it would be interesting to know exactly what percentage of Berkshire County residents are vitally interested in Tanglewood and what it offers. There have been implied threats by Tanglewood officials in the past couple of years that we might lose this great cultural center if the community didn't provide some financial backing. This was right in line with General Electric's hinting that we might lose the transformer division if the "common man" didn't pitch in and do his part. Music and transformers have much in common in this day and age.

Tanglewood has taken a step in the right direction by inaugurating its grass passes which bring the price down to a dollar a concert on a season basis, and Berkshire Night, which gives you a dollar off on any ticket when you present your coupon. These may be only tiny beginnings, but they are beginnings.

It's a two-way street, as Mr. Dwight pointed out to the musicians. They have to show the "common man" that they are interested in him before they can expect him to be interested in them. Both sides should try it. They may find they like it.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUN 30 1972 New England Newsclip

Letters to The Transcript

Tip to music lovers

In the published schedule and other material regarding Tanglewood there is usually mention of the open rehearsals held on Saturday mornings throughout the Tanglewood season. However, these publications never mention which works are played at these rehearsals.

If people knew which works to expect, area residents might take greater advantage of these rehearsals. We go fairly regularly and there is never a full house, in spite of the fact that any seat at a rehearsal costs less (only $2.50 — no reserved seats) than the cost to sit on the lawn at a regular Tanglewood concert. In fact, if one arrives for a rehearsal when tickets first go on sale (9 a.m., with the rehearsal beginning at 10.30 a.m.) one can choose from any seat in the shed including seats that cost $8 at a regular performance.

Anyway, here's "secret": On Saturday morning at Tanglewood the orchestra nearly always rehearses the concert scheduled for the next day, Sunday.

The regular Tanglewood concerts are, of course, given on Friday and Saturday evening and Sunday afternoon. So by consulting the Tanglewood Sunday afternoon schedule, one has the key to the music, conductor and soloists to be heard on Saturday morning.

Some of the finest musicians in the world, the novelty of a rehearsal, a relaxed atmosphere and bargain prices — what more could one ask for except perhaps the scenic ride and an idyllic setting.

JOAN WINDOVER,
FRED WINDOVER
Sloan Rd.,
Williamstown

A burning question

The state of Massachusetts has a law forbidding outside burning except in certain cases. The United States Government states that the only way a person may dispose of an old flag (unuseable) is to burn it.

What do the people of Massachusetts do to dispose of their old flags, have a friend in Vermont burn it for us.?

ALAN D. HORBAL
458 East Main St.,
North Adams

32

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUN 30 1972

New England Newsclip

SEIJI OZAWA

Boston Symphony opens at Tanglewood

The 1972 Berkshire Festival at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra, opens today and will continue through Aug. 20. The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday July 2, Mr. Ozawa conducts Haydn's The Seasons. He will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays beginning July 30 when James Levine conducts Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5, and in the closing concert of the season, Mr. Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, August 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies, Nos. 1, 5, 6, and 9, will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Mr. Ozawa will conduct Beethoven's Symphony No. 4.

Choral works this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum" Haydn's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislaw Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The summer's first Saturday morning Open Rehearsal takes place tomorrow morning, at 10.30. Tanglewood Artistic Director Seiji Ozawa rehearses the Boston Symphony in music for the following day's concert. Open Rehearsals are held each Saturday morning at 10.30 a.m. and benefit the Orchestra's Pension Fund. They offer a relaxed look at the orchestra, conductor and soloists preparing the music for the Berkshire Festival concerts. Seats are unreserved at $2.50 each and are available the morning of the rehearsal.

Tomorrow evening at 8.30 in the Shed, Stanislaw Skorwaczewski conducts the Boston Symphony in a concert that includes Bach's Suite no. 3, Beethoven's Piano concerto no. 1 with soloist Claude Frank, and Mozart's Symphony no. 39 in E-flat.

Seiji Ozawa conducts a performance of Haydn's "The Seasons" Sunday afternoon at 2 in the Shed. Soloists for this performance are soprano Phyllis Curtin, tenor Seth McCoy, bass Robert Hale, and the Tanglewood Festival Chorus, John Oliver, Director.

Mr. Ozawa will conduct an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 7 at 9. The concert opens with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony Principal Flutist Doriot Anthony Dwyer, and Boston Symphony Harpist Ann Hobson. Next follows a performance of the Bassoon concerto in B-flat with soloist Boston Symphony Principal Bassoonist Sherman Walt. Following intermission, the concert concludes with a performance of the Serenade no. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7 p.m. in the Shed presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in c-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday morning, July 8 at 10.30 Mr. Ozawa will rehearse the Boston Symphony in the summer's second Open Rehearsal. Tickets for these Open Rehearsals are on sale the morning of the concert at the Festival Ticket Office at a cost of $2.50 each. These Open Rehearsals, held each Saturday morning at 10.30 a.m., offer a relaxed look at the Orchestra, conductor and soloists preparing music for the Berkshire Festival Concerts. The proceeds from the sale of seats benefits the Orchestra's Pension Fund.

Saturday evening, July 8 at 8.30 p.m. in the Shed, Bruno Maderna conducts the Boston Symphony. The concert opens with Mr. Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is a performance of Charles Ives' "Tone roads no. 1," "Tone roads no. 3," "The Unanswered Question," and "Scherzo (Over the pavements). The concert concludes with a performance of Mozart's Symphony no. 41 "Jupiter."

Mr. Ozawa will conduct the Boston Symphony Sunday afternoon, July 9 at 2.30, opening with the first performance by the Boston Symphony of Haydn's Symphony no. 60, followed by Garrick Ohlsson performing Beethoven's Piano concerto no. 3. Following intermission, the concert concludes with a performance of Ravel's "Mother Goose."

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will

BOB DAVIS

The Arts
Views Reviews and Pre-views

SUMMER THINGS

The world of summer music and theatre is upon us once again. This is a world that moves the senses in many ways. I can smell the fresh clean air of the woods or the depressing atmosphere of "Hot and Muggy." The good smell of fragrant wood which permeates the hundreds of wooden outdoor theatres, or the acrid fumes of too many cars on a hot day crowded into one country road headed for the same summer playhouse. The sense of excitement that exists before the curtain opens on a new musical or before an artist makes his entrance to sing or play. Animated conversation mixed with lemonade! The wonderful sound of a great orchestra tuning up with its thousand sounds before the conductor wends his way through the hundred men who are poised and waiting to thrust the ever-changing sounds of a Beethoven or a Shostakovich into our waiting musical hearts. Yes, the world of the senses that are awakened by summer music and theatre are a world that everyone should experience at least once. The beautiful part of all this is that it is all around us in all forms. From the lightest of comedy to the most penetrating Shakespearian tragedies, or from a jazz festival to a thundering symphony; from the swingingest pop vocals to the great from the "Met" or "La Scala." You name it and it's here, there and everywhere.

SONG AND DANCE

Where does this wondrous world of the arts take place? Well, if you want to stay in your own back yard, there is some of everything. For symphony you would go west to Tanglewood In The Berkshires and there you would find your own world famous Boston Symphony. At Tanglewood, each day is filled with concerts by individual artists both vocal and instrumental, as well as string and brass ensembles from trio to chamber variety. In the evening, the full orchestra trumpets forth with its mighty triumphant sounds. All of this goes from July through August. While you are in the Berkshires, you might want to drop into Lee, Mass., and find out what is going on in the world of dance. There you will find "Jacobs Pillow" (July - August) which is known the world over as a show place for solo and group dancers. Go south to the "Connecticut College American Dance Festival" (July - August) and you will find complete ballet performances preceded by interesting dance lecture - demonstrations. In solo and small group group music, you can swing from one pole to another in the time it takes you to drive up Route 91 from New York City to Marlboro, Vermont. Thousands will converge on Radio City Music Hall to soak up what over 60 famous musicians in the world of "jazz" and "folk" have to say (July 1 - July 9) and more thousands walk through the hills of Marlboro (July 15 - August 15) to bask in the light of our beloved 95 year old Pablo Casals and the talented satellites he gathers around him.

SUMMER THEATRE

Theatre is another whole summer world. We have plays and musicals going on all around us. In Fitchburg, the "Hightor" playhouse holds forth from June 27 - August 19. My dictionary says "tor" means "A high craggy hill," so if you should go to the "Theatre on the Hill" you would have the choice of eight plays ranging from "The Miracle Worker" to "Your a Good Man, Charlie Brown."

For those who get to Maine, it would be a sad day if you were to miss going to the "Brunswick Playhouse" situated on the beautiful Bowdoin College Campus. This is one of the few "Resident" summer theatres left in America, and the only all professional group in Maine. This summer they will do "The Odd Couple," "The Fantastics," "My Fair Lady," "Oklahoma," "Fiddler on the Roof," and "1776."

AROUND THE WORLD

And so we go, on and on. The "Zoo" opera in Cincinnati, Wagner in Bayreuth, everything that's great at the Edinburg Festival, or Arab Soul performed by Oum Koulsoum at Baalbek.

So, become part of the "Hooked" generation. Pick your own thing and get on the "Go" this summer!

PUBLIC SPIRIT
AYER, MASS.
W. 5,150

JUN 29 1972

New England Newsclip

NEWS
WILLIAMSTOWN, MASS.
W. 1,289

MAY 25 1972 New England Newsclip

BU Program Listed For Tanglewood

Boston University at Tanglewood is an eight-week program in music and art conducted by Boston University's School of Applied and Fine Arts in association with the Berkshire Music Center in Lenox. On June 25 it starts its seventh year.

As formerly, the Boston University Tanglewood programs will enroll nearly 300 participants. Besides course work and performances, they may attend rehearsals and concerts of the Boston Symphony Orchestra, and many other programs and musical events at the Berkshire Music Center.

Running to Aug. 20, the music program includes instruction in applied music and choral conducting, a piano seminar led by concert performer Bela Boszormenyi-Nagy, and the Boston University Choral Institute. Also, a young artists program offers high school instrumentalists a chance to study with members of the Boston Symphony Orchestra, and faculty from BU.

Offered at both basic and advanced levels, the art program provides studio instruction in drawing and painting and includes problems of figure, still life, landscape and composition. The BU Choral institute directed by John Oliver and Iva Dee Hiatt gives intensive study of choral repertoire from ancient through Renaissance, and from the end of the 19th century to the present. Mr. Oliver heads choral and vocal activities for the Boston Symphony at Tanglewood, and conducts the BU Chorus and the MIT Chorus. Miss Hiatt is choral director at Smith College and an authority on Renaissance music. Together, they will direct a seminar for choral conductors to include a public performance.

Prof. Nagy, who will conduct a piano seminar from June 25 through July 22, will lead participants in a survey and analysis fo all works by Brahms, and selects Schubert works. Besides his concert carrer, he is chairman of the BU piano department.

Young artists program is open to a limited number of high school students, and includes private lessons, and a chance to play in chamber music groups and in the Young Artists Symphony Orchestra conducted by Lawrence Smith. He is on the faculty at the California Institute of Arts.

David Ratner of the BU Division of Art will direct the art program that offers college-level course work. Also on the Tanglewood art faculty are Sidney Goodman, teacher at the Philadelphia Museum College of Art; Paul Olsen, associate professor at the Minneapolis School of art; Paul Resika, adjunct professor at Cooper-Union; and James Weeks, head of the graduate painting program at BU.

Rosemarie Beck who teaches painting at Queens College and exhibits at the Peridot Gallery in New York, and Alex Katz, recently featured in a retrospective exhibit at Wadsworth Athenaeum in Hartford, will be visiting artists.

NEWS
SPRINGFIELD, MASS.
D. 95,528

MAY 30 1972 New England Newsclip

Boston Univ. to Conduct Programs at Tanglewood

Boston University at Tanglewood, an eight-week program in music and art conducted by Boston University's School of Fine and Applied Arts in conjunction with the Berkshire Music Center in Lenox, will begin its seventh year on June 25.

As in previous years, the Boston University Tanglewood programs will enroll nearly 300 participants. In addition to their course work and performance activities, they will have the opportunity to attend rhearsals and concerts of the Boston Symphony Orchestra and the myriad other programs and musical activities of the Berkshire Music Center.

The music program which will run to August 20, includes instruction in applied music and choral conducting, a piano seminar led by concert performer Bela Boszormenyi-Nagy, and the Boston University Choral Institute.

In addition, a Young Artists Program offers high school instrumentalists the opportunity to study with members of the Boston Symphony Orchestra and faculty from Boston University.

The art program, offered at both basic and advanced levels, provides studio instruction in drawing and painting and includes problems of figure, still life, landscape and composition.

The Boston University Choral Institute, under the direction of John Oliver and Iva Dee Hiatt, will offer intensive study of choral repertoire from ancient times through the Renaissance and from the end of the 19th century to the present, with special emphasis on the origins of polyphonic music and contemporary pieces.

John Oliver, who heads choral and vocal activities for the Boston Symphony Orchestra at Tanglewood, is conductor of the Boston University Chorus and the MIT chorus. Miss Hiatt is choral director at Smith College and an authority on music of the Renaissance.

A seminar for choral conductors, also directed by Oliver and Miss Hiatt, will include public performance by all participants.

Bela Boszormenyi - Nagy, who will conduct a piano seminar from June 25 through July 22, will lead participants in a survey and analysis of all works by Brahms and selected works by Schubert. Prof. Nagy, in addition to his concert career, is chairman of the piano department at Boston University.

The Young Artists Program, which involves a limited number of high school students, will include not only private lessons but also an opportunity to perform in chamber music groups and in the Young Artists Symphony Orchestra, conducted by Lawrence Smith. Smith, formerly assistant conductor at the Metropolitan Opera, is on the faculty of the California Institute of the Arts.

The art program, which offers college - level course work, will be directed by David Ratner, a faculty member in Boston University's Division of Art. Also on the Tanglewood art faculty are Sidney Goodman, recipient of a Guggenheim Fellowship and teacher at the Philadelphia Museum College of Art; Paul Olsen, associate professor at the Minneapolis School of Art; Paul Resika, adjunct professor at Cooper Union; and James Weeks, head of the graduate painting program at Boston University.

Rosemarie Beck, who teaches painting at Queens College and exhibits at the Peridot Gallery in New York, and Alex Katz, recently featurd in a retrospective exhibition at the Wadsworth Atheneum in Hartford, will be visiting artists in the Tanglewood program.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

JUN 22 1972 New England Newsclip

B.U. MUSIC & ART PROGRAM AT TANGLEWOOD

Boston University at Tanglewood, an eight--week program in music and art conducted by Boston University's School of Fine and Applied Arts in conjunction with the Berkshire Music Center in Lenox, will begin its seventh year on June 25.

As in previous years, the Boston University Tanglewood programs will enroll nearly 300 participants. In addition to their course work and performance activities, they will have the opportunity to attend rehearsals and concerts of the Boston Symphony Orchestra and the Myriad other programs and musical activities of the Berkshire Music Center.

The music program, which will run to August 20, includes instruction in applied music and choral conducting, a piano seminar led by concert performer Bela Boszormenyi--Nagy, and the Boston University Choral Institute.

In addition, a Young Artists Program offers high school instrumentalists the opportunity to study with members of the Boston Symphony Orchestra and faculty from Boston University.

The art program, offered at both basic and advanced levels, provides studio instruction in drawing and painting and includes problems of figure, still life, landscape and composition.

The Boston University Choral Institute, under the direction of John Oliver and Iva Dee Hiatt, will offer intensive study of choral repertoire from ancient times through the Renaissance and from the end of the 19th century to the present, with special emphasis on the origins of polyphonic music and contemporary pieces.

OBSERVER AND SUNDAY FORUM
BRAINTREE, MASS.
S. 5,600

JUN 4 1972 New England Newsclip

B.U. AT TANGLEWOOD

Boston University at Tanglewood, an eight-week program in music and art conducted by Boston University's School of Fine and Applied Arts in conjunction with the Berkshire Music Center in Lenox, Mass., will begin its seventh year on June 25.

As in previous years, the Boston University Tanglewood programs will enroll nearly 300 participants.

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUN 4 1972 New England Newsclip

Study Sessions at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Boston University at Tanglewood, an eight-week program in music and art conducted by Boston University's School of Fine and Applied Arts in conjunction with the Berkshire Music Center, will begin its seventh year on June 25.

This is not to be confused with the Berkshire Music Center's fellowship program under which tuition and maintenance are provided to those selected through special auditions.

As in previous years, the Boston University Tanglewood programs will enroll nearly 300 participants. In addition to their course work and performance activities, they will have the opportunity to attend rehearsals and concerts of the Boston Symphony, and other programs and musical activities of the Berkshire Center.

The music program, which will run to Aug. 20, includes instruction in applied music and choral conducting, a piano seminar led by Bela Boszormenyi-Nagy, and the Boston University Choral Institute, directed by John Oliver and Iva Dee Hiatt.

In addition, a Young Artists Program offers high school instrumentalists the opportunity to study with members of the Boston Symphony Orchestra and faculty from Boston University.

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MUSIC

Raymond Morin

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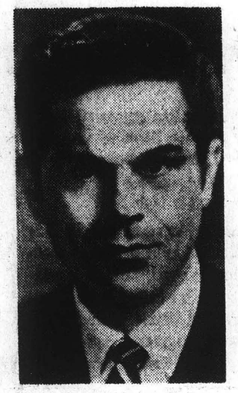
Hartt has become increasingly attended by music students in the Worcester area.

Conductor of the Hartt Symphonic Wind Ensemble since joining the Hartt faculty in 1966, Mattran has also served as chairman of the department of music education, director of the summer session, and director of the summer youth program which he established in 1968.

Mattran earned his bachelor and master of music degrees from the University of Michigan, and has taught at the University of New Hampshire and at Boston University.

Conductor, lecturer and clinician at numerous All-State festivals, he is co-author of "A Teacher's Guide to the Literature of Woodwind Instruments."



Donald Mattran

The widely vented financial plight of the New England Conservatory, and the impending demise that has been reported for the School of Sacred Music at Union Theological Seminary in New York are proof positive of grave problems confronting schools of music.

All best wishes are extended to Mattran in coping with the responsibilities of his new position.

COMPARED to the other mammoth summer festivals, like Saratoga and Blossom Center, Tanglewood is offering a small number of "special attractions" to attract the younger audience and hopefully make money.

Called the "Popular Artists Series," Tuesday, July 4, 11, 18 and 25, are the dates of the supplementary events.

Arthur Fiedler will conduct the Boston Pops at Tanglewood, Tuesday. Aug. 1. Only one date, Tuesday, Aug 8, has been given for the special festival of contemporary music, honoring the 20th anniversary of the Fromm Music Foundation of Chicago which sponsors it.

Tanglewood-on-Parade will take place Tuesday, August 15, to benefit the Berkshire Music Center. Concerts by the Center's students will begin in the afternoon, followed by a gala evening concert by the combined Boston Symphony and Berkshire Music Center Orchestras.

A NEED FOR string bass players and percussionists has been reported by Wolf Trap American University Academy's National Youth Orchestra in Washington, D.C.

The orchestra, which will be holding its second session this summer, is made up of young musicians from all over the country who live and rehearse on American University campus. They perform at Wolf Trap farm park in Virginia, the nation's first national park for the performing arts. Currently, all other seats in the orchestra have been filled.

Musicians accepted to the orchestra will be provided a tuition scholarship for the eight-week session (June 22-Aug. 20). Orchestra members are required to pay for their room and board on campus.

Young players aged 16 through 23 may apply to Eugene Kassman, director, Wolf Trap American University Academy, the American University, Washington, D.C. 20016.

MUSIC AND ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.

FEB MAR 1972

Boston University Tanglewood Institute Lenox, Massachusetts

A choral institute for high school students and a seminar for choral conductors have been added to the summer program offered by Boston University's School of Fine and Applied Arts at the Berkshire Music Center in Lenox, Massachusetts.

Now in its seventh season, the BU program will also include workshops in applied music, a piano seminar and the Young Artists Program for high school instrumentalists. Edwin E. Stein, dean of the School of Fine and Applied Arts at BU, heads the Tanglewood Institute.

The BU Choral Institute will be eight weeks of intensive study and performance for 35 high school students under the direction of John Oliver and Iva Dee Hiatt. Oliver, conductor of the Boston University Chorus, is head of vocal and choral activities for the Berkshire Music Center. Miss Hiatt is director of choral activities at Smith College.

The high school musicians will study the choral repertoire from ancient times through the Renaissance and from the end of the 19th century to the present, with a concentration on the origins of polyphonic music. There will also be classes in vocal techniques and diction (French, German and Italian) and some study of solfege.

The choral program is patterned, in a sense, on the highly-acclaimed Young Artists Program, which has been offered as part of the Boston University Tanglewood Institute since 1965. The Young Artists Program provides gifted high school instrumentalists a unique opportunity to experience eight weeks of intensive training and performance in both chamber music and the symphonic repertoire. In private study and master classes with members of the Boston Symphony Orchestra and faculty from Boston University, and by attending rehearsals and performances of the Boston Symphony Orchestra (as well as other musical events at Tanglewood), these young musicians discover the demands and rewards of professionalism in music.

This year the Young Artists Symphony Orchestra will be conducted by Lawrence Smith, former assistant conductor at the Metropolitan Opera and currently on the faculty at the California Institute for the Arts.

The Seminar for Choral Conductors, also under the direction of Oliver and Miss Hiatt, will provide experience in daily conducting for all accepted. There will be in-depth analysis and performance by specialists in Chant, Perotin, Renaissance polyphony, Monteverdi, Schuetz and Bach, with emphasis on post-Webern repertory. In addition to public performances by all conductors, video tape will be used to help improve technical facility.

During the first four weeks of the Tanglewood session, Bela Boszormenyi-Nagy, chairman of the piano department at BU, will be offering a seminar which includes a survey and analysis of all works by Brahms, including concerti, piano duets and two-piano pieces. Selected works of Schubert and other composers will also be discussed and performed.

As for applied music, these workshops are aimed at the student who wants to spend the summer in concentrated study of his instrument, with private lessons supplementing the rich musical experiences available at Tanglewood. Like all participants in the BU program, those enrolled in the applied music workshops have the privilege of attending rehearsals and concerts of the Boston Symphony Orchestra and the myriad other musical events of the Berkshire Music Center.

NEWS
WILLIAMSTOWN, MASS.
W. 1,285

MAY 25 1972 New England Newsclip

NEWS
SPRINGFIELD, MASS.
D. 95,528

MAY 30 1972 New England Newsclip

Boston Univ. to Conduct Programs at Tanglewood

Boston University at Tanglewood, an eight - week program in music and art conducted by Boston University's School of Fine and Applied Arts in conjunction with the Berkshire Music Center in Lenox, will begin its seventh year on June 25.

As in previous years, the Boston University Tanglewood programs will enroll nearly 300 participants. In addition to their course work and performance activities, they will have the opportunity to attend rhearsals and concerts of the Boston Symphony Orchestra and the myriad other programs and musical activities of the Berkshire Music Center.

The music program which will run to August 20, includes instruction in applied music and choral conducting, a piano seminar led by concert performer Bela Boszormenyi - Nagy, and the Boston University Choral Institute.

In addition, a Young Artists Program offers high school instrumentalists the opportunity to study with members of the Boston Symphony Orchestra and faculty from Boston University.

The art program, offered at both basic and advanced levels, provides studio instruction in drawing and painting and includes problems of figure, still life, landscape and composition.

The Boston University Choral Institute, under the direction of John Oliver and Iva Dee Hiatt, will offer intensive study of choral repertoire from ancient times through the Renaissance and from the end of the 19th century to the present, with special emphasis on the origins of polyphonic music and contemporary pieces.

John Oliver, who heads choral and vocal activities for the Boston Symphony Orchestra at Tanglewood, is conductor of the Boston University Chorus and the MIT chorus. Miss Hiatt is choral director at Smith College and an authority on music of the Renaissance.

A seminar for choral conductors, also directed by Oliver and Miss Hiatt, will include public performance by all participants.

Bela Boszormenyi - Nagy, who will conduct a piano seminar from June 25 through July 22, will lead participants in a survey and analysis of all works by Brahms and selected works by Schubert. Prof. Nagy, in addition to his concert career, is chairman of the piano department at Boston University.

The Young Artists Program, which involves a limited number of high school students, will include not only private lessons but also an opportunity to perform in chamber music groups and in the Young Artists Symphony Orchestra, conducted by Lawrence Smith. Smith, formerly assistant conductor at the Metropolitan Opera, is on the faculty of the California Institute of the Arts.

The art program, which offers college - level course work, will be directed by David Ratner, a faculty member in Boston University's Division of Art. Also on the Tanglewood art faculty are Sidney Goodman, recipient of a Guggenheim Fellowship and teacher at the Philadelphia Museum College of Art; Paul Olsen, associate professor at the Minneapolis School of Art; Paul Resika, adjunct professor at Cooper Union; and James Weeks, head of the graduate painting program at Boston University.

Rosemarie Beck, who teaches painting at Queens College and exhibits at the Peridot Gallery in New York, and Alex Katz, recently featurd in a retrospective exhibition at the Wadsworth Atheneum in Hartford, will be visiting artists in the Tanglewood program.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

JUN 22 1972 New England Newsclip

B.U. MUSIC & ART PROGRAM AT TANGLEWOOD

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As in previous years, the Boston University Tanglewood programs will enroll nearly 300 participants. In addition to their course work and performance activities, they will have the opportunity to attend rehearsals and concerts of the Boston Symphony Orchestra and the Myriad other programs and musical activities of the Berkshire Music Center.

The music program, which will run to August 20, includes instruction in applied music and choral conducting, a piano seminar led by concert performer Bela Boszormenyi–Nagy, and the Boston University Choral Institute.

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The art program, offered at both basic and advanced levels, provides studio instruction in drawing and painting and includes problems of figure, still life, landscape and composition.

The Boston University Choral Institute, under the direction of John Oliver and Iva Dee Hiatt, will offer intensive study of choral repertoire from ancient times through the Renaissance and from the end of the 19th century to the present, with special emphasis on the origins of polyphonic music and contemporary pieces.

BU Program Listed For Tanglewood

Boston University at Tanglewood is an eight-week program in music and art conducted by Boston University's School of Applied and Fine Arts in association with the Berkshire Music Center in Lenox. On June 25 it starts its seventh year.

As formerly, the Boston University Tanglewood programs will enroll nearly 300 participants. Besides course work and performances, they may attend rehearsals and concerts of the Boston Symphony Orchestra, and many other programs and musical events at the Berkshire Music Center.

Running to Aug. 20, the music program includes instruction in applied music and choral conducting, a piano seminar led by concert performer Bela Boszormenyi-Nagy, and the Boston University Choral Institute. Also, a young artists program offers high school instrumentalists a chance to study with members of the Boston Symphony Orchestra, and faculty from BU.

Offered at both basic and advanced levels, the art program provides studio instruction in drawing and painting and includes problems of figure, still life, landscape and composition. The BU Choral institute directed by John Oliver and Iva Dee Hiatt gives intensive study of choral repertoire from ancient through Renaissance, and from the end of the 19th century to the present. Mr. Oliver heads choral and vocal activities for the Boston Symphony at Tanglewood, and conducts the BU Chorus and the MIT Chorus. Miss Hiatt is choral director at Smith College and an authority on Renaissance music. Together, they will direct a seminar for choral conductors to include a public performance.

Prof. Nagy, who will conduct a piano seminar from June 25 through July 22, will lead participants in a survey and analysis fo all works by Brahms, and selects Schubert works. Besides his concert carrer, he is chairman of the BU piano department.

Young artists program is open to a limited number of high school students, and includes private lessons, and a chance to play in chamber music groups and in the Young Artists Symphony Orchestra conducted by Lawrence Smith. He is on the faculty at the California Institute of Arts.

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OBSERVER AND SUNDAY FORUM
BRAINTREE, MASS.
S. 5,600

JUN 4 1972 New England Newsclip

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TELEGRAM
WORCESTER, MASS.
S. 196,797

JUN 4 1972 New England Newsclip

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MUSIC AND ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.

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NEWS ADVERTISER
WESTFIELD, MASS.
D. 5,000

JUN 29 1972 New England Newsclip

1972 Berkshire Festival Opens Friday at Tanglewood

LENOX — The 1972 Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, opens Friday in Lenox and will continue through Sunday, Aug. 20.

The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, Mr. Ozawa conducts Haydn's "The Seasons." Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, Aug. 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum" (both conducted by Colin Davis) Haydn's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislow Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, Aug. 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUN 26 1972 New England Newsclip

Young Musicians Gather

LENOX — The 450 young musicians arriving Sunday afternoon for a summer of study at Tanglewood were advised to fight public indifference by Lt. Gov. Donald R. Dwight.

Indifference Is Foe

He was principal speaker at an 82-minute program opening the thirtieth session of the Berkshire Music Center, the Boston Symphony Orchestra's eight-week summer school for the advanced study of music.

The students came from throughout the United States and 11 foreign countries. They will be involved in all phases of music study with a view toward professional careers.

Dwight, in a 23-minute talk, told them "You enemy is not a hostile public. It is an indifferent public," and he advised them to become involved in their communities to gain public support and to keep the pressure on their legislatures to increase government support.

Seija Ozawa, artistic director of the Berkshire Music Festival at Tanglewood, music director designate and conductor of the Boston Symphony Orchestra and acting director of the center, was more specific in his 17-minute, off-the-cuff welcoming talk.

He told the students they must study music as they study language. "You have to be with it every day," he said. If I know every note—in my ear — then I can do something with my hands. If you know every note, then you can use your heart, your love."

Prokofieff's Sonata Opus 94 was played by Doriot Anthony Dwyer, principal flutist for the Boston Symphony Orchestra, and Gilbert Kalish, pianist, both members of the center faculty.

The program ended, as it has every year since 1940, with the students singing, without accompaniment, Randall Thompson's "Alleluia."

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 26 1972 New England Newsclip

Lt. Gov. Dwight Tells Students Indifference Is The Enemy

Lt. Gov. Donald R. Dwight told 450 young musicians arriving at Tanglewood Sunday afternoon for a summer of study to fight public indifference, "your real enemy."

Dwight was the principal speaker at a program opening the 30th session of the Berkshire Music Center, the Boston Symphony Orchestra's summer school for the advanced study of music.

Dwight stressed the theme that the musician's real problem was overcoming public indifference, not public hostility, and he advised them to become involved in their communities, to gain public support and to keep the presseur on their legislatures to increase government support.

Seija Ozawa, artistic director of the Berkshire Music Festival at Tanglewood, music director designate and conductor of the BSO and acting director of the center, told the students dedication was crucial to success.

"You have to be with it every day," he said. "If I know every note—in my ear—then I can do something with my hands. If you know every note, then you can use your heart, your love."

The program ended, as it has every year since 1940, with the students singing Thompson's "Alleleluia."

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

JUN 27 1972 New England Newsclip

The Other Kind of Long Hair Music

BY RICHARD BUELL

Culture will abound in the American countryside this summer. For instance, at Saratoga Springs, New York, there will be the New York City Ballet, Liberace, Bugs Bunny, and Eugene Ormandy; at the Temple University Music Festival and Institute in Ambler, Pennsylvania, the devout may choose from among "Cosi fan Tutte," Johnny Mathis; Kathryn Grayson, Ferrante and Teicher, and a dozen concerts by the Pittsburgh Symphony Orchestra.

The names of particular festival-hopping performers crop up in a lot of brochures: if Sha Na Na and Alfred Brendel have not become fast friends by the end of summer, it will not be for lack of opportunity.

Some two dozen places in New England will have concerts to offer. These are given below state by state, followed by a selection from some of the more conspicuous happenings outside the area. Last and (numerically) least, we call your attention to the shamefully meagre fare available to stay-at-homes in the Greater Boston area. It may be good, but it isn't enouh.

MASSACHUSETTS

America's oldest music festival runs from June 30 to August 20 at Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshires. This year there will be eight weekends of B.S.O. concerts (twenty-four programs, eleven conductors), a Festival of Contemporary Music, Open Rehearsals, vocal and instrumental concerts out of the Berkshire Music Center (the BSO's summer school), Weekend Preludes (free recitals by orchestra members and guests), and more. Highlights: Mahler symphonies conducted on consecutive Sundays by James Levine (No. 6), Michael Tilson Thomas (No. 5), and Seiji Ozawa (No. 8, the "Symphony of a Thousand"). The four Brahms symphonies will be conducted by Leonard Bernstein, (2 and 4), Colin Davis, (3) and Bruno Maderna (1). Choral works: Ozawa will conduct Haydn's "The Seasons," Davis the Berlioz "Te Deum" and Verdi's "Four Sacred Pieces." Karel Ancerl will conduct Dvorak. Andrea and Giovanni Gabrieli, Earle Brown, Charles Ives, Pavel Vejvanovsky, Carl Ruggles, Charles Wuorinen, Gyorgy Ligeti, and Olivier Messiaen will also figure on the B.S.O.'s programs, please note. The relevant address and number: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, (413) 637-1600.

On a different scale, the New Marlboro Chamber Players will be giving seven concerts, all on Saturdays at 8:30 P.M., July 8 to Aug. 12, in the *Red Fox Music Barn*, Route 57, New Marlboro, Mass.

The Metropolitan Opera Studio (July 15), pianist Stanley Hummel (Aug. 12), the Orpheus Trio (Aug. 26), the Rochester Chamber Soloists (Sept. 17), and the Beaux Arts Trio of N.Y. (Oct. 1) will appear in the south Mountain Concerts, Saturdays at 3 P.M. Information from Box 23, Pittsfield, Mass. 01201.

The Federated Church in Charlemont, Mass. is down the road a piece from Zoar, Rowe, Colrain, and Griswoldville. *Mohawk Trail concerts* will be given there July 22 to Aug. 29.

July 6 to Aug. 3, concerts at U Mass., Amherst, undoubtedly the finest given in that Zip Code area (01002).

CONNECTICUT

Yale in Norfolk. Orchestral, chamber, and operatic performances will take place July 1 to Aug. 25 on the Ellen Battell Stoeckel Estate, Norfolk, Connecticut 06058. The works to be performed include Carlisle Floyd's "Of Mice and Men" and Richard Strauss's "Ariadne auf Naxos," the Ravel String Quartet, the Brahms German Requiem, and Smetana's "From My Life." The Guarneri String Quartet, oboist Robert Bloom, violinist Broadus Earle, cellist Aldo Parisot, conductors Gustav Meier, Otto Werner Mueller, and Fenno Heath, and the Yale Summer Orchestra will be among the participants. The box office phone: (203) 542-5537.

At *Music Mountain*, Falls Village, Connecticut: concerts on ten Saturdays at 3 P.M. (July 1 to Sept. 2) and two Sundays at 4 P.M. (July 2, July 30) by the Berkshire String Quartet and visiting artists.

The 14th Summer Chamber Music Festival of the *Silvermine String Quartet*, pianist Murray Perahia, clarinetist Keith Wilson, "Poem in October" by John Corigliano, Jr., in Sunday concerts at 8 P.M. on July 16 and 30, Aug. 13 and 27. (203) 966-5617.

continued on page 34

Seiji Ozawa does his thing – just one of music happenings this summer.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUN 25 1972

Tourist Attractions

Berkshire Museums Are Popular

Located in the center of Pittsfield, the Berkshire Museum boasts a record attendance for an establishment of its size in the state. Included in this summer's program will be a "preview of a European Tour," July 29 and Aug. 5, in which cellist Luis Leguia and pianist Robert Freeman will be heard. Leguia is a member of the Boston Symphony Orchestra which plays its usual summer festival at nearby Tanglewood, and Freeman is on the music faculty of Massachusetts Institute of Technology and has been soloist with the Boston Pops, Epslanade, and Princeton Chamber Orchestra. The concert will be presented in the Museum's air conditioned theatre.

NEWS ADVERTISER
WESTFIELD, MASS.
D. 5,000

JUN 29 1972 New England Newsclip

1972 Berkshire Festival Opens Friday at Tanglewood

LENOX — The 1972 Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, opens Friday in Lenox and will continue through Sunday, Aug. 20.

The season begins with an All-Bach concert conducted by the Music Director designate of the Boston Symphony, Seiji Ozawa. On Sunday, Mr. Ozawa conducts Haydn's "The Seasons." Mr. Ozawa will open the second weekend with an All-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Seiji Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglewood season. On Saturday, July 22, Leonard Bernstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday, Aug. 12; and Symphony No. 1 by Bruno Maderna on Friday, July 21.

Four Beethoven symphonies (1, 5, 6, and 9) will be conducted by the Orchestra's current Music Director, William Steinberg on July 14 and 15, and on Sunday, July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi's "Four Sacred Pieces," the Berlioz "Te Deum" (both conducted by Colin Davis) Haydn's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Symphony No. 9.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Aldo Ceccato, Eugene Ormandy and Stanislow Skrowaczewski. Piano soloists include Gina Bachauer, John Browning, Misha Dichter, Alicia De Larrocha, Peter Serkin, Alexis Weissenberg, Earl Wild, Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; Joseph Silverstein, concertmaster of the Boston Symphony; principal flute of the Boston Symphony Doriot Anthony Dwyer; principal bassoon Sherman Walt; principal oboe Ralph Gomberg; principal cello Jules Eskin and harp for the Boston Symphony Ann Hobson.

Singers performing at the Festival include Phyllis Curtin, Seth McCoy, Robert Hale, Jeannine Crader, Joanna Simon, Dean Wilder, Jessye Norman, Richard Lewis, Deborah O'Brien, Linda Phillips, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

The Tanglewood Festival Chorus, under the direction of John Oliver, will appear during the Tanglewood season, as will the Boston Symphony Chamber Players, and the St. Paul's School Choir.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Tuesday, Aug. 1, and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUN 26 1972 New England Newsclip

Young Musicians Gather

LENOX — The 450 young musicians arriving Sunday afternoon for a summer of study at Tanglewood were advised to fight public indifference by Lt. Gov. Donald R. Dwight.

Indifference Is Foe

He was principal speaker at an 82-minute program opening the thirtieth session of the Berkshire Music Center, the Boston Symphony Orchestra's eight-week summer school for the advanced study of music.

The students came from throughout the United States and 11 foreign countries. They will be involved in all phases of music study with a view toward professional careers.

Dwight, in a 23-minute talk, told them "You enemy is not a hostile public. It is an indifferent public," and he advised them to become involved in their communities to gain public support and to keep the pressure on their legislatures to increase government support.

Seija Ozawa, artistic director of the Berkshire Music Festival at Tanglewood, music director designate and conductor of the Boston Symphony Orchestra and acting director of the center, was more specific in his 17-minute, off-the-cuff welcoming talk.

He told the students they must study music as they study language. "You have to be with it every day," he said. If I know every note—in my ear — then I can do something with my hands. If you know every note, then you can use your heart, your love."

Prokofieff's Sonata Opus 94 was played by Doriot Anthony Dwyer, principal flutist for the Boston Symphony Orchestra, and Gilbert Kalish, pianist, both members of the center faculty.

The program ended, as it has every year since 1940, with the students singing, without accompaniment, Randall Thompson's "Alleluia."

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 26 1972 New England Newsclip

Lt. Gov. Dwight Tells Students Indifference Is The Enemy

Lt. Gov. Donald R. Dwight told 450 young musicians arriving at Tanglewood Sunday afternoon for a summer of study to fight public indifference, "your real enemy."

Dwight was the principal speaker at a program opening the 30th session of the Berkshire Music Center, the Boston Symphony Orchestra's summer school for the advanced study of music.

Dwight stressed the theme that the musician's real problem was overcoming public indifference, not public hostility, and he advised them to become involved in their communities, to gain public support and to keep the presseur on their legislatures to increase government support.

Seija Ozawa, artistic director of the Berkshire Music Festival at Tanglewood, music director designate and conductor of the BSO and acting director of the center, told the students dedication was crucial to success.

"You have to be with it every day," he said. "If I know every note—in my ear—then I can do something with my hands. If you know every note, then you can use your heart, your love."

The program ended, as it has every year since 1940, with the students singing Thompson's "Alleleluia."

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

JUN 27 1972 New England Newsclip

The Other Kind of Long Hair Music

BY RICHARD BUELL

Culture will abound in the American countryside this summer. For instance, at Saratoga Springs, New York, there will be the New York City Ballet, Liberace, Bugs Bunny, and Eugene Ormandy; at the Temple University Music Festival and Institute in Ambler, Pennsylvania, the devout may choose from among "Cosi fan Tutte," Johnny Mathis; Kathryn Grayson, Ferrante and Teicher, and a dozen concerts by the Pittsburgh Symphony Orchestra.

The names of particular festival-hopping performers crop up in a lot of brochures: if Sha Na Na and Alfred Brendel have not become fast friends by the end of summer, it will not be for lack of opportunity.

Some two dozen places in New England will have concerts to offer. These are given below state by state, followed by a selection from some of the more conspicuous happenings outside the area. Last and (numerically) least, we call your attention to the shamefully meagre fare available to stay-at-homes in the Greater Boston area. It may be good, but it isn't enouh.

MASSACHUSETTS

America's oldest music festival runs from June 30 to August 20 at Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshires. This year there will be eight weekends of B.S.O. concerts (twenty-four programs, eleven conductors), a Festival of Contemporary Music, Open Rehearsals, vocal and instrumental concerts out of the Berkshire Music Center (the BSO's summer school), Weekend Preludes (free recitals by orchestra members and guests), and more. Highlights: Mahler symphonies conducted on consecutive Sundays by James Levine (No. 6), Michael Tilson Thomas (No. 5), and Seiji Ozawa (No. 8, the "Symphony of a Thousand"). The four Brahms symphonies will be conducted by Leonard Bernstein, (2 and 4), Colin Davis, (3) and Bruno Maderna (1). Choral works: Ozawa will conduct Haydn's "The Seasons," Davis the Berlioz "Te Deum" and Verdi's "Four Sacred Pieces." Karel Ancerl will conduct Dvorak. Andrea and Giovanni Gabrieli, Earle Brown, Charles Ives, Pavel Vejvanovsky, Carl Ruggles, Charles Wuorinen, Gyorgy Ligeti, and Olivier Messiaen will also figure on the B.S.O.'s programs, please note. The relevant address and number: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, (413) 637-1600.

On a different scale, the New Marlboro Chamber Players will be giving seven concerts, all on Saturdays at 8:30 P.M., July 8 to Aug. 12, in the *Red Fox Music Barn*, Route 57, New Marlboro, Mass.

The Metropolitan Opera Studio (July 15), pianist Stanley Hummel (Aug. 12), the Orpheus Trio (Aug. 26), the Rochester Chamber Soloists (Sept. 17), and the Beaux Arts Trio of N.Y. (Oct. 1) will appear in the south Mountain Concerts, Saturdays at 3 P.M. Information from Box 23, Pittsfield, Mass. 01201.

The Federated Church in Charlemont, Mass. is down the road a piece from Zoar, Rowe, Colrain, and Griswoldville. *Mohawk Trail concerts* will be given there July 22 to Aug. 29.

July 6 to Aug. 3, concerts at U Mass., Amherst, undoubtedly the finest given in that Zip Code area (01002).

CONNECTICUT

Yale in Norfolk. Orchestral, chamber, and operatic performances will take place July 1 to Aug. 25 on the Ellen Battell Stoeckel Estate, Norfolk, Connecticut 06058. The works to be performed include Carlisle Floyd's "Of Mice and Men" and Richard Strauss's "Ariadne auf Naxos," the Ravel String Quartet, the Brahms German Requiem, and Smetana's "From My Life." The Guarneri String Quartet, oboist Robert Bloom, violinist Broadus Earle, cellist Aldo Parisot, conductors Gustav Meier, Otto Werner Mueller, and Fenno Heath, and the Yale Summer Orchestra will be among the participants. The box office phone: (203) 542-5537.

At *Music Mountain*, Falls Village, Connecticut: concerts on ten Saturdays at 3 P.M. (July 1 to Sept. 2) and two Sundays at 4 P.M. (July 2, July 30) by the Berkshire String Quartet and visiting artists.

The 14th Summer Chamber Music Festival of the *Silvermine String Quartet*, pianist Murray Perahia, clarinetist Keith Wilson, "Poem in October" by John Corigliano, Jr., in Sunday concerts at 8 P.M. on July 16 and 30, Aug. 13 and 27. (203) 966-5671.

continued on page 34

Seiji Ozawa does his thing – just one of music happenings this summer.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUN 25 1972

Tourist Attractions

Berkshire Museums Are Popular

Located in the center of Pittsfield, the Berkshire Museum boasts a record attendance for an establishment of its size in the state. Included in this summer's program will be a "preview of a European Tour," July 29 and Aug. 5, in which cellist Luis Leguia and pianist Robert Freeman will be heard. Leguia is a member of the Boston Symphony Orchestra which plays its usual summer festival at nearby Tanglewood, and Freeman is on the music faculty of Massachusetts Institute of Technology and has been soloist with the Boston Pops, Epslanade, and Princeton Chamber Orchestra. The concert will be presented in the Museum's air conditioned theatre.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUN 26 1972 New England Newsclip

Lt. Gov. Dwight Issues Challenge To Arts to Widen Support Base

By RICHARD CONWAY

Sunday afternoon, Lt. Gov. Donald R. Dwight issued a challenge to all musicians and music enthusiasts throughout the commonwealth.

Speaking at the opening exercises of the Berkshire Music Center at Tanglewood, he said that the arts would have to find ways of broadening their base of support; and that if they wanted more government aid they would have to become "professionally involved in their communities" and "keep the pressure on their public officials."

Dwight said that government support "comes with recognition of need," and that not enough citizens recognize the need for the arts. Although in his 18 months of office he had spoken several times for the arts, he said that he had received fewer than half a dozen letters supporting his efforts for the arts and humanities.

Praising the work of the Massachusetts Council on the Arts and Humanities, Dwight paraphrased a familiar quotation by saying "Never have so few done so much with so little." The council began in 1966 with a budget of $25,000. This past year, its budget was $106,000. The current proposed budget would double that figure. But Dwight pointed out the contrast of this figure with the $18 million arts budget of New York State.

The lieutenant governor said that although the general public was aware of the arts and somehow felt that they were important, the "Words of praise do not translate into dollars."

Dwight told his listeners that they must educate the public to the arts as they re and find ways of putting the arts into daily life. He emphasized that this must be done without "diluting the product." The arts must maintain their standards.

He felt that the public was indifferent, not hostile. If the needs and importance of the arts could be established in the public mind, Dwight felt the necessary support would come.

While the lieutenant governor was issuing his challenge, Seiji Ozawa, the Center's artistic director, was issuing the students yet another. His, of course, was musical.

Restating his theme of last year, Ozawa told the students that the most important thing was to train the ear, that hours should be spent on solfeggi. The musician should be able to hear every note in his ear without having to play it.

Ozawa told his audience of some of the values the students should get from their eight weeks at the center; but that it was the learning, the study, the striving for perfection that should motivate their lives.

Opening the rain - dampened ceremonies, Boston Symphony Orchestra manager Thomas D. Perry Jr. said that "Most great musicians have a yearning to teach." He noted that this was one of the major reasons for the Music Center's existence. This year some 450 students from across this country and from 11 foreign countries would study at the center.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 13 1972 New England Newsclip

Dwight To Give Convocation At Berkshire

Lt. Gov. Donald R. Dwight of Wayland and South Hadley will deliver the convocation at the official opening of the Berkshire Music Center at Tanglewood June 25. The Center is the Boston Symphony Orchestra's summer academy for the advanced study of music.

Music at the event, which will be open to the public and to the reception which follows in the formal gardens, will be provided by members of the Boston Symphony Chamber Players.

The program will start at 2:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 26 1972 New England Newsclip

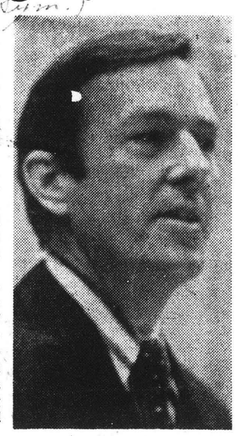
Dwight urges Tanglewood students to campaign for state aid to arts

By ANNE-GERARD FLYNN

Lt. Gov. Donald R. Dwight yesterday told 450 music students at the opening exercises of the Berkshire Music Center at Tanglewood that the performing artist must prove to the state that the arts are in need of public funding.

Dwight told the audience, which nearly filled Tanglewood's Theatre-Concert Hall, that faced with inflation and spiraling labor costs, "the arts must derive support from a broader base."

However, the lieutenant governor stressed that "before there is major public funding of any program, there must be major public support." He emphasized that no public support would be forthcoming unless musicians and other performing artists, themselves, applied pressure to elected officials.



Lt. Gov. Donald Dwight

Whitestone

Seiji Ozawa

The wrong image

"Keep your legislators aware of what you are doing by placing them on mailing lists. And let them know what you could be doing with more money," Dwight told the Tanglewood supporters.

"The arts and patrons of the arts, have long had an image of belonging to an elite social group," Dwight said. "The image may be unfair and inaccurate, but it is there. Many of my constituents see you as performing your music in velvet-lined salons before audiences of mink-draped ladies sipping jasmine tea. Of course, this is an exaggeration and, of course, it is inaccurate. You offer unparalleled service to large numbers of people. But your services must be recognized and understood and used by an even larger public if they are to be appreciated in terms of public support.

"You must understand that the dollars with which we administer the workings of government are the taxpayers' dollars and that competition for these dolars is intense. The arts must compete with the more immediate social concerns of welfare, education, transportation, housing and all the rest . . . and this competition takes place in the proverbial goldfish bowl."

The Republican lieutenant governor contrasted the $18 million budget of the New York State Council on the Arts with the $200,000 budget in Massachusetts. Dwight reported that the large New York budget "did not come without hard work on the part of those concerned with the plight of the arts."

There's no campaign

Stating that since his 18 months in office he has received few letters urging public support for the arts, he continued, "Nor will it happen here without a concerted, well-organized effort."

While Dwight addressed himself to the economic problems of Tanglewood, Seiji Ozawa, artistic director of the Berkshire Music Center, gave a short speech on the educational problems confronting the students.

"What is a good conductor? One who moves his arms up and down," asked Ozawa, who spoke without notes and occasionally paused to lean on his elbow and think. "No, a good conductor, a good musician, is one who first hears every note in his ear, and then moves his arms or uses his heart to expand the meaning of his music."

Ozawa concluded by telling the students, "I became a father about one-half a year ago, and when I saw the face of my child when sleeping or drinking milk, my dreams for the future became so big. This is the wonderful thing about young people. I know my own future," and here the conductor paused to move his hands like the steps of a ladder over his head, "but your futures are big like this," and Ozawa opened his arms like a fan to either side.

Birds join sonata

Other speakers on the program were Mrs. Stephen V. C. Morris, who welcomed the students as cochairman of the Tanglewood Friends organization, and Thomas D. Perry Jr., BSO manager, who read a telegram from Tanglewood artistic director, Gunther Schuller.

Doriot Anthony Dwyer, principal flutist for the BSO, and pianist Gilbert Kalish performed Prokofieff's sonata for flute and piano, Mrs. Dwyer's expressive playing inspired a few birds to chirp along during the andante and the delicate dancing tones of the flute seemed especially appropriate against the constant wash of the rain on the wooden building.

John Oliver conducted the students in Randall Thompson's "Alleluia" commissioned for the opening of the Center 30 years ago. Mrs. Serge Koussevitzky, widow of the founder of the center, was in the audience for yesterday's ceremony.

Refreshments, usually served in the formal gardens, had to be served under the theatre's colonade. No one's spirits, however, seemed affected by the weather.

Ethel Olsen, a 19-year-old pianist from Franklinville, N.J., said she had been looking forward to coming to Tanglewood since she was 10, and was eager to start the piano seminar on her "idol," Brahms. Friend Kathleen Anderson, a pianist and bassoon player, is back for a second year at the Center because "I figured I still had room for self-improvement so here I am giving it another try."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 24 1972 New England Newscl

Lt. Gov. Dwight to speak tomorrow at Tanglewood

The opening exercises of the Berkshire Music Center, the Boston Symphony's Summer academy for the advanced study of music, will be held tomorrow afternoon at 2:30 in the Tanglewood Theatre. The public is invited to attend without charge.

Lt. Gov. Donald Dwight will be the main speaker. Seiji Ozawa, artistic director of Tanglewood and newly appointed music director of the Boston Symphony, will also speak.

Doriot Anthony Dwyer and Gilbert Kalish, faculty memzers, will perform the Prokofieff Sonata for Flute and Piano. Opus 64. John Oliver will conduct the students in Randall Thompson's "Alleluia," written for the opening of the Berkshire Music Center in 1940.

Refreshments will follow in the formal gardens.

36

Seiji Ozawa will open Tanglewood with all-Bach concert on June 20

BOSTON — The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens June 30 and will continue through Aug. 20. The season begins with an all-Bach concert conducted by the music director designate of the Boston Symphony, Sieji Ozawa. On July 2, Ozawa conducts Haydn's "The Seasons." Ozawa will open the second weekend with an all-Mozart program.

Three Mahler shyphonies will be heard on consecutive Sundays at Tanglwood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglwood season. On July 22, Leonard Berstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday Aug. 12; Symphony No. 1 by Bruno Maderna on July 21.

Four Beethoven symphonies (1,5,6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, on July 14 and 15, and on July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi "Four Sacred Pieces," the Berlioz Te Deum (both conducted by Colin Davis), Haynd's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Staislaw Skrowaczewski.

Piano soloists include Gina Bachauer performing the Betthoven Piano Concerto No 4; John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahmns Piano Concerto No 2; Alicia De Larocha performing the Schumann Piano Concerto; Peter Ser' a performing in the Beethove Triple Concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano Concerto No. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Aug. 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its co-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

CHRONICLE
WILLIMANTIC, CONN.
D. 8,500
MAR 4 1972
New England Newsclip

THE BOSTON HERALD Traveler
D. 210,540 S. 260,961
JUN 4 1972
New England Newsclip

A summer of Ozawa

by Harry Neville

Boston won't have much of a chance to check out the Symphony's new music director designate next season. Because of prior commitments, Seiji Ozawa will conduct only a single program during 1972-73, and that is scheduled to be heard on Feb. 13, 15, 16 and 17.

There will be ample opportunity, however, to observe Ozawa in action this summer at Tanglewood. The Berkshire Festival begins with Ozawa conducting an all-Bach program on June 30, an all-Haydn program ("The Seasons") July 2. Ozawa will be equally busy the following weekend when he conducts the Friday and Sunday concerts of July 7 and July 9.

The latter programs are of unusual interest for a number of reasons, not only because of the soloists but also because Ozawa has a particularly congenial way with the composers to be played. Friday's program is all-Mozart: the "Haffner" Serenade, the Concerto for Flute and Harp with soloists Doriot Anthony Dwyer and Ann Hobson, and the Bassoon Concerto with soloist Sherman Walt.

Sunday's program includes one of Haydn's "Sturm und Drang" symphonies (No. 47 in G), Ravel's "Mother Goose" Suite, and Beethoven's Third Piano Concerto with soloist Garrick Ohlsson. Ozawa will also conduct the concerts of July 16 and Aug. 18 as well as the summer's final concert on Aug. 20, which will feature Mahler's Eighth Symphony.

As in past Tanglewood seasons, each weekend will include five principal events. A weekend "Prelude" concert of solo or chamber music takes place each Friday at 7 p.m. These events are free to ticketholders of the Friday night orchestral concerts at 9 p.m. Each Saturday features an open rehearsal at 10:30 in the morning plus the regular evening concert at 8:30, while concert time on Sundays is 2:30 p.m.

The Saturday open rehearsals are attractive for a number of reasons, and they should be investigated by everyone who makes weekend plans for Tanglewood. The rehearsals are devoted to preparation of the Sunday afternoon concert—the concert that ordinarily contains the "big" work of the weekend.

Thus, on July 1 you would witness Ozawa rehearsing Haydn's "The Seasons," while on July 15 the same conductor will be putting together Beethoven's Triple Concerto and Choral Fantasy (with soloists Joseph Silverstein, Jules Eskin and Peter Serkin).

It should be interesting, too, to observe James Levine at work with Mahler's Sixth (July 29), Michael Tilson Thomas with Mahler's Fifth (Aug. 5), and Colin Davis with the Berlioz Te Deum (Aug. 12). The final open rehearsal of Aug. 19 will feature Ozawa preparing Mahler's Eighth Symphony.

Fascinating as it is to watch the "inner workings" of an orchestra, the rehearsals have other advantages as well. At $2.50, tickets are dirt cheap. Seats are unreserved and the unaffluent concert-goer thus gets an unusual chance to enjoy the best locations.

Tanglewood has an exciting array of conductors this summer. Leonard Bernstein will conduct Brahms' Second and Fourth Symphonies July 22, and Eugene Ormandy's July 29 program will include two of the works he does best: Hindemith's "Mathis der Maler" and Strauss' "Ein Heldenleben." Colin Davis will conduct all three concerts of the seventh weekend, Aug. 11, 12 and 13.

Soloist of the Friday night concert will be soprano Jessye Norman, whose recordings and European reviews suggest that she is a major vocal discovery. Other conductors to appear are Bruno Maderna, William Steinberg, Karel Ancerl, Aldo Ceccato and Stanislaw Skrowaczewski. The annual Boston Pops-at-Tanglewood concert will be given Aug. 1, and Arthur Fiedler will of course conduct.

Other special events taking place during mid-week will be Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation. Brochures with a complete schedule of BSO concerts are available from Symphony Hall, whose press department reports brisk ticket sales this year. A word to the wise, etc . . .

San Jose Mercury-News
SAN JOSE, CALIFORNIA
SUN. 184,103
JUN 4 1972

S.F. Musical Director Sets Guest Appearances

Conductors, unlike most people, do not apparently take summer vacations.

Seiji Ozawa, musical director of the San Francisco Symphony, left immediately after the close of the 1971-72 season for Tokyo to guest-conduct the Japan Philharmonic.

SEIJI OZAWA
. . . Hectic Summer

He will return in mid-June for a recording session with his west coast orchestra, originally scheduled in May, and then participate in the Tanglewood Festival the end of June and August.

In between appearances at Tanglewood, he will conduct concerts of the Chicago and Toronto symphonies and the Philadelphia Orchestra, as well as performances of the Dresden Philharmonic and during the International Salzburg Festival in Austria.

After closing the Tanglewood Festival in August, Ozawa will conduct the Lucerne Festival in Switzerland, and then on to Finland for concerts with the Helsinki Philharmonic.

If the Japan Philharmonic finds a new sponsor and survives, Ozawa will fly back to Tokyo to open the season in September.

His time will be divided in October between several concert series with the La Scala Orchestra of Milan, the RAI Orchestra of Radio Italy in Rome and the Berlin Philharmonic in Germany. He will make recordings with the Berlin orchestra.

In November Ozawa will be back in Toronto for a series of performances and will take the Philadelphia Orchestra on a small tour of the east coast.

After this hectic summer schedule, Maestro Ozawa will return to open a third season as conductor and music director of the San Francisco Symphony Orchestra.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227
MAY 23 1972

A Busy Summer For Seiji Ozawa

Seiji Ozawa, who finishes the San Francisco Symphony season this week, will tour major orchestras on three continents before returning to San Francisco to open the 1972-73 season on November 29. He leaves on Sunday for Tokyo with the Japan Philharmonic.

A recording session with the San Francisco Symphony in mid-June will bring him back to the Bay Area before his Tanglewood festival concert in late June and August. Between, he will guest conduct concerts of the Chicago Symphony, Toronto Symphony, the Philadelphia Orchestra, as well as concerts of the Dresden Philharmonic at the Salzburg Festival.

After closing the Tanglewood Festival in August, Ozawa conducts at the Lucerne Festival, and then to Finland for concerts with the Helsinki Philharmonic. If the Japan Philharmonic survives the summer (the orchestra must find new sponsors this summer), Ozawa will open its season in September.

October will be divided between concert series with the La Scala Orchestra of Milan, the RAI Orchestra of Radio Italy, Rome, and the Berlin Philharmonic, followed by recordings with the Berlin orchestra.

November sees Ozawa back in Toronto, before a series of nine concerts and small East Coast tour with the Philadelphia Orchestra.

After these, Ozawa returns to open his third season as music director of the San Francisco Symphony.

SAN FRANCISCO, CALIF.
NICHI BEI TIMES
D. 7,000
MAY 24 1972

Ending 2nd S.F. Season . . .

SEIJI OZAWA UNDERTAKING BUSY SCHEDULE UNTIL NEXT AUTUMN

PAGE ONE

Seiji Ozawa, who finishes his second season as conductor of the San Francisco Symphony orchestra this week, will tour major orchestras on three continents before returning to this city to open the 1972-73 season on Nov. 29.

He leaves on Sunday for Tokyo to conduct the Japan Philharmonic orchestra.

A recording session with the San Francisco Symphony in mid-June will bring him back to the Bay Area before his Tanglewood Festival concert in late June and August.

Between, he will guest conduct concerts of the Chicago Symphony, Toronto Symphony, the Philadelphia Orchestra, as well as concerts of the Dresden Philharmonic at the Salzburg Festival.

After closing the Tanglewood Festival in August, Ozawa conducts at the Lucerne Festival and then to Finland for concerts with the Helsinki Philharmonic.

Scheduled For Japan

If the Japan Philharmonic survives the summer (the orchestra must find new sponsors or fold), Ozawa will open its season in September.

October will be divided between concerts with the La Scala Orchestra of Milan, the RAI Orchestra of Radio Italy, Rome, and the Berlin Philharmonic, followed by recordings with the Verlin orchestra.

November sees Ozawa back in Toronto, before a series of nine concerts and a small East Coast tour with the Philadelphia Orchestra.

After these, Ozawa returns to open his third season as music director and conductor of the San Francisco Symphony.

TRAVEL
FLORAL PARK, N. Y.
MONTHLY 279,000
JUN 1972

chestras at opposite ends of the country, the San Francisco Symphony and the Boston Symphony, will open the 1972 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony with an All-Bach concert June 30. A distinguished list of conductors and soloists will appear with the orchestra thru the season which runs to Aug. 20. . . . The Santa Fe, New Mexico, Opera opens its 16th season July 1, runs thru Aug. 26 with six productions, three of them new.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000
MAR 28 1972
New England Newsclip

'72 Berkshire Festival Opens with Seigi Ozawa

BOSTON — The 1972 Berkshire Festival at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, opens Friday, June 30 and will continue through Sunday, August 20.

The season begins with an all-Bach concert conducted by the music director designate of the Boston Symphony, Seiji Ozawa. On Sunday, July 2, Ozawa conducts Haydn's The Seasons. He will open the second weekend with an all-Mozart program.

Three Mahler symphonies will be heard on consecutive Sundays at Tanglewood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No.5. Then, in the closing concert of the season, Ozawa will conduct Mahler's Symphony No.8.

36

Seiji Ozawa will open Tanglewood with all-Bach concert on June 20

BOSTON — The 1972 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, opens June 30 and will continue through Aug. 20. The season begins with an all-Bach concert conducted by the music director designate of the Boston Symphony, Sieji Ozawa. On July 2, Ozawa conducts Haydn's "The Seasons." Ozawa will open the second weekend with an all-Mozart program.

Three Mahler shyphonies will be heard on consecutive Sundays at Tanglwood beginning July 30 when James Levine will conduct Mahler's Symphony No. 6. On Aug. 6, Michael Tilson Thomas will conduct Mahler's Symphony No. 5. Then, in the closing concert of the season, Ozawa will conduct Mahler's Symphony No. 8.

All four of the Brahms symphonies will be heard during the Tanglwood season. On July 22, Leonard Berstein will conduct Symphonies Nos. 2 and 4; Symphony No. 3 will be conducted by Colin Davis on Saturday Aug. 12; Symphony No. 1 by Bruno Maderna on July 21.

Four Beethoven symphonies (1,5,6 and 9) will be conducted by the Orchestra's current Music Director, William Steinberg, on July 14 and 15, and on July 16, Seiji Ozawa will conduct Beethoven's Symphony No. 4.

Choral works to be presented this season include Verdi "Four Sacred Pieces," the Berlioz Te Deum (both conducted by Colin Davis), Haynd's "The Seasons," Mahler's Symphony No. 8 and Beethoven's Ninth Symphony.

Other conductors appearing at Tanglewood this season include: Karel Ancerl, Bruno Maderna, Eugene Ormandy, and Staislaw Skrowaczewski.

Piano soloists include Gina Bachauer performing the Betthoven Piano Concerto No 4; John Browning performing the Prokofiev No. 3; Misha Dichter performing the Brahmns Piano Concerto No 2; Alicia De Larocha performing the Schumann Piano Concerto; Peter Ser' ı performing in the Beethove Triple Concerto and Choral fantasy; Alexis Weissenberg performing the Chopin Piano Concerto No. 1; Earl Wild performing the Stravinsky Concerto for piano and winds; and performances by Claude Frank and Garrick Ohlsson.

Other soloists for this season's festival include Paul Zukofsky, violin; singers Phyllis Curtin, Richard Lewis and Jessye Norman and Boston Symphony members Joseph Silverstein, Doriot Anthony Dwyer, Sherman Walt and Ann Hobson.

Once again, Arthur Fiedler will present the Boston Pops-at-Tanglewood. This concert will be on Aug. 15 and will be part of the special Tuesdays at Tanglewood series consisting of seven Tuesday evening events including Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of its co-sponsorship with the Fromm Music Foundation, and during which the Boston Symphony Orchestra will be represented for the first time.

CHRONICLE
WILLIMANTIC, CONN.
D. 8,500

MAR 4 1972

New England Newsclip

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JUN 4 1972

New England Newsclip

A summer of Ozawa

by Harry Neville

Boston won't have much of a chance to check out the Symphony's new music director designate next season. Because of prior commitments, Seiji Ozawa will conduct only a single program during 1972-73, and that is scheduled to be heard on Feb. 13, 15, 16 and 17.

There will be ample opportunity, however, to observe Ozawa in action this summer at Tanglewood. The Berkshire Festival begins with Ozawa conducting an all-Bach program on June 30, an all-Haydn program ("The Seasons") July 2. Ozawa will be equally busy the following weekend when he conducts the Friday and Sunday concerts of July 7 and July 9.

The latter programs are of unusual interest for a number of reasons, not only because of the soloists but also because Ozawa has a particularly congenial way with the composers to be played. Friday's program is all-Mozart: the "Haffner" Serenade, the Concerto for Flute and Harp with soloists Doriot Anthony Dwyer and Ann Hobson, and the Bassoon Concerto with soloist Sherman Walt.

Sunday's program includes one of Haydn's "Sturm und Drang" symphonies (No. 47 in G), Ravel's "Mother Goose" Suite, and Beethoven's Third Piano Concerto with soloist Garrick Ohlsson. Ozawa will also conduct the concerts of July 16 and Aug. 18 as well as the summer's final concert on Aug. 20, which will feature Mahler's Eighth Symphony.

As in past Tanglewood seasons, each weekend will include five principal events. A weekend "Prelude" concert of solo or chamber music takes place each Friday at 7 p.m. These events are free to ticketholders of the Friday night orchestral concerts at 9 p.m. Each Saturday features an open rehearsal at 10:30 in the morning plus the regular evening concert at 8:30, while concert time on Sundays is 2:30 p.m.

The Saturday open rehearsals are attractive for a number of reasons, and they should be investigated by everyone who makes weekend plans for Tanglewood. The rehearsals are devoted to preparation of the Sunday afternoon concert—the concert that ordinarily contains the "big" work of the weekend.

Thus, on July 1 you would witness Ozawa rehearsing Haydn's "The Seasons," while on July 15 the same conductor will be putting together Beethoven's Triple Concerto and Choral Fantasy (with soloists Joseph Silverstein, Jules Eskin and Peter Serkin).

It should be interesting, too, to observe James Levine at work with Mahler's Sixth (July 29), Michael Tilson Thomas with Mahler's Fifth (Aug. 5), and Colin Davis with the Berlioz Te Deum (Aug. 12). The final open rehearsal of Aug. 19 will feature Ozawa preparing Mahler's Eighth Symphony.

Fascinating as it is to watch the "inner workings" of an orchestra, the rehearsals have other advantages as well. At $2.50, tickets are dirt cheap. Seats are unreserved and the unaffluent concert-goer thus gets an unusual chance to enjoy the best locations.

Tanglewood has an exciting array of conductors this summer. Leonard Bernstein will conduct Brahms' Second and Fourth Symphonies July 22, and Eugene Ormandy's July 29 program will include two of the works he does best: Hindemith's "Mathis der Maler" and Strauss' "Ein Heldenleben." Colin Davis will conduct all three concerts of the seventh weekend, Aug. 11, 12 and 13.

Soloist of the Friday night concert will be soprano Jessye Norman, whose recordings and European reviews suggest that she is a major vocal discovery. Other conductors to appear are Bruno Maderna, William Steinberg, Karel Ancerl, Aldo Ceccato and Stanislaw Skrowaczewski. The annual Boston Pops-at-Tanglewood concert will be given Aug. 1, and Arthur Fiedler will of course conduct.

Other special events taking place during mid-week will be Tanglewood-on-Parade and the Festival of Contemporary Music, celebrating the 20th anniversary of the Fromm Music Foundation. Brochures with a complete schedule of BSO concerts are available from Symphony Hall, whose press department reports brisk ticket sales this year. A word to the wise, etc . . .

San Jose Mercury-News
SAN JOSE, CALIFORNIA
SUN. 184,103

JUN 4 1972

S.F. Musical Director Sets Guest Appearances

Conductors, unlike most people, do not apparently ..ke summer vacations.

..eiji Ozawa, musical director of the San Francisco Symphony, left immediately after the close of the 1971-72 season for Tokyo to guest-conduct the Japan Philharmonic.

SEIJI OZAWA
. . . Hectic Summer

He will return in mid-June for a recording session with his west coast orchestra, originally scheduled in May, and then participate in the Tanglewood Festival the end of June and August.

In between appearances at Tanglewood, he will conduct concerts of the Chicago and Toronto symphonies and the Philadelphia Orchestra, as well as performances of the Dresden Philharmonic and during the International Salzburg Festival in Austria.

After closing the Tanglewood Festival in August, Ozawa will conduct the Lucerne Festival in Switzerland, and then on to Finland for concerts with the Helsinki Philharmonic.

If the Japan Philharmonic finds a new sponsor and survives, Ozawa will fly back to Tokyo to open the season in September.

His time will be divided in October between several concert series with the La Scala Orchestra of Milan, the RAI Orchestra of Radio Italy in Rome and the Berlin Philharmonic in Germany. He will make recordings with the Berlin orchestra.

In November Ozawa will be back in Toronto for a series of performances and will take the Philadelphia Orchestra on a small tour of the east coast.

After this hectic summer schedule, Maestro Ozawa will return to open a third season as conductor and music director of the San Francisco Symphony Orchestra.

SAN FRANCISCO, CALIF.
NICHI BEI TIMES
D. 7,000

MAY 24 1972

Ending 2nd S.F. Season . . .

SEIJI OZAWA UNDERTAKING BUSY SCHEDULE UNTIL NEXT AUTUMN

Seiji Ozawa, who finishes his second season as conductor of the San Francisco Symphony orchestra this week, will tour major orchestras on three continents before returning to this city to open the 1972-73 season on Nov. 29.

He leaves on Sunday for Tokyo to conduct the Japan Philharmonic orchestra.

A recording session with the San Francisco Symphony in mid-June will bring him back to the Bay Area before his Tanglewood Festival concert in late June and August.

Between, he will guest conduct concerts of the Chicago Symphony, Toronto Symphony, the Philadelphia Orchestra, as well as concerts of the Dresden Philharmonic at the Salzburg Festival.

After closing the Tanglewood Festival in August, Ozawa conducts at the Lucerne Festival and then to Finland for concerts with the Helsinki Philharmonic.

Scheduled For Japan

If the Japan Philharmonic survives the summer (the orchestra must find new sponsors or fold), Ozawa will open its season in September.

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TRAVEL
FLORAL PARK, N. Y.
MONTHLY 279,000

JUN 1972

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SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

MAR 28 1972

New England Newsclip

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San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227

MAY 23 1972

A Busy Summer For Seiji Ozawa

Seiji Ozawa, who finishes the San Francisco Symphony season this week, will tour major orchestras on three continents before returning to San Francisco to open the 1972-73 season on November 29. He leaves on Sunday for Tokyo with the Japan Philharmonic.

A recording session with the San Francisco Symphony in mid-June will bring him back to the Bay Area before his Tanglewood festival concert in late June and August. Between, he will guest conduct concerts of the Chicago Symphony, Toronto Symphony, the Philadelphia Orchestra, as well as concerts of the Dresden Philharmonic at the Salzburg Festival.

After closing the Tanglewood Festival in August, Ozawa conducts at the Lucerne Festival, and then to Finland for concerts with the Helsinki Philharmonic. If the Japan Philharmonic survives the summer (the orchestra must find new sponsors this summer), Ozawa will open its season in September.

October will be divided between concert series with the La Scala Orchestra of Milan, the RAI Orchestra of Radio Italy, Rome, and the Berlin Philharmonic, followed by recordings with the Berlin orchestra.

November sees Ozawa back in Toronto, before a series of nine concerts and small East Coast tour with the Philadelphia Orchestra.

After these, Ozawa returns to open his third season as music director of the San Francisco Symphony.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 463,503 SUN. 867,810

JUL 2 1972

Season Opens At Tanglewood

PITTSFIELD, Mass. — The 1972 schedule of concerts by the Boston Symphony Orchestra, being held at Tanglewood in Lenox, is now available in a brochure that can be obtained from the Berkshire Hills Conference office in Pittsfield, Symphony Hall in Boston or the Tanglewood box office in Lenox.

The 1972 season opened Friday, with an all-Bach program under the direction of Seiji Ozawa. Regularly scheduled concerts are Friday at 9, Saturdays at 8:30 and Sundays at 2:30. Open rehearsals are Saturdays at 10:30 A. M.

Special dates are Tuesday, Aug. 1, when Arthur Fiedler conducts the Boston Pops, and Aug. 15 when the Boston Symphony and the Berkshire Music Center Orchestras combine to present an evening concert.

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 13 1972 New England Newsclip

Tanglewood Slates Three Youth Concerts

LENOX — Once again, Tanglewood and the Berkshire Music Center present a series of three Youth Concerts to be held Friday afternoons at 1.30 p.m. in the Theatre - Concert Hall on July 14, 21, and 28.

The one-hour long concerts, played by the Berkshire Music Center Orchestra, and by the Boston University Tanglewood Institute Orchestra, are designed especially for young audiences between the ages of 6 and 17. The concerts will include explanations as well as demonstrations of the orchestra's musical instruments.

Admission is 50 cents per person. Tickets are available on a first - come, first - served basis at the Main Gate at Tanglewood. Early reservations are suggested for camp groups. Please call (413) 637-1600, ext. 242 for information and reservations.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 12 1972 New England Newsclip

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 13 1972 New England Newsclip

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Tanglewood and the Berkshire Music Center will present a series of three Youth Concerts to be held Friday afternoons at 1:30 in the Theatre - Concert Hall. Dates for the three concerts are July 14, 21, and 28.

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Tickets are available on a first-come, first - served basis at the Main Gate at Tanglewood. Early reservations are suggested for camp groups.

The first concert, Friday, features the Boston University Tanglewood Institute Orchestra conducted by Lawrence Smith. The concert includes music by Mendelssohn, Vaughn Williams, Beethoven, and Ginastera.

The second concert on July 21 presents the Berkshire Music Center Orchestra directed by a Conducting Fellow chosen for this concert by Seiji Ozawa.

The third concert, on July 28, will be played by the Boston University Tanglewood Institute Orchestra, again conducted by Lawrence Smith.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 7 1972 New England Newsclip

Tanglewood sets youth concerts

Tanglewood and the Berkshire Music Center will again sponsor a series of concerts especially designed for young people between the ages of 6 and 17.

Demonstrations

The concerts will be held on Friday afternoons, July 14, 21 and 28 at 1:30, in the Theatre - Concert Hall. During the hour-long programs, explanations and demonstrations will be given of the various musical instruments in an orchestra.

The series will be given by the Boston University Tanglewood orchestra and the Berkshire Music Center orchestra. The first concert will feature the Boston orchestra under the direction of Lawrence Smith in a program of Mendelssohn, Vaughan Williams, Beethoven and Ginastera.

There is a small admission fee. Reservations are advised for camp groups.

The second concert will feature the Center orchestra, and Smith will direct the Boston orchestra in the final concert.

Newport Music Festival to Have 50 Performers

By RAYMOND MORIN
Telegram Music Critic

Several major works that haven't been performed since the 19th century are included in the Newport Musical Festival of 48 musical events from July 27 through Aug. 12.

The 17-day program is sponsored by the Rhode Island Arts Foundation and set within the opulent surroundings of Newport's fabled mansions.

Among the 50 performers are Raymond Lewenthal, Flavio Varani, Virginia Eskin and Peter Basquin, pianists; The Bergson Trio; Lark Woodwind Quintet; Festival Double String Quartet; George Ricci, cellist; and Henryk Kowalski, violinist.

Two evenings of dance are planned with the Boston Ballet Company and Joffrey II Ballet.

Metropolitan Opera Studio will present the American premiere of Cesar Cui's opera, "The Mandarin's Son," and concert excerpts from Dame Ethyl Smyth's opera, "The Wreckers."

Also included are two Cruise Concerts on Narragansett Bay, aboard the M-V New Shoreham, July 29, and M-V Mount Hope, August 12.

Evening performances, at 9:30 p.m., are at The Breakers, Marble House, and The Elms. Other programs, distributed among Newport landmarks, are at 9:30 and 11 a.m., and 5 p.m.

Tickets for morning events are $4; afternoons, $6; and evenings, $8. Cruise tickets are $20, and the Aug. 5 benefit, $30.

Program details and ticket information may be obtained by writing to Newport Music Festival, 23 Bridge St., Newport, R.I. 02840.

UNLIKE THE OTHER large summer festivals that count on rock and jazz programs to bolster the box-office, Tanglewood has cancelled its proposed series of "popular artists" concerts for this month.

In addition to the regular 24 concerts by the Boston Symphony in the eight weekends of the Berkshire Music Festival, concentration and promotion are on the three special concerts on Tuesday nights in August.

Opener is the Boston Pops Concert, conducted by Arthur Fiedler, at 8:30 p.m., Aug. 1; Festival of Contemporary Music, honoring the 20th anniversary of the Fromm Music Foundation, at 8:30 p.m., Aug. 8; and Tanglewood-on-Parade, beginning at 2 p.m., Aug. 15.

Parade features the several departments of the Berkshire Music Center in miscellaneous programs, ending with the combined Boston Symphony and Center orchestras at 8:30 p.m. Michael Tilson Thomas will conduct both orchestras in Handel's Royal Fireworks Music and Tchaikovsky's 1812 Overture, complete with cannons and fireworks over the Stockbridge Bowl.

WHEN MISCHA Mischakoff made his final appearance with the Detroit Symphony Orchestra at the Worcester Festival of 1967, the extent of his "retirement" wasn't made quite clear.

Tonight at 8:30 at Hartt College of Music, Hartford, the 75-year-old Mischakoff will give a joint recital with pianist Raymond Hanson in the college's summer chamber music festival.

During the past year, Mischakoff has been commuting to Hartt from his home in Detroit to perform his duties as a faculty member.

Mischakoff had a 43-year career at the Worcester Festival. His first appearance was in 1924 as concert master under Henry Hadley. Then came six festivals as Albert Stoessel's concert master, and 10 more under Paul Paray, Eugen Jochum and Sixten Ehrling.

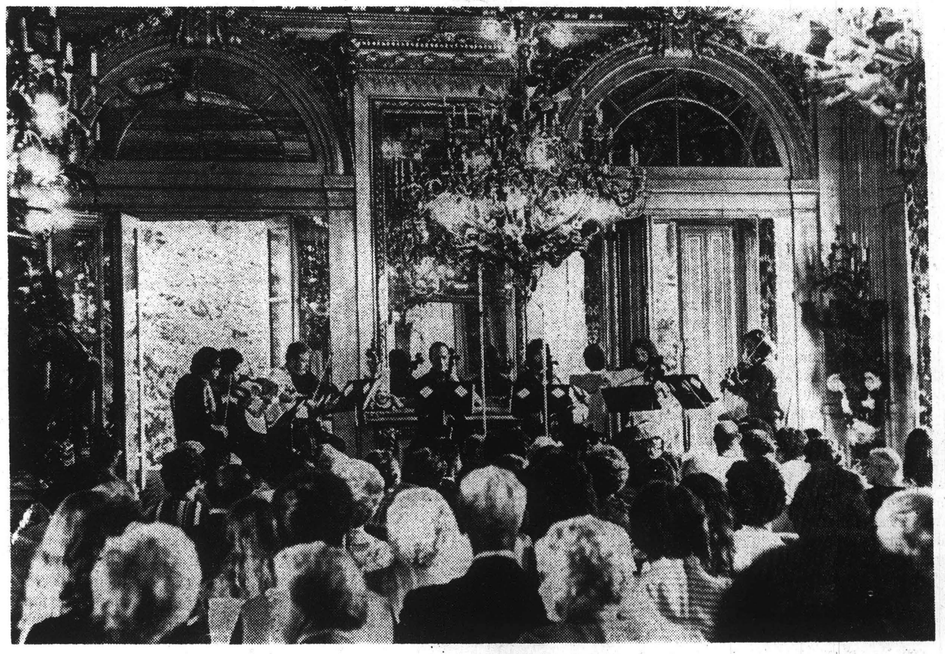
He still holds a unique position in the esteem and affection of Worcester audiences.

THE CLEVELAND Orchestra's annual sustaining fund campaign for this year has passed the $1 million mark, leaving an operational deficit of $400,000.

Alfred M. Rankin, president of the orchestra's sponsoring organization, opines that increased government support is the only answer to symphony orchestras' growing financial needs.

His statement: "The gap between income and expenses continues to widen and our ability to close this gap through voluntary fund-raising is not keeping pace.

"Raising the price of tickets is not the answer as this would have the inevitable result of reducing the very audiences we are trying to reach — the young, less well-to-do, a wide spectrum of the community."



A string ensemble performing in Newport's famed Marble House.

MUSIC

Raymond Morin

TELEGRAM
WORCESTER, MASS.
S. 103,767

JUL 9 1972 New England Newsclip

Tanglewood bargain day

To the Editor of THE EAGLE:—

For less than the $3 it costs to sit on the grass at Tanglewood during a concert by the Boston Symphony Orchestra, music-lovers can observe conductors like Leonard Bernstein and Colin Davis, and have a choice of any seat in the house.

Every Saturday morning during July and August, the BSO holds open rehearsal at Tanglewood. Most people have heard about these rehearsals, but not nearly so many have attended. Since we attend somewhat regularly, we are willing to give our impressions and to pass along some tips to anyone who may be thinking of attending.

Our advice is to plan to arrive at 9 in the morning when the doors open and rehearsal tickets go on sale. The actual rehearsals don't begin until 10:30, but by arriving early you'll have a perfect choice of seats. Leave something on the seat you choose to reserve it and stroll the Tanglewood grounds. This charming estate contains 210 acres and overlooks Lake Mahkeenac. It's idyllic in the mornings when the people are sparse and before the dew has disappeared.

It can be cool at Tanglewood in the morning, particularly after you're seated in the Shed. We always bring sweaters regardless of how pleasant the day seems when we start out. In addition, we suggest bringing along a thermos of coffee, and, if arriving early, something to read. If arriving early is not to your liking, don't worry about not being able to get a seat. There are always plenty of seats left at 10:30.

Admission to the regular Tanglewood concerts is somewhat expensive with the better seats ranging from $6 to $8 each. Admission to the lawn during regular concerts is $3 per person. At rehearsals, however, there are no reserved seats. Any seat costs only $2.50.

No publications of the Tanglewood concert schedule ever mention which works will be played at these Saturday morning rehearsals. We feel this is one reason rehearsals are not more popular. People are reluctant to take their chances concerning the works they will be hearing. Here's the secret: On Saturday morning, the orchestra nearly always rehearses the Sunday afternoon concert. Therefore, by checking the Tanglewood schedule for the Sunday afternoon concert, you'll know which musical works and conductor to expect on Saturday morning.

During the actual rehearsal, the conductor occasionally stops the orchestra, gives an instruction and has a section of the score repeated. Although this interrupts the continuity of the music, it happens infrequently and is one of the most interesting aspects of the rehearsals, especially if you are familiar with the work or if you sit close enough to hear the conductor's instructions.

As you would expect, the musicians are dressed informally at rehearsals. This informality can be one of the best features of Saturday morning at Tanglewood. Once you've watched Seiji Ozawa in bell bottoms conduct Tchaikovsky's Sixth symphony (as we did last summer), you won't forget it for a long time.

The open rehearsals usually don't end until after 1 in the afternoon. This brings us to our final tip: Bring a lunch.

JOAN & FRED WINDOVER
Sloan Road
Williamstown

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 26 1972 New England Newsclip

Music as escape?

To the Editor of THE EAGLE:—

Tanglewood broke an attendance ~~record on~~ the weekend of July 14, 15, 16. The largest crowd in 35 years helps our second largest industry — tourism.

Do people go to Tanglewood to escape reality? Is culture an escape? For 32 years, I have attended the various presentations at Tanglewood.

Life has many problems and we have all heard of the "cultural explosion," but what would be your reason for attending Tanglewood concerts?

Most people will answer by admitting that music is the "soul of the arts."

It would be interesting to have people's opinions on why they attend. I know that there are many reasons.

Do you go there to escape reality? Is culture an escape?

MACK LANDIS
241 South St.
Pittsfield

GAZETTE
WORCESTER, MASS.
D. 97,539

JUL 31 1972 New England Newsclip

SINCERELY YOURS . . . MERRI HOLMES

Dear Mrs. Holmes: This is not a household problem, but perhaps you can answer my question.

I'm a great music lover and each time I hear the commercial on television for the Tanglewood concerts, I wonder what the name of the background music is. I would very much like to know so that I can add it to my collection of recordings. Mrs. S. G., Southboro.

Dear Mrs. S. G.: I have been told that the music is "Fingel's Cave," by Felix Mendelssohn.

I agree that the melody is quite lovely and I, too, was happy to learn the title of it.

EAST ORANGE, N. J.
RECORD
(NEWARK-NYC MARKET AREA)
W. 4,000

JUL 20 1972

The magic of Tanglewood

By Terri Lowen Finn

I have just returned from my annual pilgrimage to the foothills of the Berkshires where I attended the opening concerts given by the Boston Symphony Orchestra at Tanglewood. Once again I have some special musical memories to savour -- the brilliantly executed cadenza by harpsichordist Levin, in the Bach Brandenburg Concerto number 5, the small Japanese Conductor Ozawa, his body moving to the music as a willow bending in the wind -- and I reflect anew on the reasons why Tanglewood is so unique among the many music festivals held throughout this country.

There are more imposing structures built to house summer audiences and orchestras than the one at Tanglewood. Here, the Music Shed is the height of simplicity but anything more would seem inappropriate. Set upon 210 acres of the most magnificent lawns, meadows and towering trees the Shed is but a small part of the total atmosphere.

As far back as the 18th century the Berkshire area attracted those wanting a respite from city pressures. Farm lands became estates of the wealthy and in time small concerts were held on the grounds of these estates. Artists, dancers and musicians wishing a haven where they could create in harmony with nature soon followed.

In the winter of 1936 the owners of Tanglewood, descendants of William Tappan, made the extraordinary gift of the entire estate -- hundreds of acres with the buildings -- to Dr. Serge Koussevitsky and the Boston Symphony Orchestra. On August 12, 1937 a huge crowd gathered in a tent on the grounds for the inaugural concert. The great drawback was protection from the elements. The tent was no match for the fierce storms which drowned out the music, the players and the audience.

As the concert concluded, one of the benefactors came to the stage and started the drive to build a shed. $100,000 was raised, an architect was engaged and the building was completed amazingly by June of 1938. In August 1938 Dr. Koussevitsky led the orchestra in Beethoven's Ninth Symphony. Today, a quarter of a million people attend the eight week series.

Visitors to Tanglewood come early to the concerts, not only to enjoy the setting but to listen to the variety of music coming from the various buildings throughout the grounds. It is in these buildings, comprising the Berkshire Music Center, that classes are taught in chamber and orchestral performance, conducting and composition to young people who have gathered from all parts of the world. Their teachers include members of the Boston Symphony Orchestra as well as outstanding soloists, conductors and composers.

Audiences at Tanglewood are knowledgeable and enthusiastic. A small music shop on the grounds does a thriving business in sheet music, scores, books, and musical mementoes. The open rehearsals on Saturday mornings are extremely well attended. There's a feeling of informality and closeness between the audience and musicians as everyone listens to the directions of the conductor.

The fringe benefits of my Tanglewood trips will last me a lifetime. The hand carved Chinese chest I never expected to find came about through a desire to see Leonard Bernstein conduct the Beethoven Missa Solemnis. All roads leading to Tanglewood abound with antique shops. And my favorite Bumbeck print was bought while staying at a special Inn near Lenox which houses an art gallery and concert hall. Perhaps the best part of going to Tanglewood is knowing that it's close enough to be going back very soon.

SOCIETY

by Miriam Tod

Good news comes as a welcome relief in these days when it seems disasters of one kind or another, tragedies and problems are the everyday norm. The quiet successes and accomplishments of the average man and woman do not make the headlines, yet often their efforts have a very direct bearing on an organization whose purpose affects others in a profound way.

Two such groups, both quite different were able to report successful news to their membership recently. The council of Friends of the Boston Symphony Orchestra has grown from modest beginnings ~~back in the~~ 1960s to a force of women to reckon with. It is extremely doubtful the orchestra could survive today without the financial support this group provides, or the interest and liaison they spread between the audience and the musicians.

This group has had some remarkably successful benefits over the years, not the least of which was the first Symphony Ball which was attended by the then Mrs. John F. Kennedy. This spring they held their second Musical Marathon over radio station WCRB and, as a result of the three days of continually played never-before-recorded music by the Boston Symphony Orchestra, raised an incredible $60,000 for the orchestra, $10,000 over the hoped for goal, and $20,000 more than the first Marathon. Mrs. John M. Bradley, whose mother-in-law Mrs. Ralph Bradley of Canton supports so many good causes, was the chairman of the event and to her and the 250 volunteers from the Friends and from the orchestra must go credit for a job well don. Another result, of the Marathon was 1,300 new Friends were added to the organization, bringing the total number involved today to 4,263 persons.

In addition to the vast amount raised by this one project, the Friends donations, exclusive of the Marathon, had reached $488,525 by the end of June, bringing a total contribution by this group of hard working ladies to a whopping $584,525.

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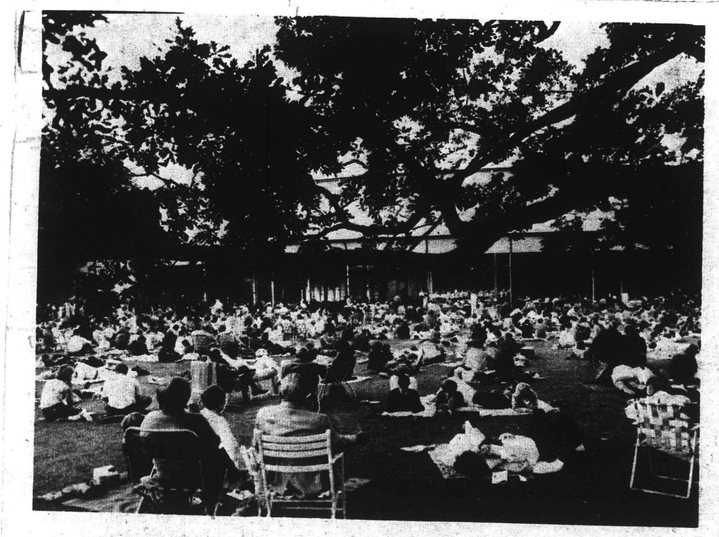
PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUL 28 1972

New England Newsclip

MORGANTOWN, W. VA.
DOMINION-POST
SUN. 14,500

JUL 23 1972



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VIEWS and REVIEWS

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AFTER DARK
NEW YORK, N. Y.
MONTHLY CIRC. N. AVAIL.

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NEWARK, N. J.
MONTHLY 245.100

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EAST ORANGE, N. J.
RECORD
(NEWARK-NYC MARKET AREA)
W. 4,000

JUL 20 1972

The magic of Tanglewood

By Terri Lowen Finn

I have just returned from my annual pilgrimage to the foothills of the Berkshires where I attended the opening concerts given by the Boston Symphony Orchestra at Tanglewood. Once again I have some special musical memories to savour -- the brilliantly executed cadenza by harpsichordist Levin, in the Bach Brandenburg Concerto number 5, the small Japanese Conductor Ozawa, his body moving to the music as a willow bending in the wind -- and I reflect anew on the reasons why Tanglewood is so unique among the many music festivals held throughout this country.

There are more imposing structures built to house summer audiences and orchestras than the one at Tanglewood. Here, the Music Shed is the height of simplicity but anything more would seem inappropriate. Set upon 210 acres of the most magnificent lawns, meadows and towering trees the Shed is but a small part of the total atmosphere.

As far back as the 18th century the Berkshire area attracted those wanting a respite from city pressures. Farm lands became estates of the wealthy and in time small concerts were held on the grounds of these estates. Artists, dancers and musicians wishing a haven where they could create in harmony with nature soon followed.

In the winter of 1936 the owners of Tanglewood, descendants of William Tappan, made the extraordinary gift of the entire estate -- hundreds of acres with the buildings -- to Dr. Serge Koussevitsky and the Boston Symphony Orchestra. On August 12, 1937 a huge crowd gathered in a tent on the grounds for the inaugural concert. The great drawback was protection from the elements. The tent was no match for the fierce storms which drowned out the music, the players and the audience.

As the concert concluded, one of the benefactors came to the stage and started the drive to build a shed. $100,000 was raised, an architect was engaged and the building was completed amazingly by June of 1938. In August 1938 Dr. Koussevitsky led the orchestra in Beethoven's Ninth Symphony. Today, a quarter of a million people attend the eight week series.

Visitors to Tanglewood come early to the concerts, not only to enjoy the setting but to listen to the variety of music coming from the various buildings throughout the grounds. It is in these buildings, comprising the Berkshire Music Center, that classes are taught in chamber and orchestral performance, conducting and composition to young people who have gathered from all parts of the world. Their teachers include members of the Boston Symphony Orchestra as well as outstanding soloists, conductors and composers.

Audiences at Tanglewood are knowledgeable and enthusiastic. A small music shop on the grounds does a thriving business in sheet music, scores, books, and musical mementoes. The open rehearsals on Saturday mornings are extremely well attended. There's a feeling of informality and closeness between the audience and musicians as everyone listens to the directions of the conductor.

The fringe benefits of my Tanglewood trips will last me a lifetime. The hand carved Chinese chest I never expected to find came about through a desire to see Leonard Bernstein conduct the Beethoven Missa Solemnis. All roads leading to Tanglewood abound with antique shops. And my favorite Bumbeck print was bought while staying at a special Inn near Lenox which houses an art gallery and concert hall. Perhaps the best part of going to Tanglewood is knowing that it's close enough to be going back very soon.

SOCIETY

by Miriam Tod

Good news comes as a welcome relief in these days when it seems disasters of one kind or another, tragedies and problems are the everyday norm. The quiet successes and accomplishments of the average man and woman do not make the headlines, yet often their efforts have a very direct bearing on an organization whose purpose affects others in a profound way.

Two such groups, both quite different were able to report successful news to their membership recently. The council of Friends of the Boston Symphony Orchestra has grown from modest beginnings ~~back in the~~ 1960s to a force of women to reckon with. It is extremely doubtful the orchestra could survive today without the financial support this group provides, or the interest and liaison they spread between the audience and the musicians.

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QUINCY, MASS.
D. 70,525

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New England Newsclip

MORGANTOWN, W. VA.
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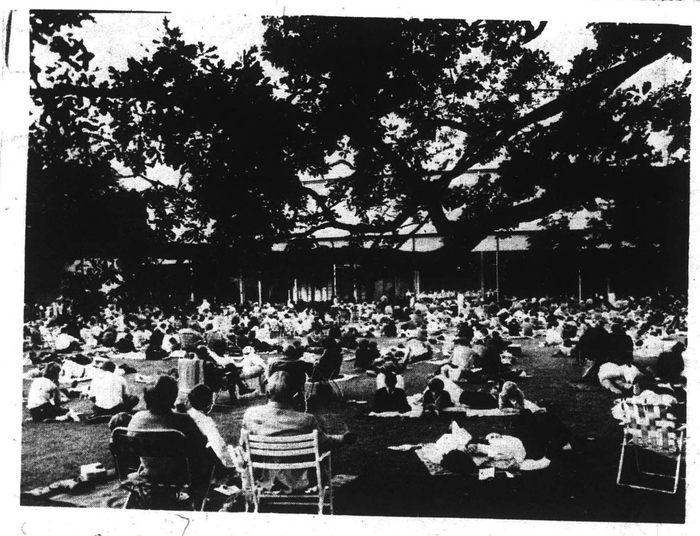

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CHRONICLE
WILLIMANTIC, CONN.
D. 8,500

JUL 28 1972 New England Newsclip

Cabbages and Kings

By Robert E. Jenkins

CANAAN, N.Y. — Sitting here looking out over Queechy Lake toward the Berkshire Hills, which loom up several miles away, it is nearly impossible to believe there is anything wrong in the world.

You sip on a cold drink watching swimmers and boaters while you digest the magnificent lunch served by the Stony Kill Steak House thinking only that in a few hours you will head a few miles east to Lenox, Mass., and Tanglewood. Tonight Leonard Bernstein, who says he will retire for a year after the performance, will conduct Brahms' Symphony No. 4 and 2.

Tanglewood! The Great Shed! The place we, as kids, sneaked through the woods to watch Koussevitzky and Munch rehearse the world's greatest orchestra, the Boston Symphony. We were not the music lovers who would line up outside the Mets as portrayed by Harry Golden, just thrill seekers more interested in getting by guards and fences than listening to "long hair" music.

It was a learning experience though and some of us ended up actually liking the stuff they play in The Shed and now pay our way through the gates of Tanglewood and doors of concert halls.

You sit up here in the Berkshires melting into a big blob of contentment because, Thomas Wolf notwithstanding, you can return further than all the way home. Perhaps it's Freudian nonsense about returning to the womb. I don't know, but whenever I return to the Berkshires or to the ocean — where I spent a great part of my young life — I do not return to the womb I return to the zygote stage.

Unfortunately, reverting to a zygote does not absolutely relieve you of responsibilities so during a long weekend you still think of work. You watch the television news and run out to buy newspapers and tune in the radio newseasts, but they are mercifully refreshing since they do not mention Meskill or Steele or Hilsman, there is not a mention of Windham-Willimantic consolidation, not a word, pro or con, about the I-84 construction battle.

We do hear that the North Vietnamese dikes have either been bombed or have not been bombed, that both Nixon and McGovern have said something, but the worst news is that the Red Sox lost.

It would be nice, you think, if the worst thing you could hear every day is that the Red Sox lost, but the whole damn world is sick and it's a battle between the selfish and the apathetic.

You have the selfish Windhamites who want their fine life and the apathy of Willimantic citizens who are willing to pay 80 per cent of that life; you have the selfishness of the more affluent who, with their leisure time and money, can afford to get away, but would deny those with less money and time and I-84 which would let them leave and return to the area with a minimum of time and expense.

As one who has arrived at his destination via I-84 to Hartford, I-91 to Springfield and the Mass Pike to Canaan (in less than two hours) it is difficult to agree with those who would stop the new I-84 corridor through eastern Connecticut. Economic considerations aside, we could have a pleasant highway though eastern Connecticut with minimal damage to the environment and a maximum benefit to the people.

On the economic side we have the politicians stressing the fact a highway will attract light "non-polluting" industry, but we ain't got one around with the vision enough to consider anything else. For example, if eastern Connecticut's politicians had more imagination they would spend less time argueing about the relative merits of a jetport and get down to business attracting the homeless Newport Jazz Festival.

With an easy access highway and plenty of space to build a facility, eastern Connecticut could become the Tanglewood of Jazz. Sure there would be a few more motels and restaurants, but with proper controls the area could remain virtually the same, and without any beaches or urban area to gather in, all those freaky kids that scare many of us to death would have only trees to "molest."

The Berkshires have survived culture and so could eastern Connecticut.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 29 1972 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 29 1972 New England Newsclip

Thomas at rehearsal

Notes and photographs by Warren Fowler

Boston Symphony Orchestra musicians were dressed very casually, open throat sportshirts, one or two in shorts and striped tank tops.

Jocular mood prevailed with much byplay between orchestra and Michael Tilson Thomas. It was a high-level kind of joking but with a deep respect for each other.

I sat in the violin section with my camera case at my side, and one of the older men in the section took the end of his bow and kept moving exposed film rolls about, and pushing lens under chairs to harass me, all in fun.

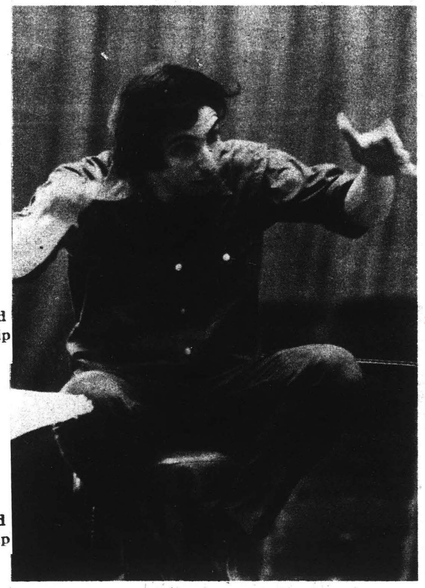
During break several men came over and expressed keen interest in 180 mm. lens I was using and were very knowledgable about photography.

When a musician would hit a clinker, MTT would screw up face and run through passage again. The entire rehearsal, although very serious, had a kind of picnic air about it.

MTT would always *suggest* that a passage would be played thus and so, rather than saying, "This is the way I want it."

When rehearsal was all over, MTT got involved with a music friend and sat down at a piano behind stage and played some jazz to illustrate his point.

Curtain behind MTT is called a rehearsal curtain and is used to absorb sound when there are no people in the shed as there weren't the day this particular rehearsal took place. Obviously it is not used during open rehearsals.



There's More Than Air In Berkshires

By JOHN ROBERTS

WILLIAMSTOWN, Mass.—Last week in this section, Allan Lewis struck a great blow for gin and tonic and staying at home when he characterized the usual uninspired and uninspiring stuff offered at summer theaters.

But all summer theater is not warmed over hash. An alternative is I-91 and the Berkshires. Maybe there's something about those hills and mountains that attracts and traps the Muses. A recent look around up north uncovered a couple of gems.

The Williamstown Theater here, has got to be one of the most unusual and ambitious theaters in the country — summer or otherwise. Its loyal core of directors, actors and designers—under the artistic and executive leadership of Nikos Psacharopoulous — includes Leland Ball, Jeff Bleckner, Arvin Brown, Peter Hunt and Austin Pendleton as associate directors; actors like Donald Madden, Maria Tucci, faces familiar to New Haven audiences like Tom Atkins, Emery Batis, David Clennon, Joyce Ebert, George Ede, Laurie Kennedy, James Naughton, Joan Pape, William Swetland and Lee Wallace; designers like Santo Loquasto and John Conklin.

There are more, but to stop the name dropping, suffice it to say that some very talented people have grown with and maintained working ties with this theater.

It has established itself as an institution with an artistic identity, rather than an off-season vacation place for theater artists. Many full-time civic theaters would be hard pressed to match Williamstown's short season in scope and quality.

They start the summer by presenting a new production each week, at the end of the season they resurrect the most successful productions for a return run. This season they've already done "Mary Stuart," "The Last of the Red Hot Lovers," "The Resistible Rise of Arturo Ui," and "Once in a Lifetime." Tuesday through Saturday they'll play "Uncle Vanya." And after that Long Wharf's Arvin Brown directs "The Country Girl."

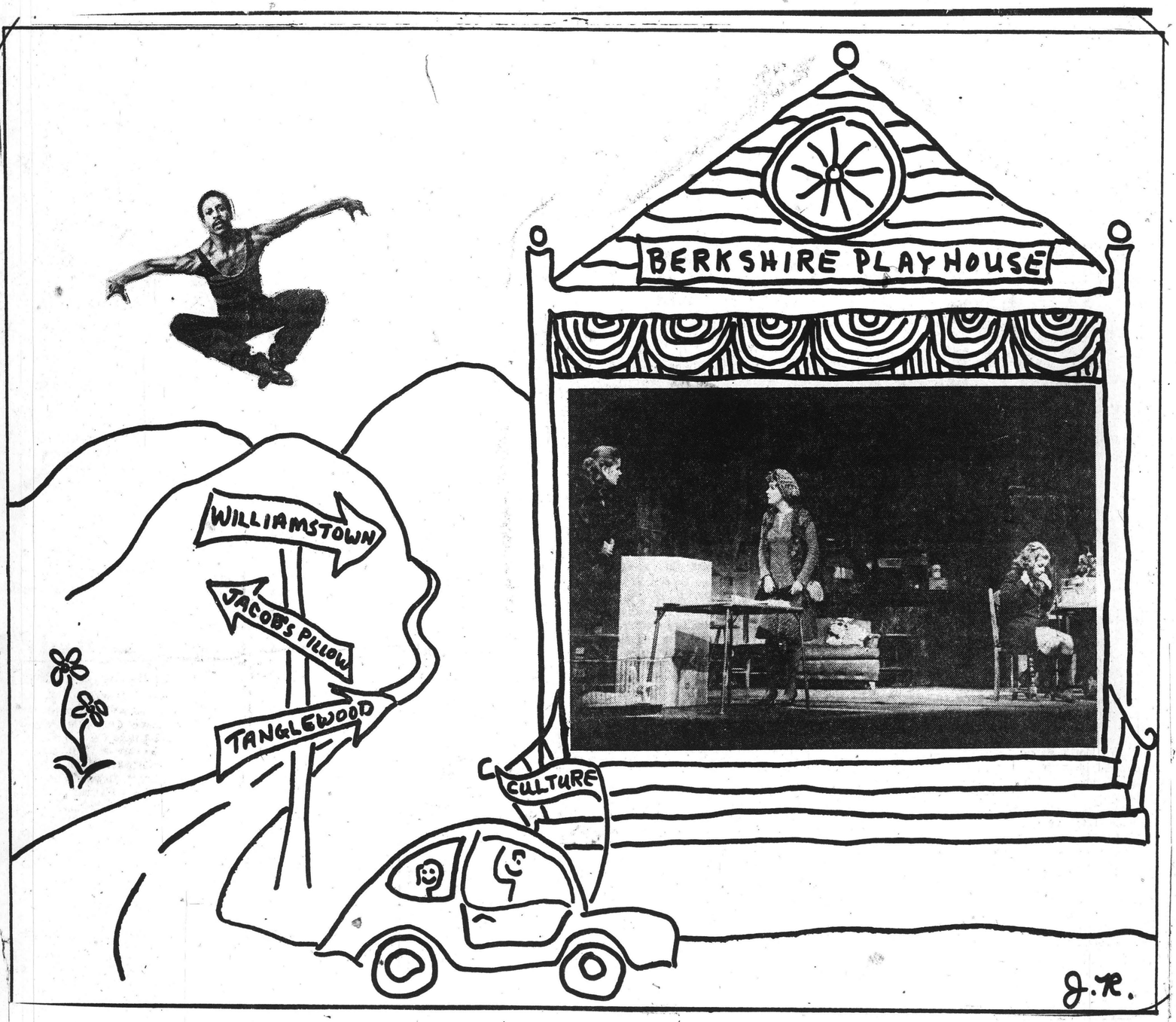
Stockbridge

Down the road in Stockbridge, in a building reminiscent of a grange hall, is the Berkshire Theater Festival at the Berkshire Playhouse. This group leans toward trying out new plays, but began its season by giving a young writer, Paul Zindel, a two-work retrospective. The plays are "And Miss Reardon Drinks a Little" with Julie Harris, followed by "The Effect of Gamma Rays on Man-In-The-Moon-Marigolds" starring and directed by June Havoc. Tuesday they open a new production, "Clark and Myrna," starring Vivian Vance, Lucille Ball's cohort on the old "I Love Lucy" show. It runs until Aug. 12.

The important point about these Bay State theaters is that each has an identity, a sense of artistic purpose. Each has an on-going institutional direction. With the exceptions of the Goodspeed Opera House, which had devoted its labors to vintage musicals, and the Sharon Playhouse, which has planned a season with each production representative of one decade in seventy years of American drama, Connecticut summer theaters are little more than landlords renting space.

There's more to life in the Berkshires

See BERKSHIRES Page 5D



REGISTER
NEW HAVEN, CONN.
S. 137,000
JUL 30 1972
New England Newsclip

Finnish Couple Visits Granby Under American Host Program

GRANBY (C) — Each summer Larry and Carol Bressor of West Granby entertain a number of European school teachers, and their visitors get to see America from an American home rather than from a bus.

The program which the Bressors are quick to praise and encourage is the American Host Program, and under this plan the Bressors have had teachers from Holland, Germany, Belgium, the UK, and presently from Finland. The Bressors point out that the program now includes provisions to arrange sojourns in Europe for the American families who have taken in the touring teachers.

The Bressor's present guests are Ensio and Salme Jalovaara from Keitele in central Finland. Mrs. Jalovaara, who speaks very good English with a slight Oxford accent, is the principal of a middle school there.

She explains that her school is for children between the ages of 10 and 15, and the courses offered correspond almost directly to those of a comparable American school. Her husband, Ensio, is a dentist who has a small, fully subsidized private practice, but whose main time is spent in the schools.

Finnish dentistry is paid in full by the government, and school there means a lot of instruction in the subject, and any work that needs to be done. Dr. Jalovaara added that his work also includes pre-natal dentistry, and a pregnancy in Finland means that the mother's teeth are put in the best order, and there is instruction to insure that the offspring will have good teeth.

The Bressors took the Jalovaaras to the UConn Dental School, and they were impressed.

The Jalovaaras enjoy their sports which are both water and cross country skiing. Their home town of Keitele makes the Harjun Fin ski which is used for cross country. They explained that during the week, the Finnish night in winter starts at 3 p.m., thus making skiing impossible, but on weekends they take 10 kilometer jaunts.

Snowmobiles are not used extensively there except in Lapland, and they added that there is a concern about them for the way the vehicles spook reindeer. Similarly, Dr. Jalovaara explains that any boat on the Finnish lakes which has over 20 hp must be registered, and there is an attempt to control noise and pollution there.

One of the most interesting Finnish sports is "Pesapallo" where there are four pads around a square with a man in the center throwing a hard ball to a man with a club at one of the pads. In fact, the game came to Finland from a gym teacher who had lived in the States, but while the Finns love their baseball, it's strictly amateur, not professional.

Finland is the only country which repaid its financial aid to the U.S. after World War I and it fought a war of bitter memories with the Soviet Union back in 1940. Says Mrs. Jalovaara, "I can like the Soviets because I realize that what has happened is not an individual's fault," and she then adds, "I do not agree with the policies in Vietnam or the race situation, but that too is not an individual's fault.

The Jalovaara's greatest joy in New England thus far has been Tanglewood. "In Finland at a concert, you dress and sit up straight in a straight backed chair, and I think we ought to have picnics on the lawn."

FARMINGTON VALLEY HERALD
SIMSBURY, CONN.
W. 6,300
AUG 3 1972
New England Newsclip

BERKSHIRES

(Continued from Page 1D)

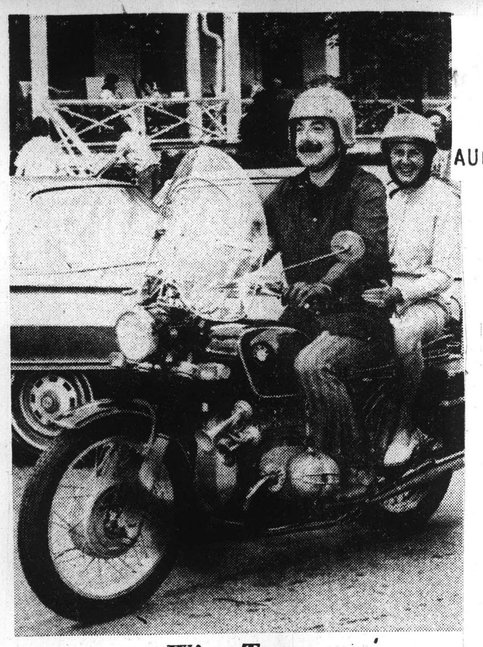
than plays. Drive out of Stockbridge and over to Becket, down a country road into the woods, and you reach Jacob's Pillow Dance Festival. Here in a handsome, rough hewn, barn-like theater dance gets to stop being a "stepchild" art and finds a place all to itself for the summer. Each week from June through August, a different dance company takes over the stage. Tuesday through Saturday it's the Boston Ballet Company, and the week after that the Maria Alba Spanish Dance Company.

Lenox

And of course in Lenox there's the Boston Symphony Orchestra at Tanglewood, the aristocratic granddaddy of the rock festival (the offspring can be visited practically in the back yard at the Lenox Arts Center where The Youngbloods are slated Saturday and Taj Mahal on Aug. 12). Tanglewood is a beautiful place to be and a unique experience. It's a combination concert, picnic and traffic jam. The audience can easily hit 15,000 (a more polite and responsive mob you'll never-meet) so it's not a place to merely "work in" on the way by. The best way to do Tanglewood is to take full advantage of the surroundings by arriving an hour or two early with a full picnic hamper and enough wine to carry you through until at least an hour after the concert.

When you add all there is to see and do in the Berkshires to the landscape, the charm of the villages, the hospitality of the country inns and fine restaurants, you've got a great weekend destination. Better still, a long weekend.

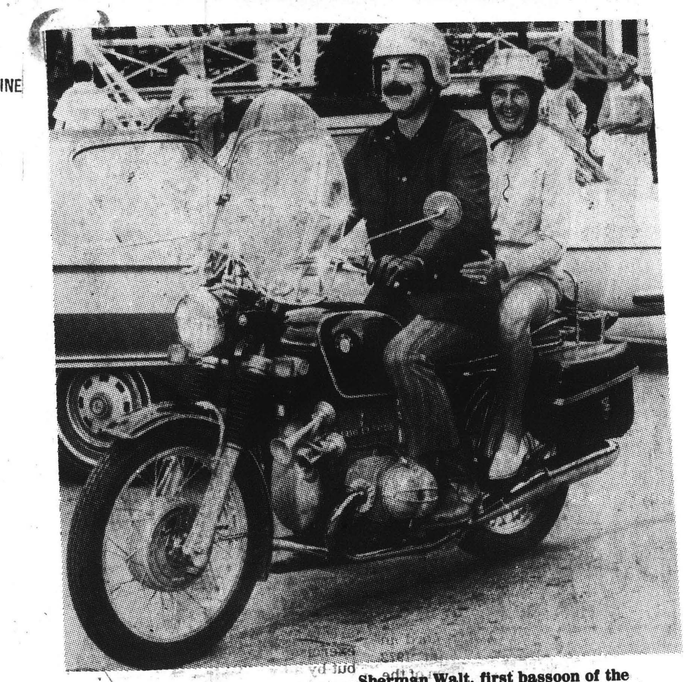
TRAVELING WITH THE BSO



Wins Tour

Sherman Walt, principal bassoonist of the Boston Symphony Orchestra, and Mrs. George Lee Sargent of Dover, Mass., Chairman of the Friends Of the Boston Orchestra, depart the Red Lion Inn for a tour of the Berkshires and Tanglewood. Mrs. Sargent bid and won the opportunity to have a tour of the Berkshires on Mr. Walt's BMW motorcycle, during the Symphony's recent 1972 Musical Marathon benefit which raised nearly $60,000 for the orchestra. (UPI Photo)

NEWS
BANGOR, MAINE
D. 78,230
AUG 1 1972

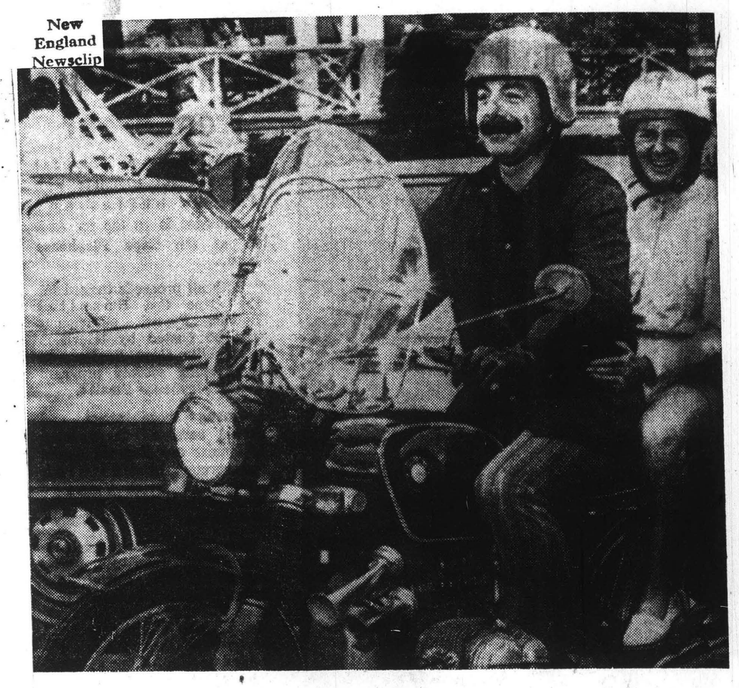


Going with the woodwind

Sherman Walt, first bassoon of the Boston Symphony, makes good his pledge of a Berkshire tour on his motorcycle offered to a donor to the BSO's 1972 radio Musical Marathon benefit. Mrs. George Lee Sargeant is the winning passenger, whose trip began at the Red Lion Inn in Stockbridge, Mass.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
JUL 29 1972
New England Newsclip

CAPE COD STANDARD TIMES
HYANNIS, MASS.
D. 25,776
JUL 28 1972
New England Newsclip



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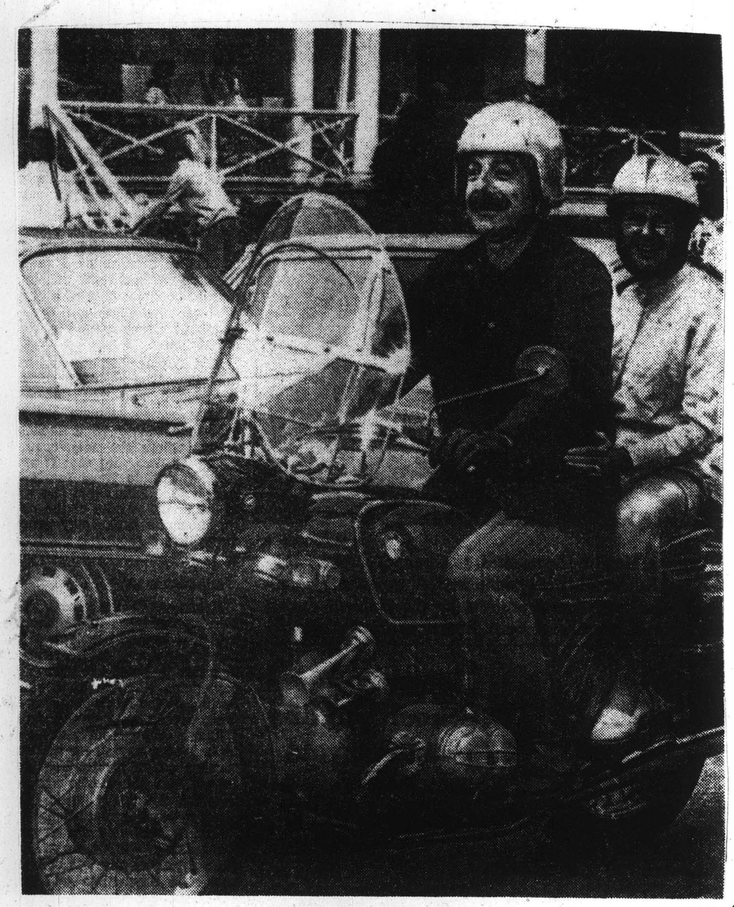
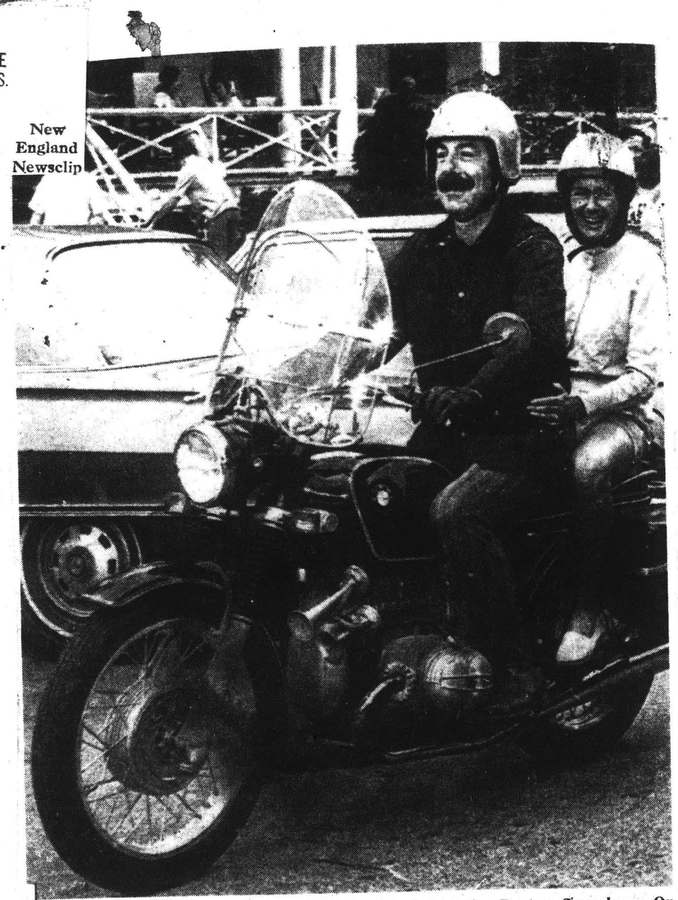
Sherman Walt, left, principal bassoonist of the Boston Symphony Orchestra, and Mrs. George Lee Sargent, right, of Dover, Mass., chairman of the Boston Symphony, depart the Red Lion Inn for a tour of the Berkshires and Tanglewood. Mrs. Sargent bid and won the opportunity to have a tour of the Berkshires, on Mr. Walt's BMW motorcycle, during the Symphony's recent 1972 Musical Marathon benefit, which raised nearly $60,000 for the Orchestra. (UPI)



BOSTON SYMPHONY Orchestra's recent musical marathon to raise funds included auction of tour of the Berkshires with motorcyclist Sherman Walt, who is also BSO's principal bassoonist. High bidder, Mrs. George Lee Sargent of Dover, chairman of the Friends of Tanglewood, and Walt begin tour at Red Lion, Stockbridge. UPI

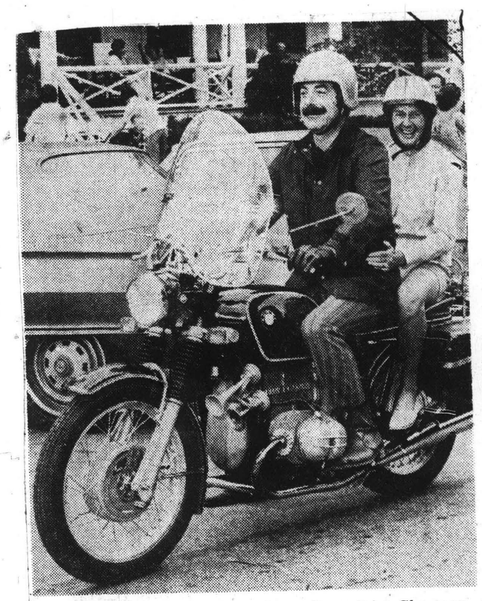
CHRONICLE
WILLIMANTIC, CONN.
D. 8,500
JUL 29 1972
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 28 1972
New England Newsclip



INS TOUR: Sherman Walt, principal bassoonist of the Boston Symphony Orchestra and Mrs. George Lee Sergent, chairman of Friends of the Boston Symphony, depart the Red Lion Inn in Stockbridge, Mass. for a tour of the Berkshires and Tanglewood. Mrs. Sergent bid and won the opportunity to have the tour with Walt during the Symphony's 1972 musical marathon benefit which raised nearly $60,000 for the Orchestra. (UPI Wirephoto)

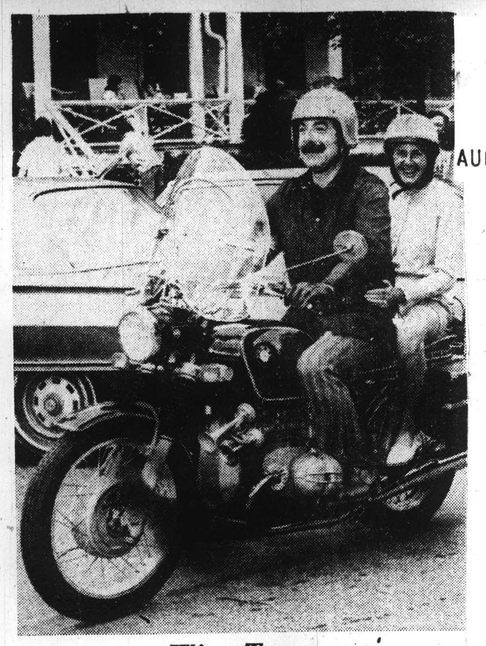
Whitestone photo



UPTEMPO — Boston Symphony bassoonist Sherman Walt takes Mrs. George Lee Sargent of Dover on motorcycle tour of Tanglewood. Mrs. Sargent was high bidder for the ride in the Symphony's Musical Marathon which raised nearly $60,000 for the Boston Orchestra.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUL 28 1972
New England Newsclip

TRAVELING WITH THE BSO



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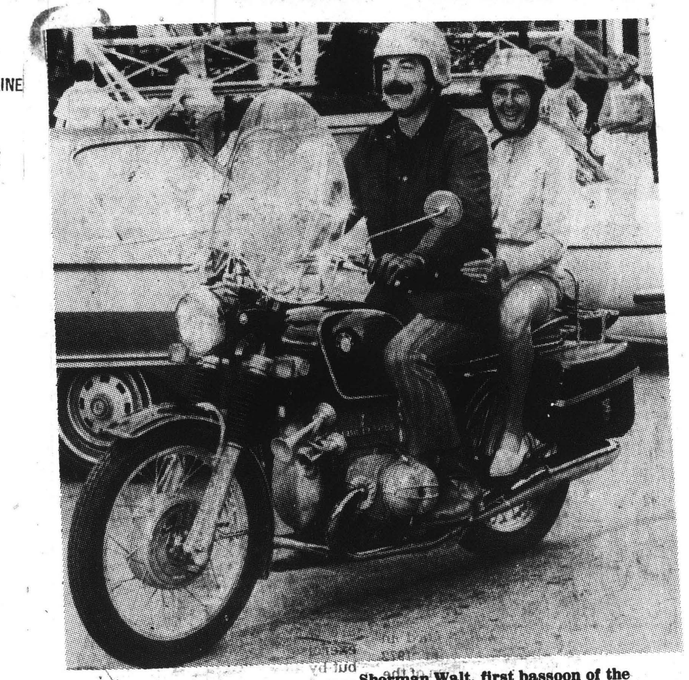

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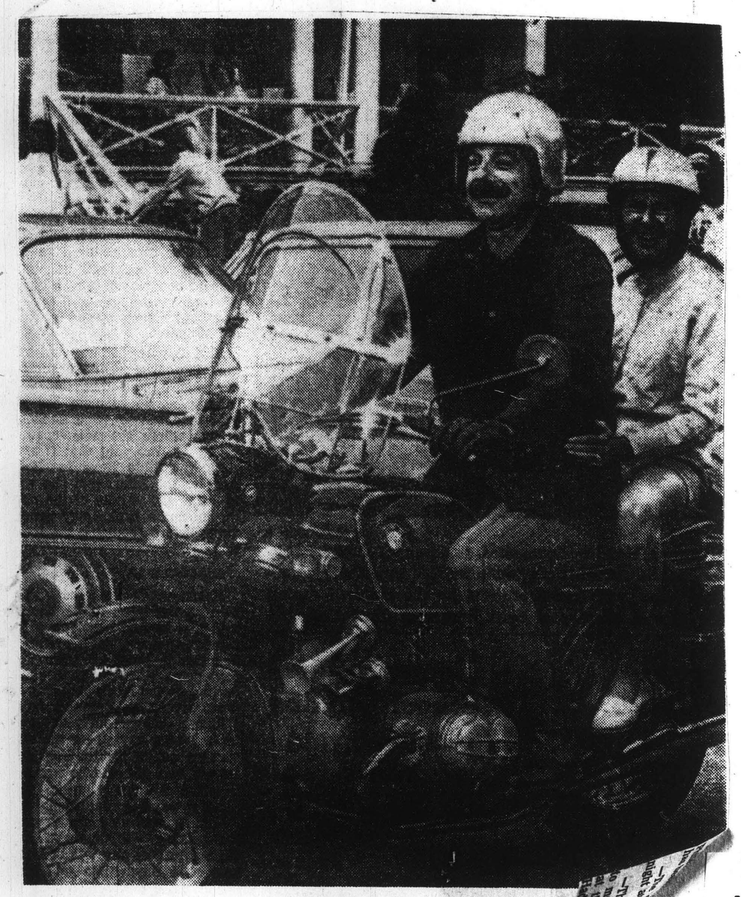
Whitestone photo



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D. 30,400
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New England Newsclip

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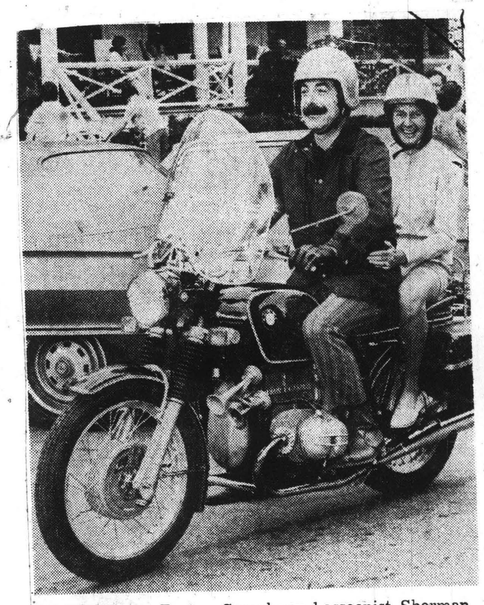
CHRONICLE
WILLIMANTIC, CONN.
D. 8,500
JUL 29 1972
New England Newsclip



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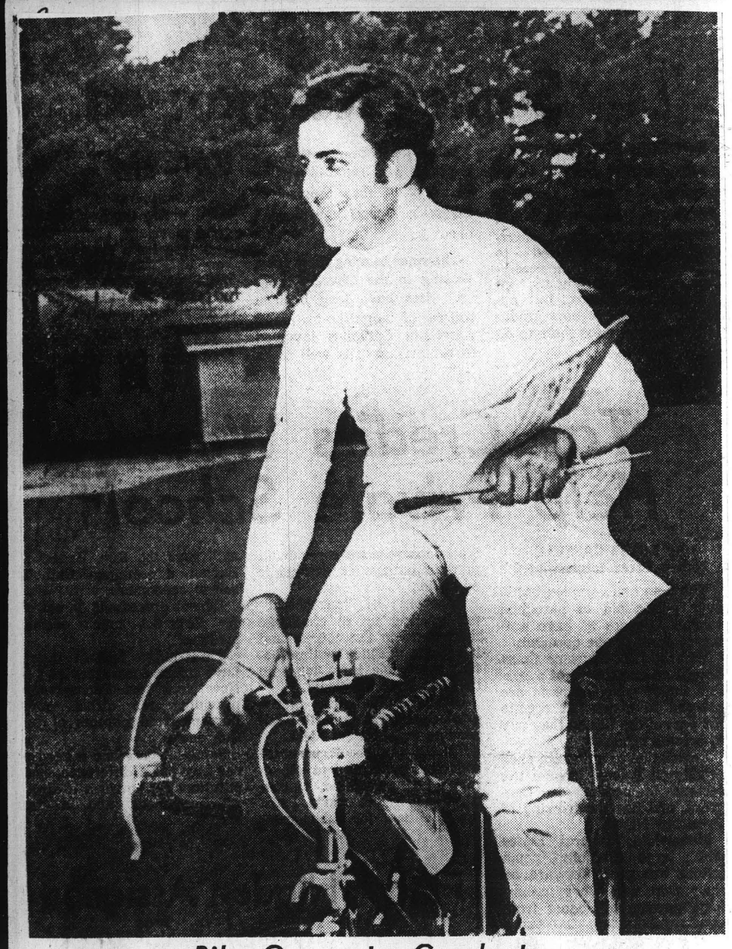
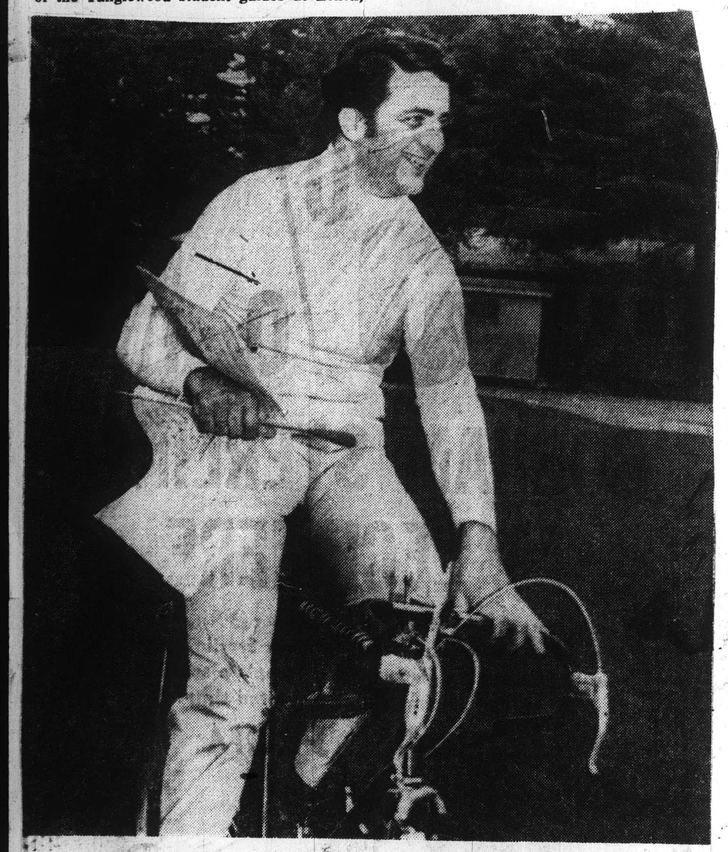


Bike Commuter-Conductor

Conductor Aldo Ceccato, Milan, Italy, guest conductor of the Boston Symphony Orchestra at Tanglewood this weekend, is in his own element as he bicycles to and from rehearsals on a bicycle borrowed from one of the Tanglewood student guides at Lenox, Mass. An amateur bicycle speed racer in Italy, Ceccato has been spending free time on a bicycle at Tanglewood. He has been appointed conductor of the Detroit Symphony for the coming year.



(Associated Press Wirephoto)

Tanglewood Cyclist

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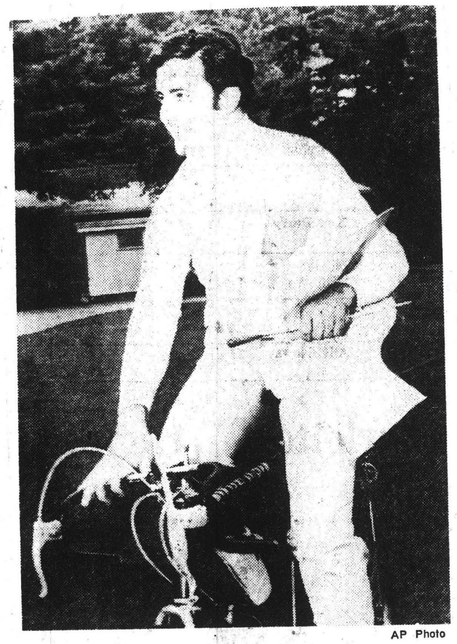

AP Photo

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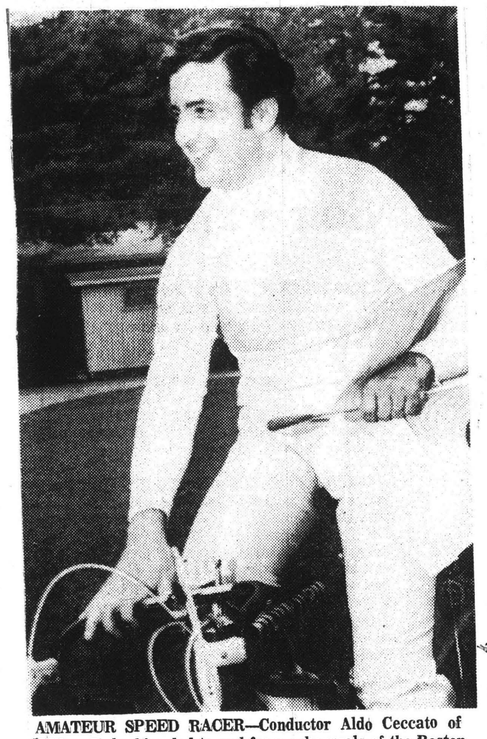


AMATEUR SPEED RACER—Conductor Aldo Ceccato of Milan, Italy, bicycled to and from rehearsals of the Boston Symphony Orchestra at Tanglewood where he was guest conductor this past weekend. An amateur racer in Italy, Ceccato borrowed the bicycle from a student guide at Tanglewood and has been spending his free time riding it. Ceccato has been appointed conductor of the Detroit Symphony for the coming year. (AP Wirephoto)

A RACY TUNE AT TANGLEWOOD — Aldo Ceccato, guest conductor of the Boston Symphony Orchestra which is playing at Tanlewood this weekend, also happens to be one of Italy's finest bicycle speed racers. (UPI Wirephoto)

SPEEDY CONDUCTOR: Aldo Ceccato, guest conductor of the Boston Symphony Orchestra, at Tanglewood this weekend, also happens to be one of Italy's finest bicycle speed racers. Ceccato commutes back and forth to work on a bicycle loaned to him by one of the young Tanglewood student guides. (UPI Wirephoto)

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

AUG 6 1972

New England Newsclip

TRANSCRIPT
NORTH ADAMS, MASS
D. 13,225

AUG 7 1972

NEWS ADVERTISER
WESTFIELD, MASS.
D. 5,000

AUG 5 1972

CHRONICLE
WILLIMANTIC, CONN.
D. 8,500

AUG 5 1972

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

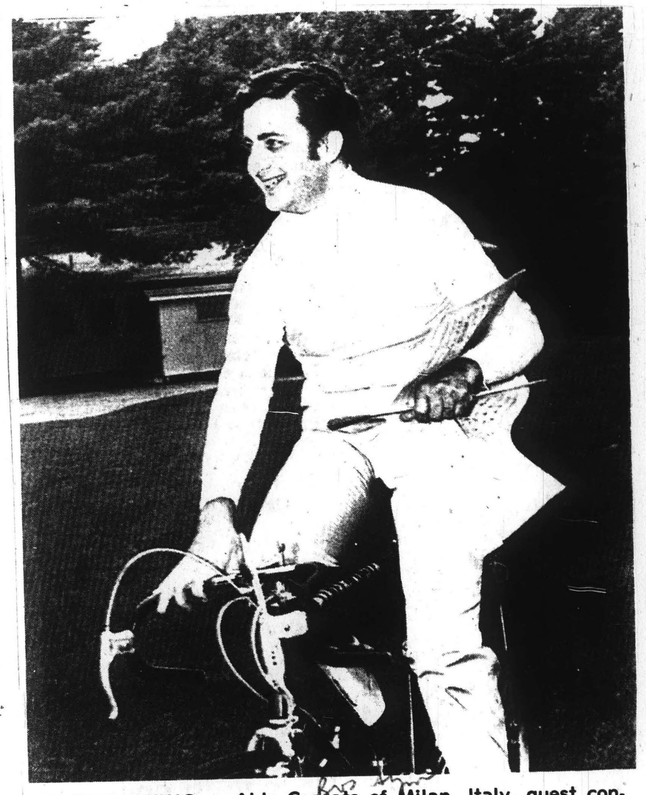
AUG 7 1972

The Charlotte Observer
CHARLOTTE, N. C.
D. 174,906 SUN. 2[illegible]

AUG 5 1972

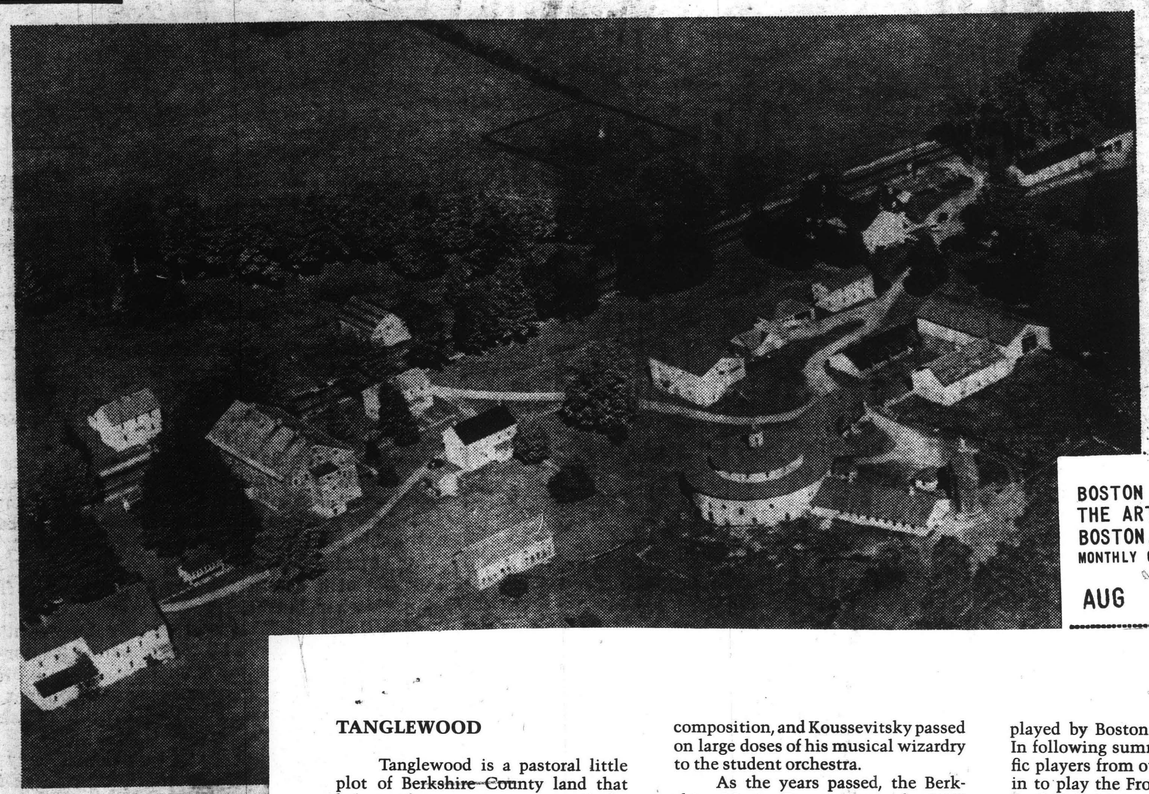
PORT HURON, MICH.
TIMES HERALD
D. 38,000

AUG 5 1972



IN THE SWING — Aldo Ceccato of Milan, Italy, guest conductor this weekend at Tanglewood, was in own element as he bicycled to and from rehearsals. Ceccato is an amateur bicycle speed racer in Italy. He has been appointed conductor of Detroit Symphony for coming year. (AP Wirephoto)

Travel



SHAKER Villa

YOU don't have to wait until October to camp at October Mountain State Forest near Lenox, Mass. In fact, you'd better not if you are interested in the area's main attraction. The Berkshire Music Festival at Tanglewood, featuring the Boston Symphony Orchestra, runs for eight weeks during July and August.

I hasten to add that you are already too late for this year's festival which concluded last weekend. But music lovers would do well to make a note for next year. It's a rare experience that I suspect most persons come away from determined to return. We did. And even if the festival doesn't attract you, the Lenox area offers other pleasures.

We started out at 7:20 Saturday morning, Aug. 5. At 10:15 we pulled up at the gate of October Mountain State Forest. Distance traveled—150.6 miles. Subtract eight miles and 10 to 15 minutes for the trouble we had finding the Massachusetts Turnpike on-ramp at Auburn and you'll have a fairly accurate reading of what the trip involves from suburban Providence.

Fortunately, two tent sites were open when we arrived. We were lucky. On weekends during July and August, October Mountain is likely to be full. But don't let that stop you. There are other public and private grounds within a 15-mile radius of Lenox, one of which is bound to have space.

Seeing the Berkshires of western Massachusetts is itself enough to

JOURNAL
PROVIDENCE, R. I.
S. 207,211
AUG 27 1972
New England Newsclip

BOSTON REVIEW OF THE ARTS
BOSTON, MASS.
MONTHLY CIRC.N.AVAIL.
AUG 1972

TANGLEWOOD

Tanglewood is a pastoral little plot of Berkshire County land that houses the summer season of the Boston Symphony; last summer some two-hundred and forty thousand people trekked there to hear concerts in surroundings more idyllic than the overheated, overpriced halls of our overpopulated cities. Named after the Hawthorne tales, it also houses the Berkshire Music Center, an altogether remarkable musical-educational institution.

The Berkshire Music Center is the brain child of Serge Koussevitsky, the flamboyant Russian aristocrat who rode herd over the Boston Symphony from 1924 to 1949. In a proposal-statement to the trustees of the orchestra in 1939, he was gushily effusive about the potential of the Center:

> *. . . a historical mission . . . a perennial contribution of America to human art and culture.*

He went on:

> *. . . the greatest living composers would teach the art of composition, the greatest virtuosi—the art of perfect performance, the greatest conductors—the mystery of conducting orchestras and choruses . . . a free cooperation of such an elite would certainly result in the creation of new and great values, in the radiation of beams of high culture over a nation and the world at large, and finally in the education and training of a new generation of American artists.*

Beneath all that Koussevitskian excess lay a highly realistic nuts-and-bolts plan to fill certain drastically empty gaps in the education of the American musician. In 1940 the need for an institution where students could obtain practical experience in orchestral playing, conducting, and composition was critical, for few music schools had any interest in teaching their students much besides how to become big-league virtuosi, an unrealistic prospect at best.

The first summer of the Berkshire Music Center was an immediate success. Men like Leonard Bernstein and Eleazar de Carvalho were student conductors, Paul Hindemith taught composition, and Koussevitsky passed on large doses of his musical wizardry to the student orchestra.

As the years passed, the Berkshire Music Center grew—the 1972 edition is a most complicated animal. One hundred seventy musicians will be fellowship students (a fellowship pays tuition, in addition to a grant for housing and feeding a student during the summer); there will be nine composers, seven conductors, and a host of instrumentalists and singers. Working with the faculty to coordinate the energy-channeling of all that talent is Daniel Gustin, the administrator of the Berkshire Music Center.

"This is the only training center in this country supported by a symphony orchestra," he told me, going on to give a precise chronicle of the financial setup as well as a detailed preview of the summer.

"No one pays tuition here: the fellowships [total cost to the Berkshire Music Center per student is $2000] are underwritten by individuals, business firms, and foundations. Most of the gifts that come in are between $500 and $1000."

The difference, it turns out, is made up by the Boston Symphony; last summer's deficit was close to $250,000. Gustin then went on to talk about the Festival of Contemporary Music, a big attention-getting Berkshire Music Center event each season.

"The cost of FOCM is partially underwritten by the Fromm Foundation in Chicago. The whole Fromm involvement in Tanglewood started around 1956. The Fromm people would underwrite specific pieces like Luciano Berio's *Circles;* they were played by Boston Symphony people. In following summers, though, specific players from outside were brought in to play the Fromm pieces. We had Paul Zukofsky up here when he was seventeen; he was one of the original Fromm players, along with John Bergamo, a really fantastic percussionist.

"It began, though, to strike people as peculiar that players had to be brought in from outside to play these pieces, and since the Fromm people liked Tanglewood and the whole idea of the Berkshire Music Center, the Fromm activities were integrated into the program."

Tanglewood this summer will celebrate the twentieth anniversary of the Fromm Foundation in a big way. Besides performances of Berio's *Circles* and Elliott Carter's Double Concerto, well-established works premiered in the early Fromm years, there will be a new opera, *Chocorua* by Robert Selig (commissioned half by Fromm, half by the Berkshire Music Center), new pieces by Fred Lerdahl, Bruno Maderna, and Gunther Schuller commissioned for the Festival, plus vocal and chamber concerts. For the first time the Boston Symphony will participate in FOCM, premiering Charles Wuorinén's violin concerto, with Paul Zukofsky (now a ripe old twenty-eight) as soloist and Michael Tilson Thomas conducting.

That is about half of the total output of contemporary music at Tanglewood this summer. There has always been a fair-to-moderate amount of griping among the students about the quantity of such music they are required to play. I asked Joseph Silverstein, chairman of the Berkshire Music Center faculty, what effect he felt this volume of new music had.

"That's very difficult to evaluate," he said. "No matter how carefully the Festival is conceived in terms of balance, there are always problems." Contemporary music has a way of being more difficult than originally thought and needing more rehearsal time than originally planned for.

There is no question in my mind that this exposure is immensely valuable. The students gain an understanding and technical grasp that will hold them in good stead later on.

The Berkshire Music Center has produced more big-name conductors per square foot than any other institution around: Leonard Bernstein, Seiji Ozawa, Eleazar de Carvalho, Claudio Abbado, Michael Tilson Thomas, and Lawrence Foster, to name just a few. The reason for this is fairly simple. Tanglewood is not a large place geographically; a student conductor at Tanglewood has a good chance to meet and/or be seen by just about anyone who comes there; hence his chances for "the big break" are greatly enhanced.

The conducting program has undergone more changes year by year than any other endeavor of the Berkshire Music Center. Joseph Silverstein again: "We try to make the activities of the student conductors as interesting as possible; we don't like to have conductors sitting around with a hot stick in their hands and nothing to do."

What about the actual teaching of conducting? Silverstein: "First of all, teaching conducting is virtually impossible. Conducting is learned, not taught; the conductor must learn through experience to develop a vocabulary of gestures which will effectively convey his musical ideas to the orchestra."

Though a student conductor does not get a great deal of actual conducting, the opportunity to hear a major orchestra in rehearsal day after day, to talk with people like Silverstein about specific orchestral problems, and to make personal contacts with the visiting conductors is most valuable and quite exciting.

The newest addition to the Berkshire Music Center lineup is the Music Theater Project, an experimental opera program offered for the first time in 1971. Funded by the National Opera Institute and the Martha Baird Rockefeller Fund for Music, the Project is under the direction of Ian Strasfogel, the new general director of the Washington Opera Society. Last summer's offerings were highly successful productions of Ligeti's *Adventures* and the Weill-Brecht *Mahagonny Songspiel;* this summer's program will consist of Monteverdi's *The Coronation of Poppea*, the Weill-Brecht *Der Jasager*, and Selig's *Chocorua.*

Strasfogel is most proud of the accomplishments of the Project: ". . . a project that can appeal and even draw people of varying backgrounds; people that have never heard or wanted to hear anything past Brahms came to hear the Ligeti and will come to hear *Chocorua.*"

Strasfogel talks of the undertaking as "The Music Theater of poverty, to paraphrase Grotowski." (Douglas Schmidt's excellent set for *Adventures* cost an incredibly low $500, and things are just as tight this summer.)

The young singers in the Project are among the best this country has to offer. Of the twelve singers last year, four have been awarded $10,000 grants from the National Opera Institute.

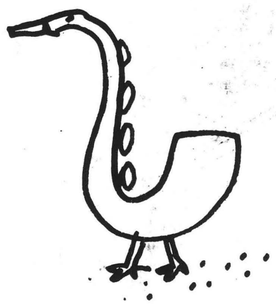
Strasfogel: "The educational goal here is to expand everyone's abilities: the coaches, the singers, the tech people, the designers, the conductors, the directors. With the exception of Center Opera in Minnesota, this is the only organization totally devoted to experimental opera.

"We don't work with specialists in modern music: these people are trying to make their way as opera singers."

It is much to the credit of the Berkshire Music Center that it decided to revive opera at Tanglewood; opera is always expensive, and it was expense that forced the folding of Tanglewood's earlier opera undertaking.

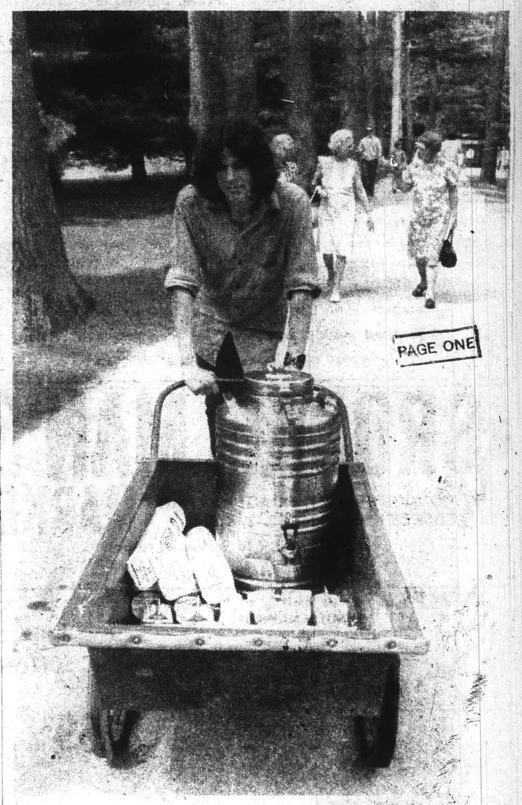
I'm not sure that the Berkshire Music Center "radiates beams of high culture" over the nation, but it has been a most important contribution to American musical life for many years now, and will no doubt continue to be an important training center and stepping-stone in the careers of young musicians.

John Oliver



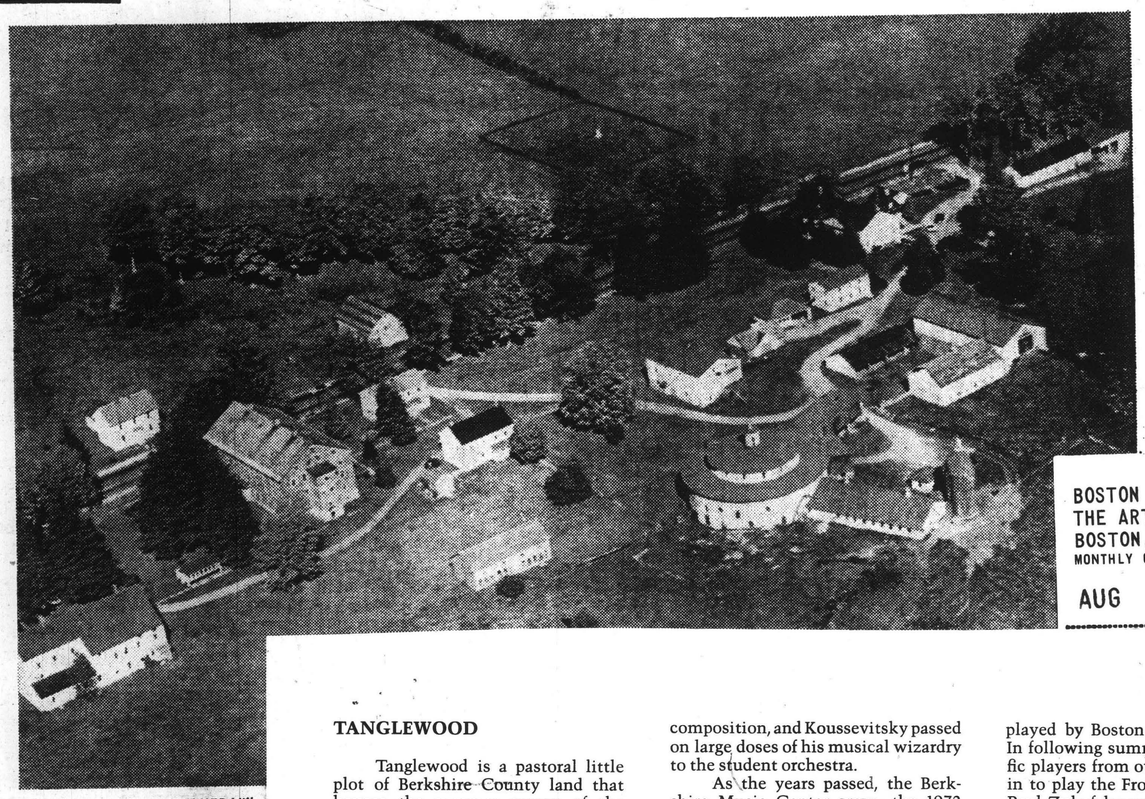
TOWN CRIER
WAYLAND MASS.
W. 4,652
AUG 3 1972
New England Newsclip

Coffee seller at Tanglewood is Wayland's Paul Moyer [his dad is personnel director of the Boston Symphony Orchestra]. A story and pictures on the new Tanglewood on page 14.



PAGE ONE

Travel



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AUG 1972

YOU don't have to wait until October to camp at October Mountain State Forest near Lenox, Mass. In fact, you'd better not if you are interested in the area's main attraction. The Berkshire Music Festival at Tanglewood, featuring the Boston Symphony Orchestra, runs for eight weeks during July and August.

I hasten to add that you are already too late for this year's festival which concluded last weekend. But music lovers would do well to make a note for next year. It's a rare experience that I suspect most persons come away from determined to return. We did. And even if the festival doesn't attract you, the Lenox area offers other pleasures.

We started out at 7:20 Saturday morning, Aug. 5. At 10:15 we pulled up at the gate of October Mountain State Forest. Distance traveled—150.6 miles. Subtract eight miles and 10 to 15 minutes for the trouble we had finding the Massachusetts Turnpike on-ramp at Auburn and you'll have a fairly accurate reading of what the trip involves from suburban Providence.

Fortunately, two tent sites were open when we arrived. We were lucky. On weekends during July and August, October Mountain is likely to be full. But don't let that stop you. There are other public and private grounds within a 15-mile radius of Lenox, one of which is bound to have space.

Seeing the Berkshires of western Massachusetts is itself enough to

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New England Newsclip

TANGLEWOOD

Tanglewood is a pastoral little plot of Berkshire County land that houses the summer season of the Boston Symphony; last summer some two-hundred and forty thousand people trekked there to hear concerts in surroundings more idyllic than the overheated, overpriced halls of our overpopulated cities. Named after the Hawthorne tales, it also houses the Berkshire Music Center, an altogether remarkable musical-educational institution.

The Berkshire Music Center is the brain child of Serge Koussevitsky, the flamboyant Russian aristocrat who rode herd over the Boston Symphony from 1924 to 1949. In a proposal-statement to the trustees of the orchestra in 1939, he was gushily effusive about the potential of the Center:

> *. . . a historical mission . . . a perennial contribution of America to human art and culture.*

He went on:

> *. . . the greatest living composers would teach the art of composition, the greatest virtuosi – the art of perfect performance, the greatest conductors – the mystery of conducting orchestras and choruses . . . a free cooperation of such an elite would certainly result in the creation of new and great values, in the radiation of beams of high culture over a nation and the world at large, and finally in the education and training of a new generation of American artists.*

Beneath all that Koussevitskian excess lay a highly realistic nuts-and-bolts plan to fill certain drastically empty gaps in the education of the American musician. In 1940 the need for an institution where students could obtain practical experience in orchestral playing, conducting, and composition was critical, for few music schools had any interest in teaching their students much besides how to become big-league virtuosi, an unrealistic prospect at best.

The first summer of the Berkshire Music Center was an immediate success. Men like Leonard Bernstein and Eleazar de Carvalho were student conductors, Paul Hindemith taught composition, and Koussevitsky passed on large doses of his musical wizardry to the student orchestra.

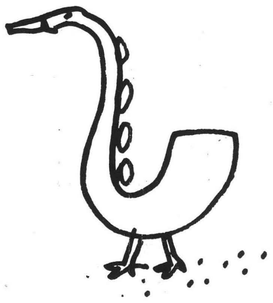
As the years passed, the Berkshire Music Center grew – the 1972 edition is a most complicated animal. One hundred seventy musicians will be fellowship students (a fellowship pays tuition, in addition to a grant for housing and feeding a student during the summer); there will be nine composers, seven conductors, and a host of instrumentalists and singers. Working with the faculty to coordinate the energy-channeling of all that talent is Daniel Gustin, the administrator of the Berkshire Music Center.

"This is the only training center in this country supported by a symphony orchestra," he told me, going on to give a precise chronicle of the financial setup as well as a detailed preview of the summer.

"No one pays tuition here: the fellowships [total cost to the Berkshire Music Center per student is $2000] are underwritten by individuals, business firms, and foundations. Most of the gifts that come in are between $500 and $1000."

The difference, it turns out, is made up by the Boston Symphony; last summer's deficit was close to $250,000. Gustin then went on to talk about the Festival of Contemporary Music, a big attention-getting Berkshire Music Center event each season.

"The cost of FOCM is partially underwritten by the Fromm Foundation in Chicago. The whole Fromm involvement in Tanglewood started around 1956. The Fromm people would underwrite specific pieces like Luciano Berio's *Circles*; they were played by Boston Symphony people. In following summers, though, specific players from outside were brought in to play the Fromm pieces. We had Paul Zukofsky up here when he was seventeen; he was one of the original Fromm players, along with John Bergamo, a really fantastic percussionist.



"It began, though, to strike people as peculiar that players had to be brought in from outside to play these pieces, and since the Fromm people liked Tanglewood and the whole idea of the Berkshire Music Center, the Fromm activities were integrated into the program."

Tanglewood this summer will celebrate the twentieth anniversary of the Fromm Foundation in a big way. Besides performances of Berio's *Circles* and Elliott Carter's Double Concerto, well-established works premiered in the early Fromm years, there will be a new opera, *Chocorua* by Robert Selig (commissioned half by Fromm, half by the Berkshire Music Center), new pieces by Fred Lerdahl, Bruno Maderna, and Gunther Schuller commissioned for the Festival, plus vocal and chamber concerts. For the first time the Boston Symphony will participate in FOCM, premiering Charles Wuorinén's violin concerto, with Paul Zukofsky (now a ripe old twenty-eight) as soloist and Michael Tilson Thomas conducting.

That is about half of the total output of contemporary music at Tanglewood this summer. There has always been a fair-to-moderate amount of griping among the students about the quantity of such music they are required to play. I asked Joseph Silverstein, chairman of the Berkshire Music Center faculty, what effect he felt this volume of new music had.

"That's very difficult to evaluate," he said. "No matter how carefully the Festival is conceived in terms of balance, there are always problems." Contemporary music has a way of being more difficult than originally thought and needing more rehearsal time than originally planned for.

There is no question in my mind that this exposure is immensely valuable. The students gain an understanding and technical grasp that will hold them in good stead later on.

The Berkshire Music Center has produced more big-name conductors per square foot than any other institution around: Leonard Bernstein, Seiji Ozawa, Eleazar de Carvalho, Claudio Abbado, Michael Tilson Thomas, and Lawrence Foster, to name just a few. The reason for this is fairly simple. Tanglewood is not a large place geographically; a student conductor at Tanglewood has a good chance to meet and/or be seen by just about anyone who comes there; hence his chances for "the big break" are greatly enhanced.

The conducting program has undergone more changes year by year than any other endeavor of the Berkshire Music Center. Joseph Silverstein again: "We try to make the activities of the student conductors as interesting as possible; we don't like to have conductors sitting around with a hot stick in their hands and nothing to do."

What about the actual teaching of conducting? Silverstein: "First of all, teaching conducting is virtually impossible. Conducting is learned, not taught; the conductor must learn through experience to develop a vocabulary of gestures which will effectively convey his musical ideas to the orchestra."

Though a student conductor does not get a great deal of actual conducting, the opportunity to hear a major orchestra in rehearsal day after day, to talk with people like Silverstein about specific orchestral problems, and to make personal contacts with the visiting conductors is most valuable and quite exciting.

The newest addition to the Berkshire Music Center lineup is the Music Theater Project, an experimental opera program offered for the first time in 1971. Funded by the National Opera Institute and the Martha Baird Rockefeller Fund for Music, the Project is under the direction of Ian Strasfogel, the new general director of the Washington Opera Society. Last summer's offerings were highly successful productions of Ligeti's *Adventures* and the Weill-Brecht *Mahagonny Songspiel*; this summer's program will consist of Monteverdi's *The Coronation of Poppea*, the Weill-Brecht *Der Jasager*, and Selig's *Chocorua*.

Strasfogel is most proud of the accomplishments of the Project: ". . . a project that can appeal and even draw people of varying backgrounds; people that have never heard or wanted to hear anything past Brahms came to hear the Ligeti and will come to hear *Chocorua*."

Strasfogel talks of the undertaking as "The Music Theater of poverty, to paraphrase Grotowski." (Douglas Schmidt's excellent set for *Adventures* cost an incredibly low $500, and things are just as tight this summer.)

The young singers in the Project are among the best this country has to offer. Of the twelve singers last year, four have been awarded $10,000 grants from the National Opera Institute.

Strasfogel: "The educational goal here is to expand everyone's abilities: the coaches, the singers, the tech people, the designers, the conductors, the directors. With the exception of Center Opera in Minnesota, this is the only organization totally devoted to experimental opera.

"We don't work with specialists in modern music: these people are trying to make their way as opera singers."

It is much to the credit of the Berkshire Music Center that it decided to revive opera at Tanglewood; opera is always expensive, and it was expense that forced the folding of Tanglewood's earlier opera undertaking.

I'm not sure that the Berkshire Music Center "radiates beams of high culture" over the nation, but it has been a most important contribution to American musical life for many years now, and will no doubt continue to be an important training center and stepping-stone in the careers of young musicians.

John Oliver

TOWN CRIER
WAYLAND MASS.
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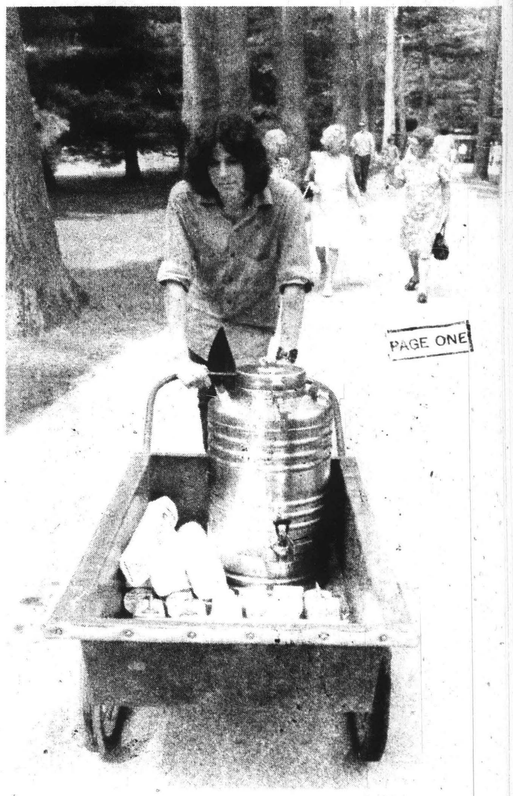
AUG 3 1972
New England Newsclip

Coffee seller at Tanglewood is Wayland's Paul Moyer [his dad is personnel director of the Boston Symphony Orchestra]. A story and pictures on the new Tanglewood on page 14.



PAGE ONE

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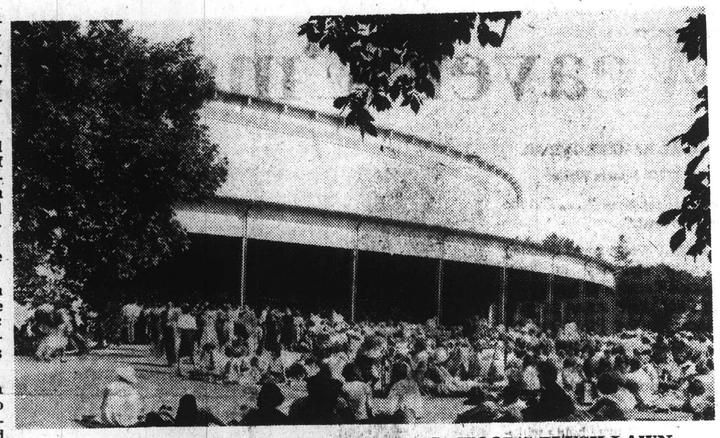
Showtime



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The diehards also dine on pressed duck seasoned with brandy at Blantyre Castle—the poshest place around. Last weekend, a busboy told me all attendance records were broken for lunch. Everybody, he said, was headed for Tanglewood.

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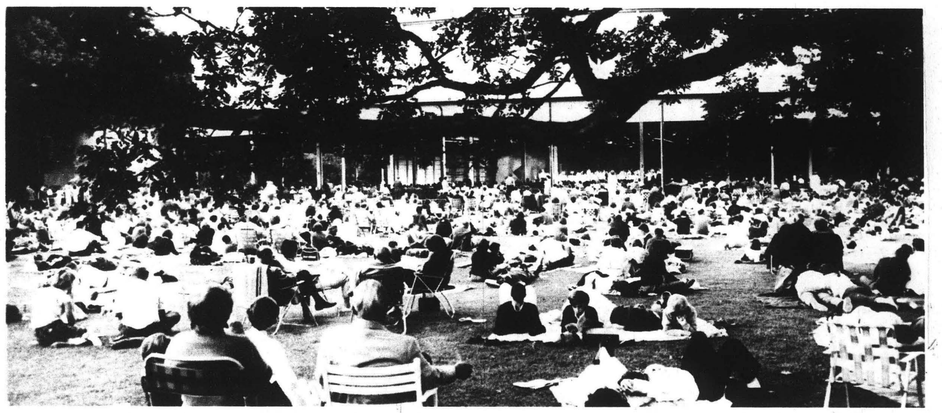
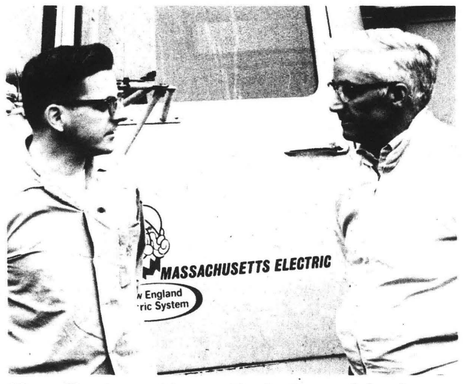
Tanglewood...
good sounds, good scenery, great show



The audience often spills out onto the lawn during a Symphony performance. The music shed (background) was funded by Friends of the Berkshire Festival and was dedicated in 1938



Mass. Electric troubleman Chuck Coons (left) discusses Tanglewood's electric service with Jim Kiley, operations manager of the Festival. Tanglewood has back-up electric service which can be switched to if problems develop with the primary feeder

It's easy to see why so many people flock to the Berkshires every summer to spend their leisure time. The serenity of the rolling, green hills; the quiet dignified towns with their quaint inns and smart shops and the clean, crisp air are all part of the Berkshire summer scene.

Adding its own flavor to this locale is Tanglewood in Lenox, Mass. Tanglewood is the home of the Berkshire Music Festival and summer residence of the Boston Symphony Orchestra. For eight weeks each summer Tanglewood draws to the Berkshires musicians of all abilities as well as those who just appreciate good music.

Founded in 1934, the Berkshire Music Festival is this country's oldest major festival of music. The Boston Symphony under the direction of the late Serge Koussevitsky began participating in the Festival in 1936. With the exception of a couple of years during World War II they have been residing at Tanglewood every summer since then.

Since the 1930's a number of other features have been added to the Tanglewood program. These include the Berkshire Music Center, the Symphony's summer school for the advanced study of music, and the Festival of Contemporary Music offering many current works, some commissioned especially for the Festival.

The 210 acres that comprise Tanglewood became the permanent summer home of the Berkshire Festival as a result of a gift in 1936 by the descendants of William Aspinwall Tappan, owners of the land.

Nathaniel Hawthorne once lived in a red cottage on the edge of Tappan's Tanglewood in the mid 1800's. The area's beauty inspired Hawthorne to write and plan several books while living here, including the *Tanglewood Tales,* named after the Tappan estate.

The beauty of the countryside and the area's literary history (Longfellow, Holmes and Melville were also sometime residents) have continued to attract distinguished residents through the years.

The Berkshire Festival now has an annual attendance of nearly a quarter-million visitors during its eight weeks. Each season at Tanglewood there are two weeks of chamber orchestra concerts and six weeks of concerts by the full Boston Symphony Orchestra. The Symphony's programs are given on Friday and Saturday evenings and Sunday afternoons. Each Saturday morning the Orchestra's rehearsal is opened to the public for the benefit of the Boston Symphony Pension Institution.

While the Berkshire Festival is comprised primarily of the 24 concerts and eight open rehearsals, the Tanglewood season as a whole embraces a vast array of music, including Boston Pops concerts, Contemporary Trends concerts and the annual Festival of Contemporary Music sponsored in cooperation with the Fromm Music Foundation.

The 1972 season runs from June 30-August 20. Tickets may be obtained by contacting the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240—Telephone (413) 637-1600.

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Showtime

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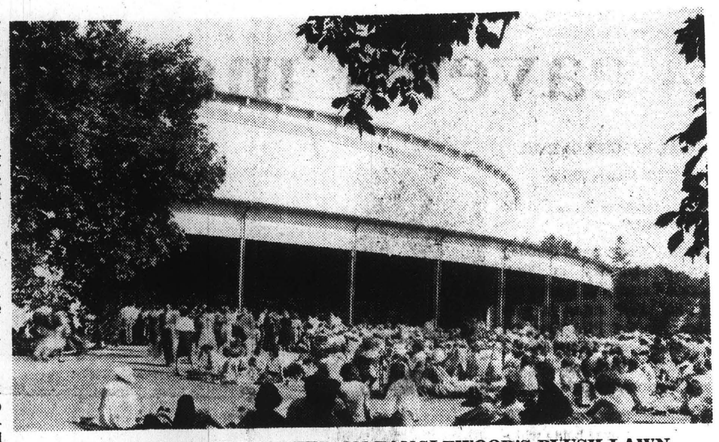

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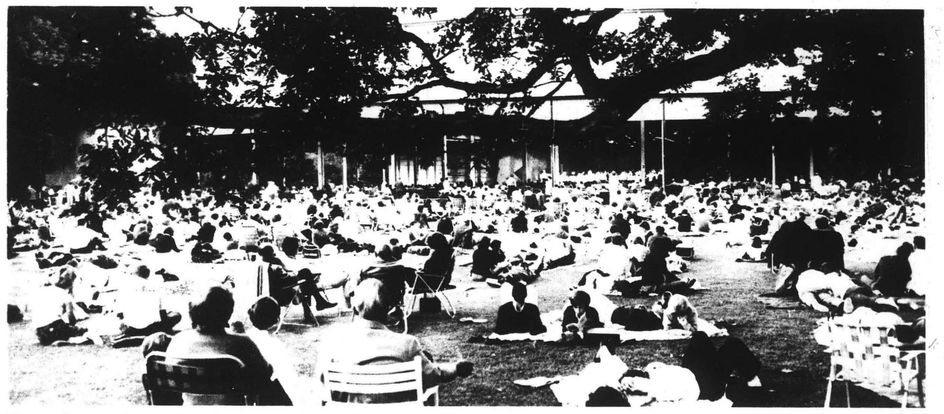
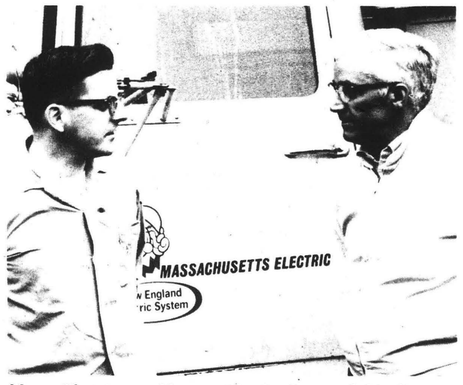
good sounds, good scenery, great show



The audience often spills out onto the lawn during a Symphony performance. The music shed (background) was funded by Friends of the Berkshire Festival and was dedicated in 1938



Mass. Electric troubleman Chuck Coons (left) discusses Tanglewood's electric service with Jim Kiley, operations manager of the Festival. Tanglewood has back-up electric service which can be switched to if problems develop with the primary feeder

It's easy to see why so many people flock to the Berkshires every summer to spend their leisure time. The serenity of the rolling, green hills; the quiet dignified towns with their quaint inns and smart shops and the clean, crisp air are all part of the Berkshire summer scene.

Adding its own flavor to this locale is Tanglewood in Lenox, Mass. Tanglewood is the home of the Berkshire Music Festival and summer residence of the Boston Symphony Orchestra. For eight weeks each summer Tanglewood draws to the Berkshires musicians of all abilities as well as those who just appreciate good music.

Founded in 1934, the Berkshire Music Festival is this country's oldest major festival of music. The Boston Symphony under the direction of the late Serge Koussevitsky began participating in the Festival in 1936. With the exception of a couple of years during World War II they have been residing at Tanglewood every summer since then.

Since the 1930's a number of other features have been added to the Tanglewood program. These include the Berkshire Music Center, the Symphony's summer school for the advanced study of music, and the Festival of Contemporary Music offering many current works, some commissioned especially for the Festival.

The 210 acres that comprise Tanglewood became the permanent summer home of the Berkshire Festival as a result of a gift in 1936 by the descendants of William Aspinwall Tappan, owners of the land.

Nathaniel Hawthorne once lived in a red cottage on the edge of Tappan's Tanglewood in the mid 1800's. The area's beauty inspired Hawthorne to write and plan several books while living here, including the *Tanglewood Tales,* named after the Tappan estate.

The beauty of the countryside and the area's literary history (Longfellow, Holmes and Melville were also sometime residents) have continued to attract distinguished residents through the years.

The Berkshire Festival now has an annual attendance of nearly a quarter-million visitors during its eight weeks. Each season at Tanglewood there are two weeks of chamber orchestra concerts and six weeks of concerts by the full Boston Symphony Orchestra. The Symphony's programs are given on Friday and Saturday evenings and Sunday afternoons. Each Saturday morning the Orchestra's rehearsal is opened to the public for the benefit of the Boston Symphony Pension Institution.

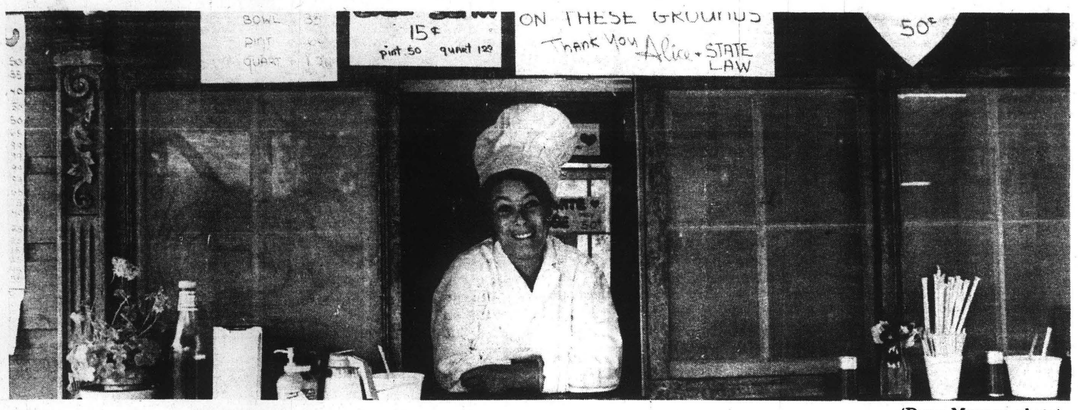
While the Berkshire Festival is comprised primarily of the 24 concerts and eight open rehearsals, the Tanglewood season as a whole embraces a vast array of music, including Boston Pops concerts, Contemporary Trends concerts and the annual Festival of Contemporary Music sponsored in cooperation with the Fromm Music Foundation.

The 1972 season runs from June 30-August 20. Tickets may be obtained by contacting the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240—Telephone (413) 637-1600.

BOSTON AFTER DARK
BOSTON, MASS.
W. 70,000

JUL 18 1972

Summer '72: hitting the Berkshires



(Doug Munson photo)

You can stand there to order your borscht from Alice Brock's takeout place and it seems like pickle can *rhyme with motorsickle.*

BY DAVID PITT

STOCKBRIDGE—If you point your wheels, thumb, or what have you due west from Boston and proceed 150 miles, you'll end up in a locale once described by a bunch of Dutch settlers as a "hideous, howling wilderness." That was in 1692. Nowadays, Berkshire County is more civilized; but there are times -- notably during the height of the summer tourist stampede when howls and hideousness are still the rule.

However, since in the summer the Berkshires seemingly offer something for everybody -- and seemingly everybody comes looking for it -- that's to be expected. Conservative estimates place the summer population increase county-wide at about three times the norm. But crowds in the Berkshire Hills are still easier to tolerate than crowds in the city, and even during the height of the tourist season the Berkshire's wooded bumps (the natives call them mountains) can provide some escape.

If you're driving, the Mass Pike is the most expedient way to get to the Berkshires; the toll is outrageous, state police are everywhere, and road repair crews frequently turn sections of the highway into an obstacle course, but if you stay alert, keep your nose clean and bring money, you'll get here from Boston in two and a half hours. On the other hand, if you like scenery and driving longer, (or happen to be hitching) take Route 9. Once you get clear of the roadside horrors of Worcester and parts of Springfield, the views are nice.

Ostensibly, most people come here for the music, but there's also theatre, art galleries by the score, films and film workshops, poetry readings on the grass, and quaint points of historical interest. As a friend once sardonically noted, Berkshire County is the land of cultural overkill.

For those given to reading local chamber of commerce literature, the Berkshires means Tanglewood, the summer headquarters of the Boston Symphony Orchestra. Tanglewood is actually a former brahman estate (one of many in the area), and -- even inundated with the 10,000 or so people who often show up for concerts -- it is a breathtakingly beautiful place to stroll about, with easily the best view around of the valley between Lenox and Stockbridge. The concerts themselves are another story. If you're a serious listener, forget the weekend concerts by the full orchestra. If you buy the cheapo tickets and sit out on the lawn, the acoustics will be fine, but the chances are you'll also be treated to the sounds of people listening to the ball game on a transistor radio, old ladies in lawn chairs animatedly discussing the weather, babies shrieking, and frisbees clattering. If you pay for seats inside the main shed, the distraction quotient is somewhat lower, but I've never been able to steel myself to sitting amidst thousands of over-enthusiastic souls applauding wildly between, and sometimes in the midst of, symphonic movements. The best deal is to plunk down some nominal contribution and become a Friend of Tanglewood, which means you get passes to the smaller, weekday concerts. There are fewer musical celebrities at these events, but the atmosphere is less Coney Island.

A few years back, there was a small baroque music festival down the road at a place once known as Music Inn. Before that, Music Inn once housed the now legendary School of Jazz, and was the summer hangout of the Modern Jazz Quartet, as well as other people on the order of Dave Brubeck, Mahalia Jackson and Pete Seeger. But rising costs and the inexorable competitive pull of Tanglewood eventually did both enterprises in, and now Music Inn has become a multi-media grab bag of culture known as the Lenox Arts Center. Last year, and the year before, it's chief drawing cards were rock, folk, and blues heavies like B.B. King, Joan Baez, Delaney and Bonnie, James Taylor, Arlo Guthrie and others whose names escape me at the moment. But there was also a fine cinema schedule -- in some cases featuring introductory raps by the filmmakers -- and some interesting contemporary theatre productions. Much the same is scheduled for this year, the chief difference being that the accent seems to be on experimental, workshop productions, with more audience participation. There will be some good music as well -- McLaughlin and the Mahavishu Orchestra, the Youngbloods, Taj Mahal and the Butterfield Blues Band are among some of the groups scheduled.

The two major theatre festivals are about 30 miles apart. The oldest, the Berkshire Playhouse, opened in 1928 in Stockbridge as one of the first summer-stock theatres in the country--(as a matter of fact, Katherine Hepburn worked as an apprentice there, and made her first stage appearance on its stage 42 years ago). After many years, the place went into a period of decline and finally vanished, only to be fixed up and reopened in the mid-sixties thanks to the efforts of local playwright William Gibson, Ann Bancroft, Eli Wallach and an assortment of other theatrical notables. The Berkshire Playhouse began its renaissance with a commitment to producing new plays by relative unknowns (Don Peterson's "Does a Tiger Wear A Necktie" for instance), but included a nice mix of traditional crowd-pleasers like Wilder and Williams. Then it went a bit overboard on standard fare, but now seems to have moved back to a predominantly experimental approach, notwithstanding an anticipated assortment of Broadway tryout productions this season.

The Williamstown Theatre started in 1955, and its offerings of new productions of old plays has made it sort of the Tanglewood of drama festivals. The physical layout of the place -- on the Williams College campus -- is plush compared to the Berkshire Playhouse, and what I've seen there suggests that you can generally expect an evening of pretty solid acting and lavish stage productions. For my money, it's rather predictable stuff.

If you're into art exhibitions, it's hard to go anywhere in the county -- especially around Lenox and Stockbridge -- without tripping across the doorstep of a private gallery. They seem to be everywhere. Two are particularly noteworthy. The Clark Art Institute is in Williamstown, and it's got one of the finest collections of impressionist work in the United States. Also the lighting inside is superb. And, if you want to combine a gallery tour with a look at one of the Berkshire's most famous latter-day tourist shrines, visit the Art Union in Great Barrington. It's in "Alice's Church," a hallowed place in the history of the local counter-culture, and the backdrop for Arlo and his Gang in the movie, "Alice's Restaurant."

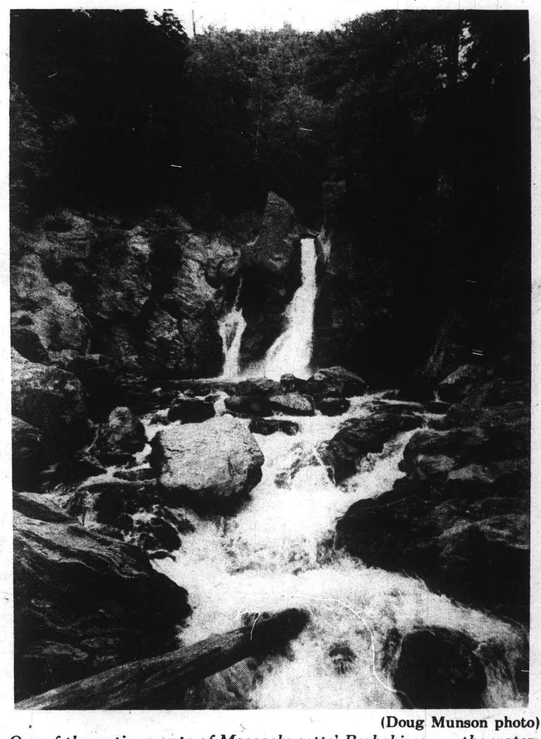
It seems like eons since that picture put the mellow little hamlet of Stockbridge on the map; but carloads of folk still regularly unload on the Main Street, looking for the Church, the Restaurant or Officer Obie. If you too are into pilgrimmages of that sort, bear in mind that the Church -- contrary to the impression left by the movie -- is actually 10 miles south of Stockbridge. On the other hand, Alice's Restaurant is off in an alley in Stockbridge, but has another name and is now a slightly more expensive and infinitely more pretentious European-type place. She no longer owns it. Obanhein is frequently in evidence directing the crush of cars that descend on the town on their way to and from Tanglewood; and while it's possible he's still prepared to handcuff and jail anyone dumping garbage illegally, he is -- at least nowadays -- much more friendly than the movie would have you believe. I only wonder how much longer he's going to enjoy posing for snapshots with visiting longhairs.

Alice Brock herself is also around. She's just opened a place on route 183 in a section of Stockbridge called Glendale. It is, oddly enough, another restaurant. Well, in a manner of speaking anyway; it's a take-out joint called "Take Out Alice," which offers such diverse items as Greek cheese pastries, cold borscht and tacos. How long it will remain open is a matter of conjecture at this writing, however; she has a liquor license, but the town selectmen are concerned that customers will drink spirits on the premises, which would be a violation of the terms of the license. Alice told the selectmen at a recent meeting she'd make sure that wouldn't happen; but they remained skeptical, and Alice left the meeting in a huff, calling out as she went, "Well, then, you'd better come over and close me down."

A final note in the local color department: there is a bar up the road a few miles from "Take Out Alice" called "Mundy's Silver City," and it offers about as much local color as you'd want to see -- in one swell foop, anyway. It boasts a semi-resident motorcycle gang called the "Lost Souls," whose members make a lot of noise and frighten people, but who are by and large very friendly characters, so far as is known. Also Mundy's often has good live music and relatively inexpensive booze. There are only two annoying features: on busy nights, there is a shortage of oxygen inside; and the management is acutely paranoid about serving minors. The Stockbridge and State Police have made sure of the latter feature.

Apart from things cultural, there are plenty of places to swim, although not as many since phosphate pollution became rampant. Much of Stockbridge Bowl is choked with weeds as a result, but if you ask around you may find a spot that's clear of them and not on somebody's private lakefront. My own preference for swimming sites used to be either the old West Stockbridge or Lee quarries; but they're now off-limits to everybody but the owners. Too many kids threw beer cans around and then had to be fished out half-drowned after drinking the contents. The same crew of beer-drinkers frequents Laurel Lake, in Lee...but even with the litter and the noise, it is a magnificent swimming lake. It's deep, clear, and features a cliff with a rope you can swing out on. And on really hot days, try Bash-Bish Falls, in the southwest corner of the county. I'm told the forest rangers have restricted swimming around the waterfall because of some drownings in recent summers; but even if you can't swim, the water is ice-cold, and you can get cooled off just standing near the spray. In addition, the whole Bash Bish area looks like the South Seas.

Finally, accomodations. As one might expect, motel, hotel and boarding house rates are astronomical in the summer. You'll just have to look around. In the height of the Tanglewood season, even the cheesy motels along the Ugly Strip of Route 7 leading into the Ugly City of Pittsfield are filled up. That leaves camping. There are two major camping areas...one is in the Pittsfield State Forest; and I understand that there are camping areas set aside in Beartown State Forest, in Lee, the town adjoining Stockbridge. It is a good idea to check into this sort of thing well in advance, though. Sometimes campsites are as scarce as motel rooms around here, and the various arms of the law don't like you bedding down just anywhere. Your best bet would be to ring up one of the state recreation agencies in Pittsfield. If the line is busy, I suggest a week-end in New York.



(Doug Munson photo)

One of the enticements of Massachusetts' Berkshires . . . the water tumbles quietly. ***And*** *sometimes hippies take showers.*

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46

MUSIC

The tourist traps torture Tanglewood

By ELLEN PFEIFER
Music Critic

So you've seen all those ads on the tube celebrating "The Music of Tanglewood." You've seen the idyllic setting of the Boston Symphony's estate in Lenox and decided, finally, to spend that weekend you've promised yourself listening to symphony concerts, soaking up sun, swimming, and relaxing in the beautiful Berkshires.

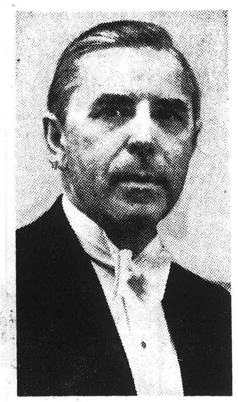
Better to spend it at Carson Beach. The water may be polluted and there won't be any mountains, but ultimately it will be more relaxing and certainly cheaper.

The problem isn't so much with Tanglewood and the BSO but with the whole gouge-the-tourist ambiance of the surrounding towns and resort areas. Reviewing the BSO concerts, of course, comprises a great portion of my summer activity so I have occasion to be gouged (and also the paper where my expense account goes) just like everyone else — only much more frequently. And it makes me angrier and angrier.

SO, SUPPOSE you do take that weekend trip, what can you expect? The following scenario is typical.

The two of you (your wife, husband, girlfriend, boyfriend, or pal) fill up the gas tank and take off on a Friday afternoon. The trip from the South Station entrance to the Mass Pike will take about two hours and 15 minutes and will cost you $2.95 in tolls.

Arriving in Lee, Lenox, Pittsfield or the areas most immediately accessible to Tanglewood, you check into your hotel (where you have had reservations a month or more in advance) or you spend an hour or more trying to find a place to stay. There's always the chance at this time of the summer, that you may not find any vacancies in any of the motels or hotels.



Pianist Rudolf Firkusny will be one of six pianists to give recitals this year under the sponsorship of the Boston University Celebrity Series. He will appear at Symphony Hall, Sunday, Nov. 19, at 3 p. m.

Assuming that you have made your reservations, you can expect a huge bill for your two nights' stay unless, you stay at a guest house which is the best bargain around. At the Holiday Inn, for instance, the quoted per night rates are $13.50-$27 for a single and $18-$42 for a double — and you can bet those minimum figures apply only in the off-season. At the Colonial Hilton Inn in Pittsfield, the quoted rates are $16-and-up for a single (I paid $27.50 on my last visit) and $22-and-up for a double. The Tanglewood Motor Inn runs from $11 to $32 for a single and $15 to $32 for a double — again, the maximum figures are what you can expect for the summer seasons.

IF YOU HAVE checked into your accommodations at 6 p.m., you will probably change and look for a place to eat. You try the Lenox House and discover that since you haven't made reservations, you will probably have to wait an hour before getting a table. That's cutting things a bit close if you want to make the 9 p.m. concert. So you drive on.

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Farther down the line, there are trays of cold cuts and cheese. Then chafing dishes with rice, seafood Newburg (mostly sauce), Burgundy beef (with meat stringy and overcooked) and an enormous chunk of roast beef (that did look good). For dessert, apple betty made with canned apples, pineapple upside down cake and custard pudding with whipped cream. A bottle of Heineken's costs $.90 extra. Service was poor; there was no napkin at my place and I finally got up and got one from another table since it wasn't likely that the waiter would bring me one before the end of the meal.

AFTER A leisurely meal, you leave about 8:30 which allows you a half hour to drive the half-mile to Tanglewood. As usual, however, the traffic has backed up and you sit in line while the Lenox police try hopelessly to cope with the cars. By the time you finally get parked and onto the grounds, the performance has begun and you will miss the whole first piece if it is short or the whole first movement if it is a longer work.

The next morning, you and your companion may decide to eat breakfast in your hotel or to go out. If you choose the latter, you may try a place like Rossi's in Lee. There you find a menu where everything is a la carte. What looks to be a large jigger of orange juice is $.25. Ham and eggs are $1.55. Cinnamon toast is $.20. Coffee is a quarter and you pay extra for a second cup. You will also wait 20 minutes before being served.

Unless you have learned your lesson, made dinner reservations early, and arrived at Tanglewood an hour before concert time, your second evening in the Berkshires could easily be a repeat performance of the first.

Sunday, there are other problems to frustrate you. Eating lunch on the Tanglewood grounds before the afternoon concert is lots of fun and a good way to avoid the traffic. Driving down the road to the estate, you will see several signs urging motorists to park along the way. One charges $.50 for the privilege; fifty yards later, another sign offers the same arrangement for $2.00.

A LITTLE FARTHER along is a greenhouse which advertises a special Tanglewood Fruit basket. The cost is $1.50. When you inspect it, you discover a small bunch of grapes, a nectarine and a few cherries.

If you've made the mistake of waiting until arrival at Tanglewood to buy lunch, you will really get taken. Actually, the snack bar is the only gyp one will encounter on the grounds, although I'm personally of the opinion that $3.00 is too much to charge people for sitting on the grass where you can't hear much anyway.

The food at the snack bar is atrocious and exorbitantly expensive. For example, a ham sandwich — that is, one slice of ham between two pieces of Wonder bread without lettuce or anything — costs $.80.

And you can't buy much besides sandwiches either. No fruit, salad, baked beans, potato salad or any so-called picnic food. Just those dry sandwiches, brownies, chocolate chip cookies, and beverages.

After the concert, you fill up the gas tank again and begin the two hour plus ride back. Again the tolls will come to $2.95.

Certainly I care whether the BSO has good audiences but, in all honesty, the Berkshire area around Tanglewood is becoming, next to Provincetown in the summer and Miami Beach anytime, one of the most unpleasant places to be. Even if you don't buy trinkets in the hundreds of artsy-craftsy shops, just existing out there for a weekend will empty your pockets and strain your patience.

It's a shame too, because the scenery is gorgeous, the watersports fun and music in that setting a real pleasure. The merchants, retaurateurs and hotel owners know that, of course, and charge what the (very considerable) traffic will bear.

HERALD
NEW BRITAIN, CONN.
D. 33,737

JUN 24 1972

New England Newsclip

1 Boston view of Berkshire s called 'damnable tirade'

he director of the Berkshire s Conference has labeled a ...mnable tirade" an article in the Boston Herald Traveler and Record-American which accused Berkshire entrepreneurs of "tourist gouging."

The article by music critic Ellen Pfeifer appeared in the Aug. 6 edition of the newspaper.

John V. Geary, director of the Berkshire Hills Conference, the agency responsible for promoting tourism in the Berkshires, said he expects a statement about the article from the newspaper's managing editor early next week.

Second thoughts

Geary said he has learned through the conference's Boston-based advertising representative, Herbert W. Frank, that the paper's managing editor, advertising chief and the head of the resort and travel section have all had second thoughts about the piece, entitled "The tourist traps torture Tanglewood."

"I get the impression that none of them are too happy with the article, and I am sure there is no doubt in their minds how I feel," Geary said Friday.

"Miss Pfeifer may be a competent music critic but she is no authority on tourism. The rates for Berkshire facilities are equitable, and they are on a par with other tourist centers in New England," Geary said.

Miss Pfeifer concluded her article by writing, "The Berkshire area around Tanglewood is becoming, next to Provincetown in the summer and Miami Beach anytime, one of the most unpleasant places to be. Even if you don't buy trinkets in the hundreds of artsy-craftsy shops, just existing out there for a weekend will empty your pockets and strain your patience."

Geary was asked this week by the Lenox Selectmen to reply to the Boston newspaper's article.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

AUG 19 1972

New England Newsclip

Like Highway Robbery

Your article on the "tourist trap" at Tanglewood and its surrounding towns cannot go unnoticed! I, and a number of friends, have frequented the concerts for years, and I thoroughly agree there's a highway robbery situation today.

God bless our Boston Symphony Orchestra, and long may it survive; but thank the good Lord that someone has had the courage to expose the "Berkshire Bandits".

Jack Payne
Lowell

MUSIC

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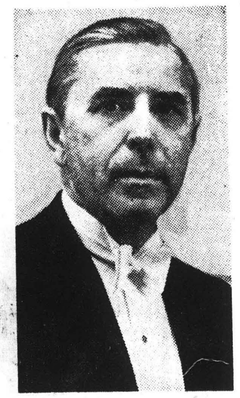

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HERALD
NEW BRITAIN
D. 33,737

JUN 24

A Boston view of Berkshire is called 'damnable tirade'

The director of the Berkshire Hills Conference has labeled a "damnable tirade" an article in the Boston Herald Traveler and Record-American which accused Berkshire entrepreneurs of "tourist gouging."

The article by music critic Ellen Pfeifer appeared in the Aug. 6 edition of the newspaper.

John V. Geary, director of the Berkshire Hills Conference, the agency responsible for promoting tourism in the Berkshires, said he expects a statement about the article from the newspaper's managing editor early next week.

Second thoughts

Geary said he has learned through the conference's Boston-based advertising representative, Herbert W. Frank, that the paper's managing editor, advertising chief and the head of the resort and travel section have all had second thoughts about the piece, entitled "The tourist traps torture Tanglewood."

"I get the impression that none of them are too happy with the article, and I am sure there is no doubt in their minds how I feel," Geary said Friday.

"Miss Pfeifer may be a competent music critic but she is no authority on tourism. The rates for Berkshire facilities are equitable, and they are on a par with other tourist centers in New England," Geary said.

Miss Pfeifer concluded her article by writing, "The Berkshire area around Tanglewood is becoming, next to Provincetown in the summer and Miami Beach anytime, one of the most unpleasant places to be. Even if you don't buy trinkets in the hundreds of artsy-craftsy shops, just existing out there for a weekend will empty your pockets and strain your patience."

Geary was asked this week by the Lenox Selectmen to reply to the Boston newspaper's article.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

AUG 19 1972

New
England
Newsclip

Like Highway Robbery

Your article on the "tourist trap" at Tanglewood and its surrounding towns cannot go unnoticed! I, and a number of friends, have frequented the concerts for years, and I thoroughly agree there's a highway robbery situation today.

God bless our Boston Symphony Orchestra, and long may it survive; but thank the good Lord that someone has had the courage to expose the "Berkshire Bandits".

Jack Payne
Lowell

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

APR 3 1972 New England Newsclip

Tourism said county's second biggest business

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The dollars paid out by the estimated 1.2 million tourists who visit the Berkshires each year benefit primarily the lodging, food and ski facilities, according to the report.

Total estimated hotel-motel income is placed at $9,636,000. Restaurant income from tourists is adjudged to be $5,781,600, while the county's ski areas receive on the order of $9 million annually.

Ski areas in the county include Brodie Mountain, Bosquet's, Butternut Basin, Otis Ridge and Jiminy Peak. Catamount, just over the state line in Hillsdale, N.Y., is considered part of the economic region.

Those areas that have been in operation that long have increased their annual income by 300 per cent since 1957, according to Mr. Geary.

Tanglewood, the summer home of the Boston Symphony Orchestra, accounts for another $3 million in tourist income, while the cash receipts of remaining Berkshire attractions is assessed at $1 million.

Mr. Geary reports that tourism in the Berkshires is topped as a business only by General Electric Co.'s Pittsfield installation.

The Berkshire Hills Conference, founded 47 years ago, promotes tourisim in the county. Its budget is funded by donations from private sources and by the county.

Tourism second to G.E. as city's largest industry

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That was part of a typical phone conversation in the offices of the Berkshire Hills Conference, the tourist promotion agency of Pittsfield and the county.

Tourism is the next-largest industry in the area after General Electric. John V. Geary, director of the Conference, estimates 3500-4500 persons earn their living directly from tourism.

The Berkshires draw the bulk of their tourists during the winter and summer seasons.

In the winter, 600,000 skiers visit the seven major ski areas. This winter, that number dropped to about 500,000 because of the lack of snow.

In the summer, close to 240,000 persons visit the Boston Symphony Orchestra's summer home in Tanglewood during its eight-week concert series. Summer theatre, resorts, and camps bring in another 365,000 visitors. Thus over 1,200,000 persons a year visit Berkshire County. They spend over $30 million.

Geary says tourism has increased "three or four percent every year for the last ten years." He predicted that in another ten years it would pass General Electric — based on the continued growth of tourism and the slow decline of General Electric.

"Also people are coming from the city and buying their second home in the Berkshires. This can only stimulate the economy. More will come because they are tired of city life. They come out here to live," Geary added.

Al Bogdan, director of the Urban Coalition, had a less optimistic appraisal of tourism's impact on the future economy:

"Though tourism has a significant place in the Berkshire economy, the average yearly wage is only $3800 in the service area and you can't raise a family on that amount of money.

"Tourism can be an important secondary job source. An example would be the housewife looking for a part-time job or students looking for summer work. But you can't base an economy on it."

Bogdan hopes county agencies and the business sector will provide more comprehensive control of the environment to prevent its "self-destruction through commercialization."

The need to prevent exploitation of the county's natural beauty was echoed by Geary.

"The Conference is taking advantage of the natural assets of the county, but we'll always be concerned about orderly growth for the good of the area."

To handle the increased numbers of visitors predicted for future years a new resort is being planned for Adams, 12 miles north of Pittsfield. It will have a 300-room hotel with complete recreational facilities for year round use.

There has also been a commitment by the Association of Business and Commerce (ABC) to attract conventions: a new convention hall is being planned for the Pittsfield area. According to ABC, this should help make the Berkshires a year-round tourist attraction while keeping the effects on the environment to a minimum.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650

AUG 10 1972 New England Newsclip

Boston Critic Says Berkshires Gyp The Tourist

BOSTON - A music critic for the newly merged Boston Sunday Traveler and Sunday Advertiser has labeled the Berkshires with a "gouge-the-tourist ambiance", especially in the towns and resort areas immediately surrounding Tanglewood.

Ellen Pfeifer outlines a typical weekend trip to Tanglewood, listing prices and naming names, to illustrate her point. She starts with the trip up the Mass. Pike, (tolls: $2.95), and details expenses and inconveniences incurred in Lee, Lenox and Pittsfield, ending with the trip back down the Pike, (tolls: $2.95). Of course, she fails to mention that any gouging on tolls is the fault of Boston, not the Berkshires.

Miss Pfeifer lists minumum and maximum rates for hotels and motels, and says "you can bet those minimum figures apply only in the off season". She says she paid $27.50 at the Colonial Hilton Inn in Pittsfield on her last visit. She lists rates for the Holiday Inn in Lenox and the Tanglewood Motel.

Continuing on, Miss Pfeifer lists the perils of dining out. Mentioning the Lenox house, she complains of an hours wait if you try there without reservations. Moving on to the Curtis Inn in Lenox, she tells what happens if you try their buffet. At $12.50 for 2 persons, she lists a buffet that sounds suspiciously like the leavings of a vegetarian picnic and says no attempt is made to refill the trays on the buffet. As a final touch, she says service was poor and she had no napkin at her table.

We will skip the attempt to drive the distance from the Curtis Inn to Tanglewood at 8:30 on the night of a performance. We can experience that thrill almost any hour of the day right here on Main Street in Great Barrington.

Skipping to breakfast the next morning, she details an adventure in eating at Rossi's in Lee, beginning with "what looks like a large jigger of orange juice for .25¢" through the need to pay for a second cup of coffee and the 20 minute wait for service in the first place.

Moving on to Sunday, and lunch at Tanglewood, Miss Pfeifer notes that "you will really get taken." She says $3.00 is too much to pay for sitting on the grass where you can't hear much anyway. But her real complaint is the snack bar, which she says is "atrocious and exorbitantly expensive."

Miss Pfeifer concluded that the Berkshire area around Tanglewood is becoming, "next to Provincetown in the summer and Miami Beach anytime," one of the most unpleasant places to be."

Taken all together, Miss Pfeifer's indictment of the Berkshires is a crushing blow to our civic pride and to the individual personal pride of those who live here and love the Berkshires. That is, it would be a crushing blow if Miss Pfeifer did not reveal herself to be a singularly naive, unimaginative and ill-formed tourist of the type who is born to be taken.

There is no doubt that prices are prone to rise during peak summer or winter seasons at resorts, but people who head for the Colonial Hilton or the Holiday Inn are asking for it. If you know you are going to go here often during the summer, a little common sense and looking around will tell you there are places other than Pittsfield or the Pittsfield-Lenox road that are better all around for accommodations for Tanglewood.

As for eating out, well, the Curtis Inn a half hour before a Tanglewood performance is where one would expect to find some one who did not know his way in the Berkshires and never got out of sight of his destination. And as for the Lenox House for dinner and Rossi's Restaurant in Lee for breakfast, and the Tanglewood snack bar for Sunday lunch, well, my only question is why? The Berkshires have more fine restaurants per mile and population count than almost anywhere else in the nation. Miss Pfeifer, Awake! Try South County for a change. All the world around Tanglewood does not exist only between the exit of the turnpike in Lee and Park Square in Pittsfield. Why, that stretch of road is nothing but a tourist trap!

Since Miss Pfeifer is ob-

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

SEP 8 1972 New England Newsclip

Wet Spring hurt

Area tourist business rebounds

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John V. Geary, BHC executive director, said he had had a survey conducted from one end of the county by an impartial researcher whose talks with area businessmen concluded that final figures for the season will make them happier than they were in the Spring and early Summer.

In Northern Berkshire, Mr. Geary said the Williams Inn in Williamstown reported a steady rise in business all summer after a rainy June which produced slow business.

The Williamstown Theatre reported a small drop in attendance because of poor weather early in the season but more than 20,000 people extended performances during the eight-week season. The attendance was 4,000 less than 1971.

No financial crisis was expected because of the attendance loss in the 18th season, however. The theater is leased summers from Williams College.

Berkshire Music Festival in Tanglewood set an all-time attendance record in eight weeks as 257,860 persons went through the gates. This marked an 18.5 per cent increase from last year. It was the 32nd year of the festival.

Highlights of the eight weeks of the festival were the weekend concerts by the Boston Symphony Orchestra which drew 207,265 listeners.

Concerning restaurants, in Williamstown the 1896 House found little change this summer from last year's patronage. Howard Johnson's, also in Williamstown, found business better this year. The Howard Johnson's in Pittsfield also gained a little this summer over last year, after a slow start during rainy June.

Motels in the Berkshires reported consistently a slow start in early summer because of the unpleasant weather. However, most found that losses created during June either were made up or exceeded during the season. In Williamstown, the Chimney Mirror Motel reported total business about the same as last summer, with weekends full, but unlike most others, midweek also held up well thanks to the many commercial people who used the facilities.

At the Northside Motel, Williamstown, a slow July was encountered, but August business made up for it, and overall figures about equal last year. The Berkshire Hills Motel in Williamstown reported business a little better than last year, and that unlike most others, it often was full during mid-week. This is accounted for by parents accompanying students for enrollment in Williams College, and guests attracted to Green Mountain Park race track a few miles north in Pownal, Vt.

In Lanesboro, the Mountain View Motel reported summer business closely matched that of last year, with a slight increase that seemed only to meet increased cost caused by inflation. This establishment enjoyes a great deal of repeat business, according to Matthew J. Kennedy, the manager.

Also in Lanesboro, the Country Style Motel manager blamed poor weather early in the season for a 10 per cent drop from last year. However, as was the case with most motels, the weekends were crowded, but the midweek slow. And Albert's Motel and Housekeeping Apartments, Lanesboro, were crowded weekends, but slow during midweek which was somewhat relieved by several all-week guests.

The Boston Globe
(EVENING)
D. 125,082

JUL 18 1972 New England Newsclip

TRANSCRIPT
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D. 13,225

APR 3 1972 New England Newsclip

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BERKSHIRE COURIER
GREAT BARRINGTON, MASS
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AUG 10 1972 New England Newsclip

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D. 13,225

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The Boston Globe
(EVENING)
D. 195,022

JUL 18 1972 New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 9 1972

New England Newsclip

The sun shines on Tanglewood

B. Lynn

It has long been a standard ploy for cartoonists to draw a beam of sunlight falling on a rectory's TV antenna while all around the rain is falling. This summer Tanglewood has had that beam shining on its Shed as attendance has boomed while everywhere else in New England the tourist business has fallen off as much as 40 per cent. As of this date, Tanglewood is 18,511 admissions ahead of last year, and management is shaking its head wonderingly and keeping its batons crossed.

Across the Hudson River the Saratoga Performing Arts Center has also experienced a rewarding season in that its ballet attendance was up 19.5 per cent and its orchestra concerts are somewhat ahead of last year. The popular concerts are down but these are more likely to be affected by a rainy evening.

The Tanglewood management has no instant answers to why the attendance is up so gratifyingly in such a rainy season. They feel that their programs are attractive and their orchestra is playing beautifully, but they feel this way every year no matter what the attendance figures. They have noticed that there seem to be more cars per person and that the parking facilities are taxed quite a bit more than in the past, and there are lots more picknickers on the lawn than in recent years. The food concession is 20 per cent ahead of last year and the new wine and beer booth is gurgling happily.

It seems likely that the limited access highways are having the most effect on the attendance rise. People now realize how easy it is to pop on to the high-speed roads, hear the concert, and be home again at a reasonable hour. Also, more and more tourists seem to be including Tanglewood on their tours of New England.

Whatever the reason, it is good news that a cultural bastion like Tanglewood is not being besieged by the plagues of falling attendance and disinterest. So do not be surprised if next season at the opening ceremonies of the Berkshire Music Center, the entire management comes before the audience and breaks into a rain dance.

HERALD
MANCHESTER, CONN.
D. 16,095

JUL 27 1972

New England Newsclip

TANGLEWOOD (Photographed By Reginald Pinto)

BSO

SEIJI OZAWA GIVES HIS THANKS, ORIENTAL STYLE, TO AUDIENCE AT TANGLEWOOD (Photographed By Reginald Pinto)

HERALD
MANCHESTER, CONN.
D. 16,095

JUL 31 1972

New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 19 1972

New England Newsclip

SUMMER MUSIC *flows pleasantly out of the Shed at Tanglewood wafting over the lawn, tranquillizing the assembled multitude and registering with its hearers the notion that here is a fine place.*

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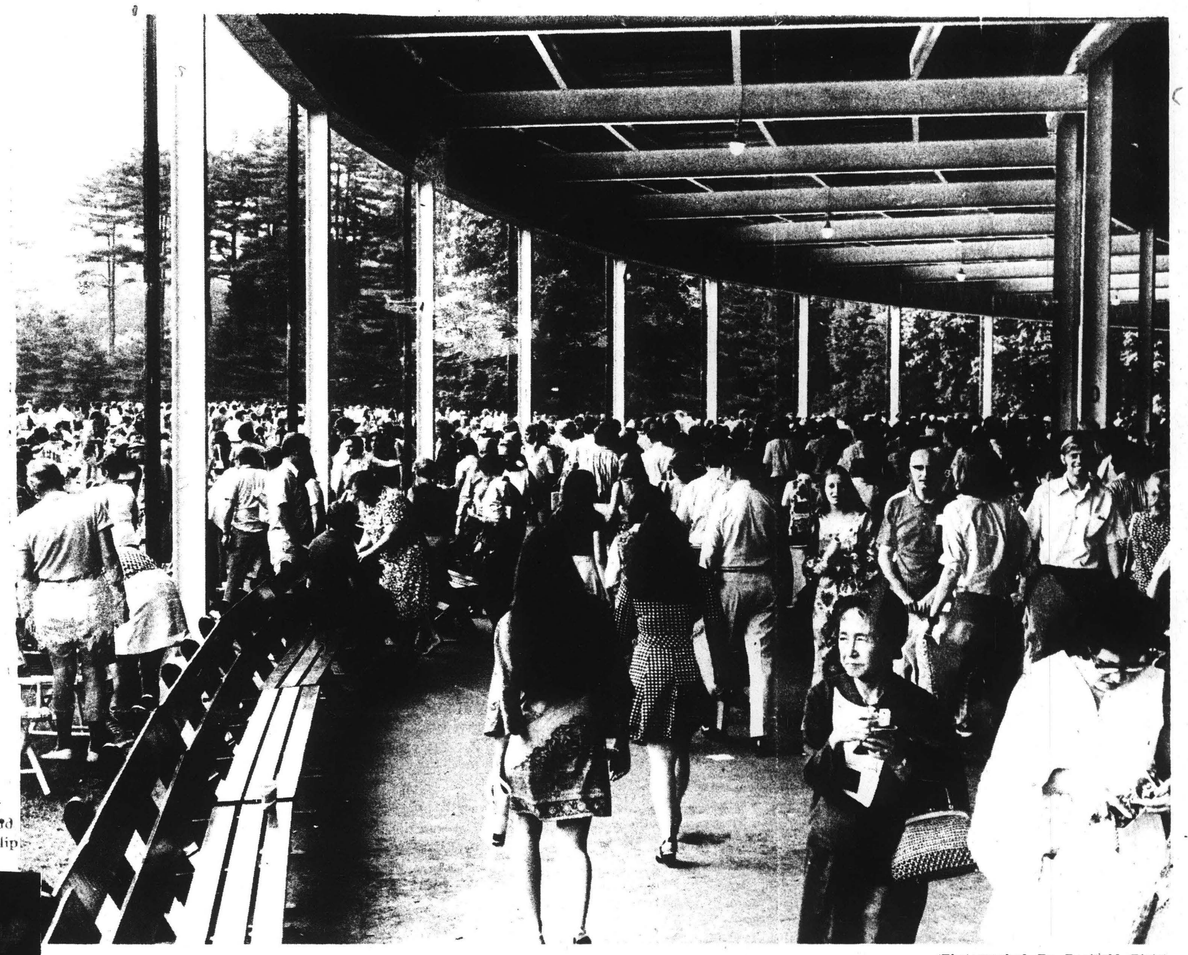

TANGLEWOOD (Photographed By Reginald Pinto)

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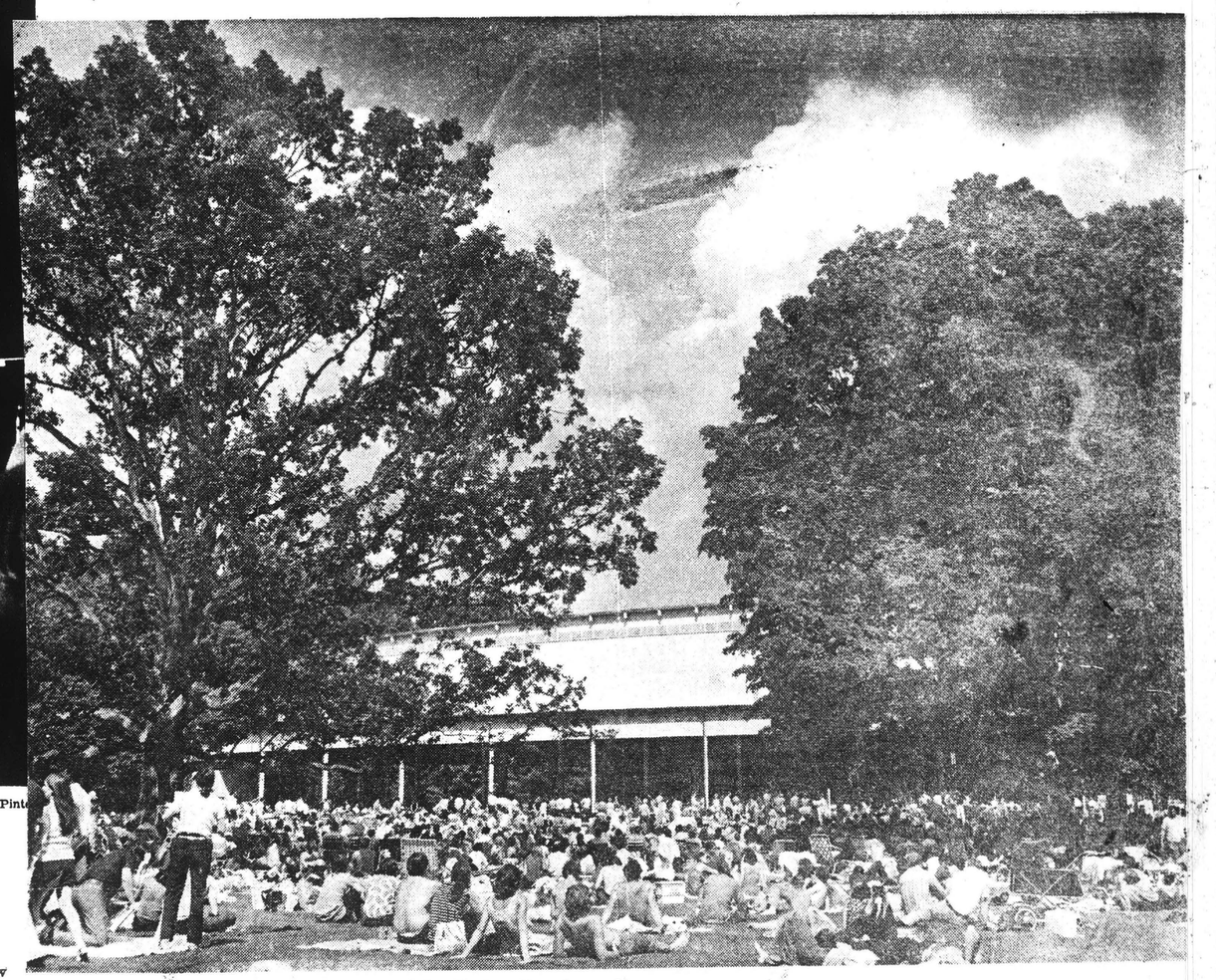

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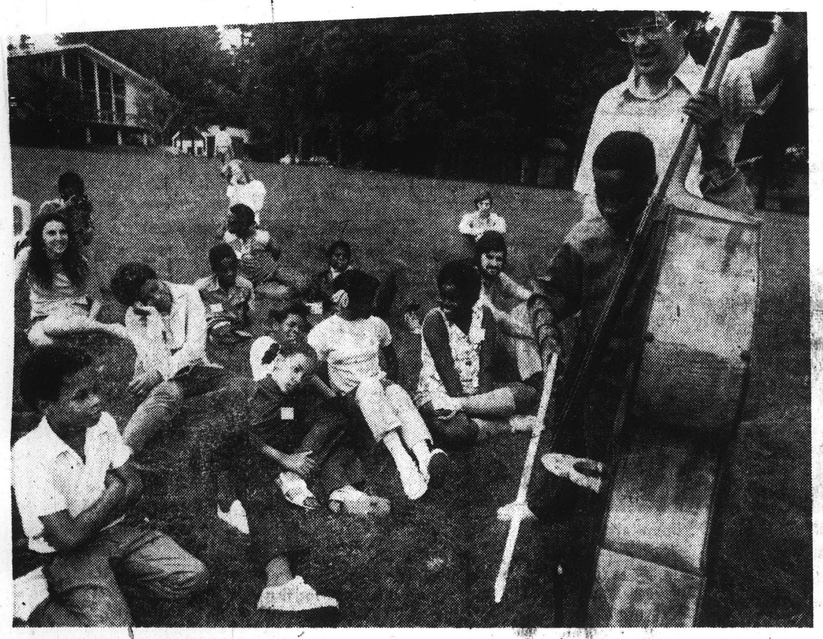
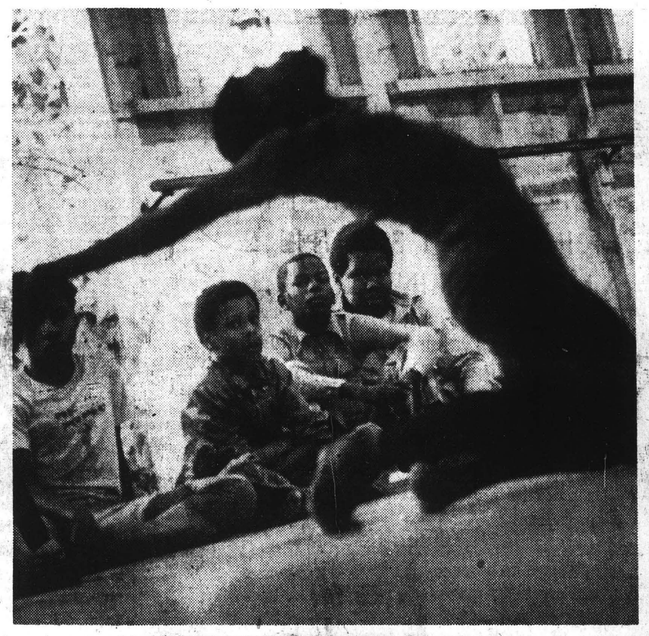
BOSTON, MASS.
D. 312,885

AUG 16 1972

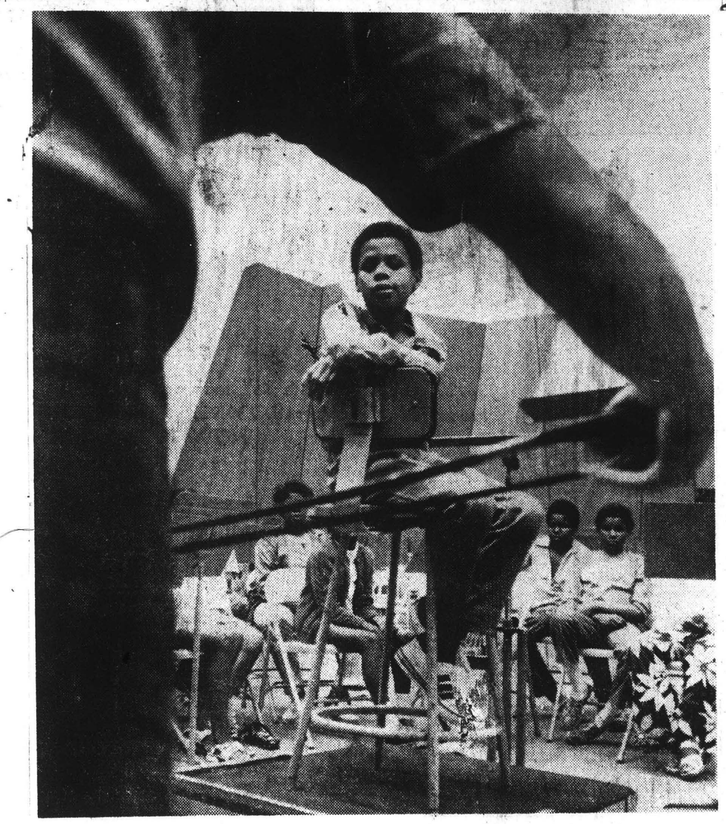
New England Newsclip





THE SOUND OF MUSIC and the crisp, clear air of the Berkshires provides a welcome relief in the summer for Boston youngsters, thanks to a grant and members of the Boston Symphony Orchestra. The grant, from the Frederick J. Kennedy Memorial Foundation, provides funds that enable 400 - 500 students from the Boston public school to spend four days at the Boston Symphony's summer home, Tanglewood in Lenox. The young guests attend concerts, meet members of the orchestra, receive dance lessons and just plain enjoy the sites in the Berkshires. Among the group (in photo above, left) are Juanita Hall, Ronald Dunston, Maurice Rogers and Amos Thompson who observe West Indian Alfred Hughes who performs a native dance. Larry Wolfe (center photo) bass violin player for the Symphony, lets Duane Baskin try his hand on the instrument. Then Larry tries his own hand at another base — baseball (right photo) — in game with the visitors. See other photo at right.

Staff Photos by Earl Ostroff



FUTURE MAESTRO?—Ronald Dunston sits in the conductor's chair and intently watches a demonstration on the base violin. Maybe Ron will get another chance to sit in the conductor's chair when he gets a little older.

SOCIETY

by Miriam Tod

There's a robin up at Tanglewood who proves that the good old maternal instinct transcends worry about unknown or even personal fear. She has built her nest high up in the rafters of The Shed, right over the section of the stage where the percussion section of the Boston Symphony Orchestra is located, and the fact that thousands of people are sitting not too far below her doesn't seem to phase her one bit.

Her extreme bravery was certainly put to the test on Sunday afternoon, for the concert, performed by the orchestra during the fifth weekend of the 1972 Tanglewood season, must have been one of the loudest on record — Mahler's Sixth Symphony. As the drums boomed and the trumpets blared below her, Mrs. Robin flew serenely in and out among the rafters of The Shed gathering nourishment for her new babies.

Tanglewood in the summer is a way of life for the hundreds of people connected with the Boston Symphony Orchestra. To the musicians and their families, the staff and the students at the Berkshire Music Center and Boston University's summer music school it is a working holiday. Many like Madame Serge Koussevitzky, widow of the orchestra's great conductor, have been at this summer location of the orchestra since its inception in 1936 when Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered the 210-acre estate to Dr. Koussevitzky and the Boston Symphony Orchestra as a permanent summer home. Tiny and fragile Madame Koussevitzky lives in the house, "Saranek," on the hill overlooking Tanglewood and Lake Mah-Kee-Nac that she and her late husband bought years ago in the pouring rain having no idea of the breathtaking view of the Berkshires that met their eyes when they took possession of the house months later.

Madame Koussevitzky, all in white, was in her usual box seat at Sunday's concert, and was, as always, surrounded by friends and well-wishers at intermission. With her was her sister, Duchess Anna de Leuchtenberg de Beauharnais, who spends every summer with her at "Saranek." Another who was constantly greeting friends was soprano Phyllis Curtin, artist-in-residence at the Berkshire Music Center this summer, who was accompanied by her tall husband, Eugene Cook.

In the almost 40 years since Tanglewood began, the musicians in the orchsetra have made a second home for themselves in the countryside around Lenox and Stockbridge. A great number of those with families have bought homes or cottages in the areas around Lake Mah-Kee-Nac which borders on the Tanglewood property. Particulary popular are the sections beside the lake called the Mah-Kee-Nac Terraces, Shores and Heights. In some of these areas almost 50 per cent of the residents are members of the BSO, many of whom have worked on their houses themselves, building on an addition or fixing them up.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

AUG 1 1972

New England Newsclip

Among those who summer along the lake shore are violist Robert Karol whose cottage is right on the water; horn player Harry Shapiro; Violist Jerry Lipson, and trumpet player Roger Voisin. On Sunday, Mr. Voisin and his wife gave a luncheon party on the patio outside their cottage before the 2:30 concert, and among their guests was a lady whose father had played bass in the orchestra for 48 years before his retirement. Mrs. Jeannette Titus of Braintree and her pretty daughter, Mary who is studying to be a nurse, spent the weekend in the Berkshires recalling memories of the years when her father performed there.

It is a working holiday for the musicians for they rehearse and perform and teach all summer. Yet there is a carefree feeling about it all which was epitomised on Sunday by the sight of percussionist Tom Gauger leaving after the concert surrounded by his five children, a twin on each arm, another set of twins following behind and the "single" beside his pretty blonde wife, all heading for what was obviously going to be a picnic, en famille.

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Karman

James Kiley smiles over some particularly lush begonias he has raised at his greenhouse near the main gate at Tanglewood.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 15 1972
New England Newsclip

Keeper Kiley

By Madeline F. Winter

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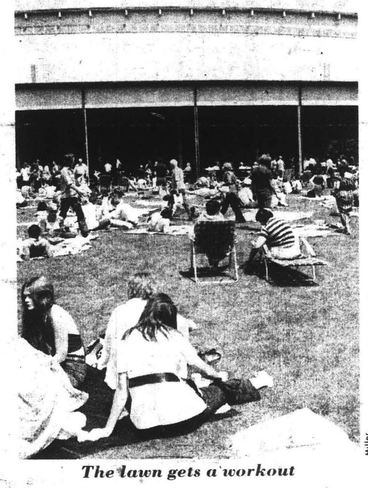

Miller

The lawn gets a workout

Ed Kalacki gives lawn second trim of the week

MICHAEL STEINBERG

The Stanislaw method

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MUSIC, B-19

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUL 23 1972
New England Newsclip

Conductor knows when silence best

The Skowaczewski method

★ MUSIC
Continued from Page B-17

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SKROWACZEWSKI
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A student asked about opera, another about "difficult" soloists. It was upbeats again, the clear signal of what would happen next. The hazard in opera is not so much the prima donna ("the better they are the easier you can do things with them — really") as unmusical directors, not only those who interpret operas "against the music," but those with no feeling for moment-to-moment musical requirements, and he described trying to work out something as chamber-musical as "Komm', Hoffnung" in the Vienna production of "Fidelio" with a near-sighted Leonore whom the director had placed "at least 150 yards away and who could see me only on television, if at all." As for concerto soloists, even problematic ones can be stimulating — he cited an "Emperor" with Glenn Gould, "14 minutes slower than any I had ever conducted or heard, but with marvelous inner rhythm, though I wouldn't next time go to an orchestra and say, 'now, gentlemen, the tempo is . . .' And if you have a soloist who really makes you crazy" — he mentioned a violinist for whom he had recently conducted the Paganini B minor in Stuttgart in a performance which became "an exercise in acrobatics and quick response" — "You can treat it always as a very interesting experience."

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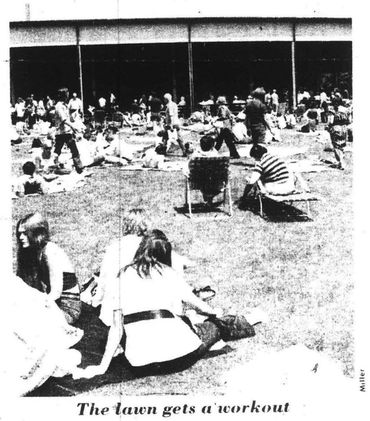

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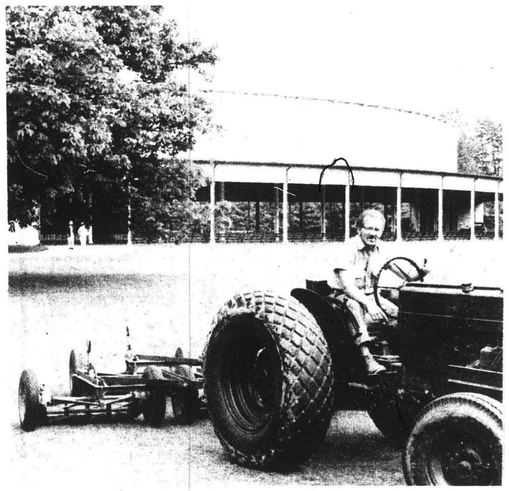

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The discussion moved on to more general problems, for example, knowing a score enough to conduct it from memory, which, Skrowaczewski said, meant knowing it well enough to write it out and then some: "You must not be so busy remembering it that you cannot react as it goes by." On approaching a new score: pacing is the most essential part of articulating form, so from the beginning have the tempo clearly in mind. Almost the hardest part of conducting, Skrowaczewski said, is to have a tempo live in you so that at any time you can find it, at every rehearsal, performance, after each interruption of a recording session.

Recordings as a study tool have "very interesting possibilities. Yes, they are even OK, provided you don't conduct. Never conduct a record. You can only follow, and the essence of conducting is that you have to provoke it. Upbeats, the preparation, are so terribly important, and on records there are no upbeats." And he went on to describe a demonstration for a class at which George Szell had conducted a movement by indicating only the upbeats.

A student asked about opera, another about "difficult" soloists. It was upbeats again, the clear signal of what would happen next. The hazard in opera is not so much the prima donna ("the better they are the easier you can do things with them — really") as unmusical directors, not only those who interpret operas "against the music," but those with no feeling for moment-to-moment musical requirements, and he described trying to work out something as chamber-musical as "Komm', Hoffnung" in the Vienna production of "Fidelio" with a near-sighted Leonore whom the director had placed "at least 150 yards away and who could see me only on television, if at all." As for concerto soloists, even problematic ones can be stimulating — he cited an "Emperor" with Glenn Gould, "14 minutes slower than any I had ever conducted or heard, but with marvelous inner rhythm, though I wouldn't next time go to an orchestra and say, 'now, gentlemen, the tempo is . . .' And if you have a soloist who really makes you crazy" — he mentioned a violinist for whom he had recently conducted the Paganini B minor in Stuttgart in a performance which became "an exercise in acrobatics and quick response" — "You can treat it always as a very interesting experience."

REDUCTION RATIO

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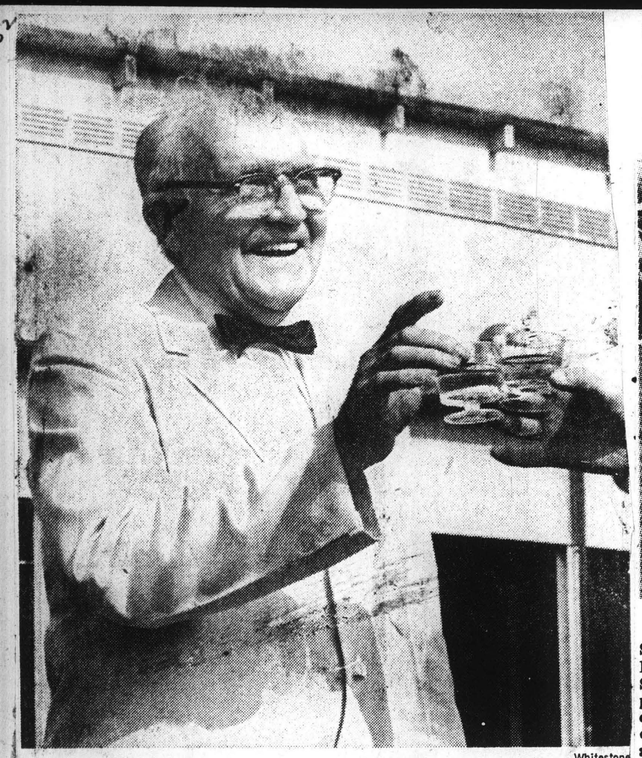

Whitestone

Tanglewood head usher Harry Stedman is toasted on his 70th birthday, July 23, during concert intermission.

Tanglewood head usher enjoys job

By MARGE HARRIS

"Being head usher at Tanglewood might be a two-aspirin headache for some, but 70-year-old Harry Stedman, who has held that position for "about 25 years, I think," is happy with the volunteer job.

Harry inherited the head position when Willard M. Sistare left the Berkshires in 1955 to become manager of the auditorium at the University of Connecticut in Storrs. "I was Bill's right-hand man for three years before he left, so I was pretty well trained," Stedman said.

Estimating that he has probably supervised the seating of 15 million concert-goers, Stedman says that he starts recruiting ushers and program girls about May 1 each year. "We have to wait until the program comes out because so many of them want to pick the concert they want to hear. The number of ushers and program girls varies from week to week, maybe 45 to 50, or as high as 80 in each category. Years ago, we used to get a lot of young GE engineers as volunteers, but now we are getting even younger people.

* * * *

More of the young married couples are coming to the concerts, too," he said. "Maybe they are getting away from all that rock, or maybe they're just growing up.

"You know there are some fellows who have been ushering longer than I have," he continued, "Ben Bowers, Ed Dorfman and O. P. McCarty have been there longer, although they don't get to every concert. I haven't missed an open rehearsal or a concert in the last 15 years. You might call my wife, Charlotte, a 'Tanglewood widow'; she sometimes listens on FM but doesn't go to Lenox. But she takes calls when the ushers can't make the concert, or from people looking for tickets.

"And then, there's Bess Richards. She's been in charge of the program girls for a long time. She took over from Martha Young about 24 years ago. She was a Dalton girl and she moved to Florida after she retired from Crane's, but she has come back up here for the last three summers to help out."

Has he met lots of celebrities while ushering? "No," he said, "I'm confined to the back of the shed. I don't go to the boxes or reserved seats, but Madame Koussevitzky always speaks . . . She's such a gracious lady, so nice. And, of course, I knew her husband and Charles Munch and Erich Leinsdorf. I remember Leonard Bernstein and Seiji Ozawa from when they were students. Munch and Leinsdorf were very kind to me when, on occasion, I went to watch their rehearsals at the concert hall in Boston. They always asked how things were in the Berkshires."

* * * *

Harry says that people, for the most part, are orderly. "But I remember one pops concert night when the people in the front of the Shed broke the rope to get inside, they were so eager to see Arthur Fiedler. It was a struggle, but we got them back outside. Latecomers sometimes cause problems; we don't seat them during a concert, except at intermissions, it's too distracting for those in the Shed. But sometimes if it's really hot, we can manage to get some of them into the back, out of the sun. If they'd only realize that, with all the traffic, they should plan to get an earlier start.

"And then there are the people who expect wonders of you. We've had fun with the contact lens wearers. In the last five years we've searched hours, with flashlights in the dark for them. Three were found still in the eyes, they had just moved off center; one was in the lady's purse, and we found two on the floor."

Stedman retired four years ago after 28 years as personnel manager at Crane & Co., Dalton. A native of Worcester, he grew up in Gardner where his brother, Clarke, is now mayor. Stedman took a teaching job in Dalton after college and became vice principal of the high school. He left that job on a year's leave of absence to set up the personnel department at Crane's and never went back. Active in the Dalton community, he has been president of the Community Recreation Association, is an elected trustee of the Dalton Library and served an unprecedented nine years as chairman of the Pittsfield Advisory Board of the Salvation Army. He maintains his ties with the SA by working closely with the Eagle Santa Toy Fund as liaison for that organization. And, as if all that weren't enough, he spends five afternoons a week as tour guide at Crane's Museum.

Stedman and his wife, the former Charlotte Mason of Litchfield, Conn., have a son, David, who works at Crane's and a daughter, Carolyn (Mrs. Peter J. Wiles) whose husband is a professor at the London School of Economics; and four grandchildren.

"I suppose one of these years I'll have to think about retiring as head usher, but there are plenty of good men to take my place," he said recently, as he prepared to go to Lenox to supervise the seating of the thousands expected for the Tanglewood-on-Parade gala.

Whitestone

RUTH SEARS gets a bit of attention herself as friends help her celebrate her 25 years as head nurse at Tanglewood. From left are Jim Kiley, operations manager; Harry Stedman, head usher; and Warren Sears, administrator and head of Red Cross. The combined length of service for the four at Tanglewood totals an exact 100 years.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
AUG 16 1972
New England Newsclip

Tee for Tanglewood

Seiji Ozawa, artistic director of the Berkshire Festival at Tanglewood, and the Boston Symphony's 1972-73 music adviser, took a few practice swings before competing with 35 other BSO members in the orchestra musicians' third annual tournament held recently at the Stockbridge (Mass.) Golf Club. Also competing were several Philadelphia Orchestra golfers, visiting from their summer season in Saratoga Springs, N.Y.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 25 1972
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 17 1972
New England Newsclip

The golfer:

The Boston Globe
(EVENING)
D. 195,032
SEP 28 1972
New England Newsclip

MYSTERY GOLFER, better known for his work with a baton, is Seiji Ozawa, new conductor of the Boston Symphony. In recent BSO tournament, Ozawa, a 15 handicapper, didn't let the rain bother him. In fact, he suggested that the annual golf tourney be made a monthly ever

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
AUG 18 1972
New England Newsclip

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
SEP 29 1972
New England Newsclip

FORE-TISSIMO — Grin of satisfaction crosses Seiji Ozawa's face as musical director of Boston Symphony Orchestra tees off in annual BSO Musicians Golf Tournament at Stockbridge Country Club. Members of Philadelphia Orchestra also participated in tourney.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 15 1972
New England Newsclip

Bercomar

THE FINALE of the BSO golf tourney at the Stockbridge Golf Club yesterday was the presentation of the trophy to the new champion, concertmaster Joe Silverstein. Left to right are: Ralph Gomberg, pro Paul Falls, Silverstein and Harry Shapiro. Gomberg and Shapiro were runners-up.

Joe Silverstein master in BSO golf tournament

By Bercomar News Service

The fourth annual BSO Open at the Stockbridge Golf Club produced a number of winners but the champion of the famed musical unit was concertmaster Joe Silverstein who edged out Ralph Gomberg and defending champion Bob Karol.

Conductor Seiji Ozawa of Japan may not have conducted his foursome very successfully in the best-ball category but proved his popularity with the golfing musicians. While far removed from the prize list, he displayed great enthusiasm for the game and particularly the fact that he parred the 515 yard, par-five, seventh hole.

Only good things

Ozawa, interviewed on his tournament play, stated, "I tell you only the good things." Foremost in his mind was "I parred the 7th." Incidentally, it is the No. 1 handicap hole. He used a 4-wood off the tee, added a 20-yard dub with his 3-wood, stroked a 4-iron third shot just short of the river, hit a 6-iron shot over the Housatonic and found the center of the green. After boldly knocking his 25 foot putt into the hole for his par, the famed musical director waved his putter as if conducting a Wagnerian symphony.

In the foursome competition, Ralph Gomberg's contingent of musicians, member and guest, set the pace in the gross best-ball flight with their two under par 34-35—69. Aiding Gomberg were Don Ingram, Don McKenzie and Pete Schweitzer.

Challenging quartet

Challenging the Gomberg quartet were Harry Shapiro, Phil Nelson, Jim Brosnahan and Mark Gilligan. They finished strongly after a par matching start for their card of 36-33—69 to equal Gomberg's victory but settled for the net best-ball prize with a 59.

Silverstein and Gomberg battled for the title of BSO champion. Both posted 42s going out and then the struggle began. A double bogey six at the 12th dropped Gomberg behind by two strokes. The tide of victory swung back and forth on the next two holes before Silverstein added a bird at the 470-yard 15th to take the lead.

Stagliano late

While low handicap star Jim Stagliano flew back from a honeymoon in Italy for the title play, he was several hours late arriving in Stockbridge. Silverstein's 42-41—83 took the crown over Gomberg's 42-43—85 and defending Karols' 45-41—86. Samuel Mayes of the guest Philadelphia orchestra players topped his delegation with a card of 46-44—90.

During the tournament banquet Ozawa told the competitors "The Boston Symphony is far behind. In the Far East we have a tournament every month." With Ozawa and retired BSO treasurer Jim Brosnahan as chairman, the group will go to Cape Cod for another tournament in October. However, the BSO championship will continue to be played at the Stockbridge Golf Club.

TUESDAYS AT TANGLEWOOD

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUN 23 1972 New England Newsclip

Tuesday Concerts Set at Tanglewood

Three concerts highlight the 1972 series of Tanglewood Tuesday Specials in Lenox, beginning with the annual appearance of Arthur Fiedler conducting the Boston Pops on Aug. 1 at 8:30 p.m. in the Shed.

Other special events include a Festival of Contemporary Music concert honoring the 20th anniversary of the Fromm Music Foundation on Aug. 8 at 8:30 p.m. in the Shed, and finally, on Aug. 15, Tanglewood on - Parade.

The proposed series of Popular Artists concerts scheduled for the four Tuesdays in July has been canceled.

The concert by Arthur Fiedler and the Boston Pops on Aug. 1 features an evening of the music of Lerner and Loew with soloists soprano Nancy Stokes, mezzo - soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks with the Tanglewood Festival Chorus, John Oliver, director.

The Festival of Contemporary Music concert features Elliott Carter conducting members of the Berkshire Music Center in his Double concerto for piano, harpsichord, and orchestra, and Luciano Berio conducting his Circles for soprano, harp, and two percussionists. The concert also will include newly commissioned works by Tanglewood Artistic Director for the Berkshire Music Center Gunther Schuller, and Bruno Maderna.

Tanglewood - on - parade begins at 2 p.m. with concerts all afternoon featuring ensembles of Berkshire Music Center students.

Highlight of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8:30 p.m. in the Shed. Michael Tilson Thomas conducts the Orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikovsky's 1812 Overture, complete with canons and fireworks over the Stockbridge Bowl.

For further information on these, and other Berkshire Festival events, call the Festival Ticket Office at Tanglewood, Lenox.

TIMES
WOBURN, MASS.
D. 10,800
JUN 27 1972 New England Newsclip

Program Highlights For Tanglewood Tuesday Concerts

TANGLEWOOD, Lenox, Mass. — Three concerts highlight the 1972 series of Tanglewood Tuesday Specials, beginning with the annual appearance of Arthur Fiedler conducting the Boston Pops on August 1 at 8:30 p. m. in the Shed. Other special events include a special Festival of Contemporary Music concert honoring the 20th anniversary of the Forum Music Foundation on August 8 at 8:30 p. m. in the Shed, and finally, on August 15, Tanglewood-on-Parade. The proposed series of Popular Artists concerts scheduled for the four Tuesdays in July has been cancelled.

The concert by Arthur Fiedler and the Boston Pops on August 1 features an evening of the music of Lerner and Loewe with soloists soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks with the Tanglewood Festival Chorus, John Oliver, Director. The concert includes music from My Fair Lady, Camelot, Paint Your Wagon, Brigadoon, and Gigi.

The Festival of Contemporary Music concert on August 8 at 8:30 p. m. in the Shed honors the 20th anniversary of the Fromm Music Foundation, sponsor of Tanglewood's Festival of Contemporary Music which runs this year from August 4 through 10. The concert of August 8 features Elliott Carter conducting member of the Berkshire Music Center in his Double concerto for piano, harpsicord, and orchestra, and Luciano Berio conducting his Circles for soprano, harp, and two percussionists.

Tanglewood-on-parade on August 15 begins at 2:00 p. m. with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highlights of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8:30 p. m. in the Shed. Michael Tilson Thomas conducts the Orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikovksy's 1812 Overture, complete with canons and fireworks over the Stockbridge Bowl.

For further information on these, and other Berkshire Festival events, please call the Festival Ticket Office at Tanglewood — area code 413-637-1600.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 24 1972 New England Newsclip

Tanglewood's 'Tuesdays' to open with Boston Pops

A concert by Arthur Fiedler's Boston Pops on Aug. 1 will launch this season's series of Tuesday specials at Tanglewood.

The other events in the series will be a Festival of Contemporary Music concert, which will honor the 20th anniversary of the Fromm Music Foundation, on Aug. 8, and the gala Tanglewood-on-Parade on Aug. 15.

Lerner-Lowe music

The Pops concert, which will be at 8:30 in the Shed, will feature an evening of the music of Lerner and Lowe, including selections from "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon" and "Gigi." The Tanglewood Festival Chorus directed by John Oliver will perform, with soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian and baritone Richard Fredericks as soloists.

The Fromm Foundation sponsors the Festival of Contemporary Music, slated this year from Aug. 4 through 10. The 8:30 concert will feature Elliot Carter conducting members of the Berkshire Music Center in his own double concerto for piano, harpsichord and orchestra, and Luciano Berio conducting his "Circles" for soprano, harp and two percussionists. Newly commissioned works by Gunther Schuller, artistic director of the music center, and Bruno Maderna will also be performed.

Tanglewood on Parade, starting at 2, consists of concerts all afternoon by ensembles of Berkshire Music Center students. The gala concert will be at 8:30 in the Shed with Michael Tilson Thomas conducting the combined Boston Symphony and Berkshire Music Center orchestras. On the program is Handel's Royal Fireworks Music and Tchaikovsky's 1812 Overture, complete with cannons and fireworks over the Stockbridge Bowl.

Further information is available from the Tanglewood box office.

Summer Arts
And Things To Do

Three Concerts Among Tanglewood Highlights

LENOX — Three concerts highlight the 1972 series of Tanglewood Tuesday Specials, beginning with the annual appearance of Arthur Fiedler conducting the Boston Pops on Aug. 1 at 8:30 p.m. in the Shed. Other special events include a special Festival of Contemporary Music Concert honoring the 20th anniversary of the Fromm Music Foundation on Aug. 8 at 8:30 p.m. in the Shed, and finally, on Aug. 15, Tanglewood-on-Parade. The proposed series of Popular Artists concerts scheduled for the four Tuesdays in July has been canceled.

The concert by Arthur Fiedler and the Boston Pops on Aug. 1 features an evening of the music of Lerner and Loewe with soloists soprano Nancy Stokes, mezzo soprano Corinne Curry, tenor Vahan Khanzadina, and baritone Richard Fredericks with the Tanglewood Festival Chorus, John Oliver, director. The concert includes music from "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi."

The Festival of Contemporary Music concert on Aug. 8 at 8:30 p.m. in the Shed honors the 20th anniversary of the Fromm Music Foundation, sponsor of Tanglewood's Festival of Contemporary Music which runs this year from Aug. 4 - 10.

The concert Aug. 8 features Elliott Carter conducting members of the Berkshire Music Center in his Double concerto for piono, harpsichord, and orchestra, and Luciano Berio conducting his Circles for soprano, harp, and two percussionists. The concert also will include newly commissiomed works by Tanglewood Artistic Director for the Berkshire Music Center Gunther Schuller, and Bruno Maderna.

Tanglewood-on-parade on Aug. 15 begins at 2 p.m. with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highlight of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8:30 p.m. in the Shed. Michael Tilson Thomas conducts the Orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikovshy's 1812 Overture, complete with canons and fireworks over the Stockbridge Bowl.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUL 5 1972 New England Newsclip

TELEGRAPH
NASHUA, N. H.
D. 69,493
JUL 10 1972 New England Newsclip

Tanglewood's Program Features Arthur Fiedler

LENOX, Mass. — Three concerts highlight the 1972 series of Tanglewood Tuesday Specials, beginning with the annual appearance of Arthur Fiedler cnducting the Boston Pops on Aug. 1 at 8:30 p.m. in the Shed.

Other special events include a special Festival of Contemporary Music concert honoring the 20th anniversary of the Fromm Music Foundation on Aug. 8 at 8:30 p.m. in the Shed, and finally, on Aug. 15, Tanglewood-on-Parade.

Broadway Tunes

The concert by Arthur Fiedler and the Boston Pops features an evening of the music of Lerner and Loewe with soloists soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks with the Tanglewood Festival Chorus, John Oliver, director. The concert includes music from "May Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi."

The festival of contemporary music concert features Elliott Carter conducting members of the Berkshire Music Center in his double concerto for piano, harpsichord, and orchestra, and Luciano Berio conducting his circles for soprano, harp, and two percussionists.

Classical Pieces

The concert also will include newly commissioned works by Tanglewood artistic director for the Berkshire Music Center Gunther Schuller, and Bruno Maderna.

Tanglewood-on-parade begins at 2 p.m. with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highligh of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8:30 p.m. in the Shed.

Michael Tilson Thomas conducts the orchestra in music that inludes Handel's "Royal Fireworks Music," and Tchaikowsky's "1812 Overture," complete with cannons and fireworks over the Stockbridge Bowl.

For further information on these, and other Berkshire Festival events, call the festival ticket office at Tanglewood, Lenox, Mass.

POPS TANGLEWOOD ON PARADE

THREE TANGLEWOOD TUESDAY SPECIALS

B Sym

Three concerts highlight the 1972 series of Tanglewood Tuesday Specials, beginning with the annual appearance of Arthur Fiedler conducting the Boston Pops on August 1 at 8:30 p.m. in the Shed. Other Tuesday events include a special Festival of Contemporary Music concert honoring the 20th anniversary of the Fromm Music Foundation on August 8 at 8:30 p.m. in the Shed, and finally, on August 15, Tanglewood-on-Parade.

The concert by Arthur Fiedler and the Boston Pops will include music from "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon" and "Gigi."

The Festival of Contempory Music Concert will include newly commissioned works by Tanglewood Artistic Director for the Berkshire Music Center Gunther Schuller, and Bruno Maderna.

Tanglewood-on-parade begins at 2:00 o'clock with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highlightof the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8:30 p.m. in the Shed. Michael Tilson Thomas conducts the Orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikowksy's 1812 Overture, complete with canons and fireworks over the Stockbridge Bowl

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300
JUL 13 1972 New England Newsclip

64

LATHAM, N. Y.
TOWNSMAN
(ALBANY MARKET AREA)
W. - CIRC. N. AVAIL.

JUL 20 1972

Evening At Pops Tuesday

What's a Ferrante and Tiecher? Could be a law firm. Or a mellow Italian wine. Happens though, that it's the famous duo-piano team, who join Arthur Fiedler and the Boston POPS on EVENING AT POPS this Tuesday, July 25 at 8:30 p.m. on Channel 17. The pianists and Pops artists can also be seen Friday, July 28 at 10:30 p.m. and Sunday, July 30, at 10 p.m. over TV-17.

This appearance marks Ferrante and Teicher's POPS debut. (They're the "Movie Theme Team," the guys who've appeared in concert halls throughout the United States, Canada and European-and who are so popular their booking runs two to three years in advance. They receive quite a welcome from the POPS audience. And they give it right back with a marvelous Stephen Foster Medley complete with "slappin 'them ole' piano keys" and a symphonic orchestration of "Camptown Ladies Sing This Song" (do, da, do dah). They also play the theme from "Exodus," one of their hit recordings

Then, "Malaguena" on two pianos-with sounds you've nenver heard before. But besides the sparkling piano work, the tambourines snap, the triangles ring, and the castanets click! But the show-stopper-absolutely-is the wonderful medley from "Fiddler On The Roof." It's full of exuberance and life, and the audience smiles, taps thei feet, and has a wonderful, beautiful time.

LEGRAM
WORCESTER, MASS.
S. 106,767

JUL 30 1972 New England Newsclip

Benefit Is Set for Tanglewood

B. Sym

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

Arthur Fiedler conducts the Boston Pops at Tanglewood at 8:30 p.m. Tuesday, with soloists and chorus in a program of music by Lerner and Loewe.

This is the annual Tanglewood event to benefit the pension fund of the Boston Symphony. The fund also benefits from the Saturday morning rehearsals at Tanglewood during the eight weeks of the Berkshire Music Festival.

Soloists for the Tuesday night concert are Nancy Stokes, soprano; Corinne Curry, mezzo-soprano; Vahan Khanzadian, tenor; and Richard Fredericks, baritone.

The Tanglewood Festival Chorus of 150 mixed voices has been prepared by its director John Oliver.

Selections from Lerner and Loewe Broadway shows will include "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi."

Following intermission, Fiedler will conduct the Pops in Lennon and McCartney's "Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song."

Admission to the Tanglewood lawn is $3, on sale two hours before the concert.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 27 1972 New England Newsclip

Arthur Fiedler will conduct the Boston Pops with soloists and chorus in an evening of music by Lerner and Loewe at Tanglewood Tuesday, Aug. 1 at 8:30 p.m. In this candid picture taken this past season at the Kennedy Center for the Performing Arts in Washington, D.C., Fiedler was directing *Peter and the Wolf* with a somewhat original commentary by columnist Art Buchwald. The photographer, William Haroutounian, is first violinist with the National Symphony Orchestra and plays with the New Marlboro Chamber Players during the summer. — Photo by William Haroutounian

Berkshire Eagle July 25.

Pops at Tanglewood Slates Evening of Hits

LENOX — Arthur Fiedler conducts the Boston Pops at Tanglewood with soloists and chorus in an evening of the music of Lerner and Loewe Aug. 1.

Soloists participating in the annual Pops Pension Fund concert are soprano Louise Russell, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredricks, with the Tanglewood Festival Chorus, John Oliver, director. The concert takes place at 8.30 p.m. in the Shed.

The concert features music from the Broadway shows of Lerner and Loewe, including My Fair Lady, Camelot, Paint Your Wagon, Brigadoon, and Gigi.

Following intermission, Mr. Fiedler conducts the Pops in Lennon and McCartney's Eleanor Rigby, a medley of Burt Bacharach tunes, and Melanie's Look What They've Done to My Song.

Tickets are on sale at the Festival Ticket Office; Tanglewood; Lenox, Massachusetts 01240, telephone area code 413, 637-1600, as well as all Ticketron locations in New England and New York State.

Ticket prices range from $3.50 to $8.50. Admission to the Lawn is $3, on sale two hours before the concert.

Boston Pops Sets Tanglewood Concert

LENOX, Mass. —Arthur Fiedler will conduct the Boston Pops at Tanglewood Aug. 1, 8:30 p.m. The concert will feature contemporary songs.

Soloists participating in the annual Pops Pension Fund are Louise Russell, soprano; Corinne Curry, mezzo-soprano; Vahan Khanzadian, tenor and Richard Fredricks, baritone.

Songs from "My Fair Lady," "Camelot" "Paint Your Wagon," "Brigadoon" and "Gigi" will be performed along with a medley of Burt Bacharach tunes; the Beatles "Eleanor Rigby" and Melanie Safka's "Look What They've Done to My Song Ma."

Tickets are now on sale at the festival ticket office.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUL 23 1972

Tanglewood

Boston Pops Set For Aug. 1

Arthur Fiedler conducts the Boston Pops at Tanglewood with soloists and chorus in an evening of the music of Lerner and Lowe Tuesday, Aug. 1 at 8:30 p.m. in The Shed.

Soloists participating in the annual Pops Pension Fund concert are soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks, with the Tanglewood Festival Chorus, John Oliver, director.

The concert features music from the Broadway shows of Lerner and Lowe, including *My Fair Lady, Camelot, Paint Your Wagon, Brigadoon,* and *Gigi.*

Following intermission, Mr. Fiedler conducts the Pops in Lennon and McCartney's "Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song." There will of course be the famous Pops extras.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 6 1972

Fiedler to Conduct Pops At Tanglewood Aug. 1

Arthur Fiedler will conduct the Boston Pops at 8:30 p.m. Aug. 1 in the first of three Tanglewood Tuesday Specials at the shed in Lenox, Mass.

* * *

Other specials include Festival of Contemporary Music at 8:30 p.m. Aug. 8 and Tanglewood-on-Parade beginning at 2:30 p.m. Aug. 15.

* * *

The series of popular artists concerts scheduled for the four Tuesdays in July has been canceled.

The Boston Pops concert features an evening of Lerner and Loewe music with soloists Nancy Stokes, soprano; Corinne Curry, mezzo; Vahan Khanzadian, tenor, and Richard Fredericks, baritone. The Tanglewood Festival Chorus, with John Oliver directing, will also participate. The concert will include music from "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon" and "Gigi."

The contemporary music concert features Elliott Carter conducting members of the Berkshire Music Center in his double concerto for piano, harpsichord and orchestra, and Luciano Berio conducting his Circles for sporano, harp and two percussionists.

The Aug. 15 concert features ensembles of Berkshire Music Center students, and will include a gala concert by the combined Boston Symphony and Berkshire Music Center orchestras at 8:30 p.m. in the shed. Michael Tilson Thomas conducts the orchestra in music that includes Handels "Royal Fireworks Music" and Tchaikovsky's "1812 Overture," complete with cannons and fireworks over the Stockbridge Bowl.

PRESS
BRISTOL, CONN.
D. 18,000

AUG 1 1972 New England Newsclip

Lerner And Lowe Music At Tanglewood

B 50

— Arthur Fiedler conducts the Boston Pops at Tanglewood with soloists and chorus in an evening of the music of Lerner and Loewe. Solists participating in the annual Pops Pension Fund concert are soprano Louise Russell, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredricks, with the Tanglewood Festival Chorus, John Oliver, director. The concert takes place Tuesday, at 8:30 p.m. in the Shed.

The concert features music from the broadway shows of Lerner and Loewe, including My Fair Lady, Camelot, Paint Your Wagon, Brigadoon, and Gigi. Following intermission, Mr. Fiedler concuts the Pops in Lennon and McCartney's Eleanor Rigby, a medley of Burt Bacharach tunes, and Melanie's Look What They've Done to My Song. There will of course be the famous Pops extras.

64

LATHAM, N. Y.
TOWNSMAN
(ALBANY MARKET AREA)
W. - CIRC. N. AVAIL.

JUL 20 1972

Evening At Pops Tuesday

What's a Ferrante and Tiecher? Could be a law firm. Or a mellow Italian wine. Happens though, that it's the famous duo-piano team, who join Arthur Fiedler and the Boston POPS on EVENING AT POPS this Tuesday, July 25 at 8:30 p.m. on Channel 17. The pianists and Pops artists can also be seen Friday, July 28 at 10:30 p.m. and Sunday, July 30, at 10 p.m. over TV-17.

This appearance marks Ferrante and Teicher's POPS debut. (They're the "Movie Theme Team," the guys who've appeared in concert halls throughout the United States, Canada and European-and who are so popular their booking runs two to three years in advance. They receive quite a welcome from the POPS audience. And they give it right back with a marvelous Stephen Foster Medley complete with "slappin 'them ole' piano keys" and a symphonic orchestration of "Camptown Ladies Sing This Song" (do, da, do dah). They also play the theme from "Exodus," one of their hit recordings

Then, "Malaguena" on two pianos-with sounds you've nenver heard before. But besides the sparkling piano work, the tambourines snap, the triangles ring, and the castanets click! But the show-stopper-absolutely-is the wonderful medley from "Fiddler On The Roof." It's full of exuberance and life, and the audience smiles, taps thei feet, and has a wonderful, beautiful time.

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUL 30 1972

New England Newsclip

Benefit Is Set for Tanglewood

B. Sym

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

Arthur Fiedler conducts the Boston Pops at Tanglewood at 8:30 p.m. Tuesday, with soloists and chorus in a program of music by Lerner and Loewe.

This is the annual Tanglewood event to benefit the pension fund of the Boston Symphony. The fund also benefits from the Saturday morning rehearsals at Tanglewood during the eight weeks of the Berkshire Music Festival.

Soloists for the Tuesday night concert are Nancy Stokes, soprano; Corinne Curry, mezzo-soprano; Vahan Khanzadian, tenor; and Richard Fredericks, baritone.

The Tanglewood Festival Chorus of 150 mixed voices has been prepared by its director John Oliver.

Selections from Lerner and Loewe Broadway shows will include "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi."

Following intermission, Fiedler will conduct the Pops in Lennon and McCartney's "Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song."

Admission to the Tanglewood lawn is $3, on sale two hours before the concert.

Boston Pops Sets Tanglewood Concert

LENOX, Mass. —Arthur Fiedler will conduct the Boston Pops at Tanglewood Aug. 1, 8:30 p.m. The concert will feature contemporary songs.

Soloists participating in the annual Pops Pension Fund are Louise Russell, soprano; Corinne Curry, mezzo-soprano; Vahan Khanzadian, tenor and Richard Fredricks, baritone.

Songs from "My Fair Lady," "Camelot" "Paint Your Wagon," "Brigadoon" and "Gigi" will be performed along with a medley of Burt Bacharach tunes; the Beatles "Eleanor Rigby" and Melanie Safka's "Look What They've Done to My Song Ma."

Tickets are now on sale at the festival ticket office.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUL 23 1972

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 27 1972

New England Newsclip

Arthur Fiedler will conduct the Boston Pops with soloists and chorus in an evening of music by Lerner and Loewe at Tanglewood Tuesday, Aug. 1 at 8:30 p.m. In this candid picture taken this past season at the Kennedy Center for the Performing Arts in Washington, D.C., Fiedler was directing *Peter and the Wolf* with a somewhat original commentary by columnist Art Buchwald. The photographer, William Haroutounian, is first violinist with the National Symphony Orchestra and plays with the New Marlboro Chamber Players during the summer. — Photo by William Haroutounian

Berkshire Eagle July 25,

Pops at Tanglewood Slates Evening of Hits

LENOX — Arthur Fiedler conducts the Boston Pops at Tanglewood with soloists and chorus in an evening of the music of Lerner and Loewe Aug. 1.

Soloists participating in the annual Pops Pension Fund concert are soprano Louise Russell, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredricks, with the Tanglewood Festival Chorus, John Oliver, director. The concert takes place at 8.30 p.m. in the Shed.

The concert features music from the Broadway shows of Lerner and Loewe, including My Fair Lady, Camelot, Paint Your Wagon, Brigadoon, and Gigi.

Following intermission, Mr. Fiedler conducts the Pops in Lennon and McCartney's Eleanor Rigby, a medley of Burt Bacharach tunes, and Melanie's Look What They've Done to My Song.

Tickets are on sale at the Festival Ticket Office; Tanglewood; Lenox, Massachusetts 01240, telephone area code 413, 637-1600, as well as all Ticketron locations in New England and New York State.

Ticket prices range from $3.50, to $8.50. Admission to the Lawn is $3, on sale two hours before the concert.

Tanglewood

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 6 1972

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* * *

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The Aug. 15 concert features ensembles of Berkshire Music Center students, and will include a gala concert by the combined Boston Symphony and Berkshire Music Center orchestras at 8:30 p.m. in the shed Michael Tilson Thomas conducts the orchestra in music that includes Handels "Royal Fireworks Music" and Tchaikovsky's "1812 Overture," complete with cannons and fireworks over the Stockbridge Bowl.

PRESS
BRISTOL, CONN.
D. 18,000

AUG 1 1972

New England Newsclip

Lerner And Lowe Music At Tanglewood

— Arthur Fiedler conducts the Boston Pops at Tanglewood with soloists and chorus in an evening of the music of Lerner and Loewe. Solists participating in the annual Pops Pension Fund concert are soprano Louise Russell, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredricks, with the Tanglewood Festival Chorus, John Oliver, director. The concert takes place Tuesday, at 8:30 p.m. in the Shed.

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Music Review

Fiedler Pops it again at Tanglewood

By JAY C. ROSENFELD

IF THERE was "Rain in Spain" last night it was of no concern to the 13,235 people, who went to Tanglewood to hear a Lerner and Loewe Evening played by Arthur Fiedler conducting the Boston Pops orchestra for a pension fund benefit concert. In spite of the late afternoon storm, which threatened to deter those who planned to sit on the lawns, the clouds disappeared and a crowd which filled every seat inside the auditorium and covered every blade of grass adjacent to the Shed was lulled to euphoric somnolence or aroused by infectious appeal as the mood of the moment dictated.

There was a novelty this year to the program of this annual event. A chorus recruited from the students of the Berkshire Music Center and trained by John Oliver participated with the orchestra. A stunning quartet of soloists sang all sorts of the favorites from "Camelot," "Gigi," "Brigadoon," "Paint Your Wagon" and "My Fair Lady." Louise Russell was the soprano soloist; Corinne Curry, mezzo-soprano; Vahan Khanzadian, tenor; and Richard Fredericks, baritone.

* * *

FIEDLER indulges in no fussy business as he stands in front of his orchestra. He gets down to brass tacks with a minimum of ado and in an easy but dignified manner proceeds at once to the function of the evening. The soloists could not refrain from a bit of hamming, but they entered so completely into the spirit of the pleasant songs they were allotted, and the amplification conveyed the vitality of their voices so faithfully that they compounded the happiness of the program.

Pops programs once were supposed to concentrate on the passing favorites while the so-called symphony programs confined themselves to the immortals, but who would hazard a guess when or if "My Fair Lady" will ever tire or bore us? Maybe the distinction of "Pops" lies in the disposition it creates. There is no great argument nor struggle of emotion nor conflict of agony and despair in Lerner and Loewe. It's pure enjoyment and no one surpasses Fiedler at his unique task.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
AUG 3 1972
New England Newsclip

13,500 At Tanglewood Roar Their Love For Fiedler

BY MILTON COLE

We don't mean to be a town gossip, but it is necessary for us to report that the longest continuing love affair is still going strong in the Bay State.

Unabashedly 13,235 men, women and children told all who would listen that they still love Arthur Fiedler with a passion.

They jammed the Tanglewood shed and lawn for the annual Boston Pops Pension Fund Benefit Concert Tuesday night.

They endured traffic jams, long treks from far-off parking spaces, long lines for everything from a soft drink to use of the toilet facilities, and all to sit and listen to and applaud and cheer a white-haired 78-year-old man who doesn't walk with the same spry step he used to.

Evokes Music

But Arthur Fiedler still evokes from the Boston Pops orchestra the kind of music that the public wants and loves, and he has a genius for setting up a program that keeps his public happy.

Tuesday night hundreds of people were still looking for their proper seats when Fiedler, in red jacket, strode onto the stage. The shed and the lawn crowds exploded into cheers and applause.

There was noise and undercurrent of talk as people still sought to get seated, but even though they were stumbling around in the dark, the audience became hushed as Fiedler raised his arms and the orchestra broke into an overture of Lerner and Loewe music.

As to be expected from musicians of the caliber of the Boston Symphony Orchestra, the music throughout was flawless, but there were little Fiedler touches, the bazooka-type horn that the late Bob Burns made famous, was used on one song.

Clop-Clop

A couple of pieces of wood provided a clop-clop sound that Fiedler interspersed into another piece of music from Brigadoon.

The first part of the evening was as much vocal as it was instrumental. With the Pops providing a fantastic background, that soared and quieted at the flick of a Fielder wrist, soprano Louise Russell, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian and baritone Richard Fredricks sang Lerner and Loewe music from Camelot, Gigi, Paint Your Wagon and My Fair Lady.

Khanzadian was given a long ovation for "If Ever I Would Leave You" with a huge voice coming from a relatively small frame.

Louise Russell was lauded for "I Could Have Danced All Night," and Vorinne Curry for "Wouldn't It Be Loverly."

But the high point for this reviewer and for much of the crowd was a spine-tingling version of "They Call the Wind Maria." It was done by Richard Fredricks and the Tanglewood Festival Chrous and drew a couple of minutes of applause.

'He's the Master

Through all this Fiedler was the master and the large crowd basked in the glory of his work and the performance of the orchestra.

But after intermission, the love affair bloomed into a torrid romance. There were an awful lot of white hairs in the audience, but surprisingly, perhaps, a larger number of younger people too.

And when the Pops came back in shirtsleeves and broke into Eleanor Rigby by the Beatles John Lennon and Paul McCartney, the audience knew this was the "real" part of the evening for them.

The sound effects, the blasting of the horns and the soaring of the strings. This was Pops and this was Fiedler. Came the coup d'etat, "Look What They've Done to My Song," and the audience was ready.

Next to us sat a woman whose age might have been 50. "When "Look What They've Done" began she started swaying a little bit from side to side in rhythm to the music.

Clapping

And then she began the rhythmic clapping that has been a Pops landmark and that Fiedler has evoked from audiences from the days when the Pops first began their Esplanade concerts in Boston more than 30 years ago.

As the clapping grew in volume Fiedler suddenly turned from the orchestra and began conducting the audience. a big smile on his face. And the 13,235 responded with "La-la-la, lalala, babe" and Fiedler the orchestra and the 13,000 people grinned happily.

When it was over the audience was on its feet cheering, whistling and applauding. Fielder came back for three bows and then two encores, and the woman next to me ate it up, as did everyone else.

Finally Fiedler returned and without a word raised the baton, and began the traditional cut-off for any Boston Pops concert, Sousa's "Stars and Stripes Forever."

As the crowd cheered, the woman turned to me and said:

"Now we can go home."

Indeed they could and did, and though they had to fight the traffic and the carbon monoxide fumes, their love for Arthur Fiedler was undiminished. It will go on as long as he does ...hopefully forever.

UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 2 1972
New England Newsclip

'Pops' Performs Common Music Uncommonly Well

By FRANK N. PATTERSON

LENO X— Perhaps pops is popular because it simply stirs and rouses our spirits. It doesn't try to kindle or fire our souls as will full - blown symphony orchestras with their August intent and elegant programs.

However, while these great orchestras do their earnest effort to "tell us more" will suffer an occasional pratfall into poor taste, pops will never stumble, never compromise and never pretend.

Despite the fact that last nights program included, as usual, such gaudy baubles as "Show Me," the results were all predictably fair and winning and tasteful.

The rousing orgiastic performance of "With A Little Bit Of Luck" left the orchestra's image still cool and kempt. Even the rough virtues of "Gigi" were smoothered by the likes of a doting parent called "pops" into a manner of respectability only a prude would question.

Sure, you may object to that "Medley Of Old Favorites" whose gloss makes a kind of homogenious hash with it's "My Fair Lady, Camelot, Paint Your Wagon, Brigadoon, Gigi" etc, etc. But have you ever found the results vulgar?

While Fiedler never exhibited a lapse in good manners, approximately 14,000 screaming fans indicated Melanies "Look What They've Done To My Song" was an extraordinary improvement.

But Fiedler goes on as usual, showing devout listeners that a waltz need not apologize because it is not a symphony and it is no crime to perform common music if it is performed in an uncommon manner.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 2 1972
New England Newsclip

Whitestone

FEATURED SOLOISTS, who had major roles in last night's Pops at Tanglewood, are congratulated by conductor Arthur Fiedler. From left, Richard Fredricks, Corinne Curry, Louise Russell and Vahan Khanzadian, who, backed by the Tanglewood Festival Chorus, gave a Lerner-Loewe program. Some 13,235 added applause.

56

Thomas to conduct on-parade

Michael Tilson Thomas, associate conductor of the Boston Symphony and principal guest conductor of the orchestra beginning in September, will conduct the annual gala benefit concert for the Berkshire Music Center on Tuesday, Aug. 15, at 8:30 p.m. in the Tanglewood Shed.

The Boston Symphony, Berkshire Music Center and Boston University Young Artist orchestras will combine for the first time for a performance in the Shed. The program includes Tchaikovsky's 1812 Overture with cannons, Handel's Royal Fireworks Music, Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner.

Other Tanglewood-on-parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2:30 at various locations on the grounds. Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Center, will highlight the activities.

Further information is available by contacting the ticket office at Tanglewood.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 4 1972 New England Newsclip

GAZETTE
TAUNTON, MASS.
D. 13,000

AUG 15 1972 New England Newsclip

Tanglewood Concert

LENOX, Mass. (AP) — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct a gala concert tonight at Tanglewood as a benefit for the Berkshire Music Center.

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 7 1972 New England Newsclip

Gala Set at Tanglewood

LENOX — Michael Tilson Thomas, Associate Conductor of the Boston Symphony, and Principal Guest Conductor of the Orchestra beginning in September 1972, conducts the annual Gala Benefit Concert for the Berkshire Music Center, August 15 at 8.30 p.m. in Tanglewood's Music Shed.

The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist Orchestras (the first concert ever to involve three orchestras in the Shed,) includes Techaikovsky's 1812 Overture with cannons, Handel's Royal Fireworks Music, Respighi's Fountains of Rome and Siegfried's Rhine Journey by Wagner.

Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2.30 p.m. at various locations on the Tanglewood grounds.

Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Berkshire Music Center, highlight the afternoon's activities.

Tickets are $2 for Lawn admission, $4 for regular seats in the Shed, and $6 for Box seats and entitle the concert-goer to all events. Please call or write the Festival Ticket Office at Tanglewood, Lenox, Massachusetts 01240 (413-637-1600) for reservations and further information.

ITEM
LYNN, MASS.
D. 34,202

AUG 12 1972 New England Newsclip

The PERFORMING ARTS

Repertory in Boston in residence at the Boston Center for the Arts features a fairy tale in mime for grown-ups "The Little Prince" by Saint-Exupery each Monday at 8:08 p.m. Other productions included from the Boston Repertory Theatre Company's program include "The Romantics" on Fridays and " A Hatful of Rain" each Saturday. Sunday's fare is "Grandma's In the Cellar."

The lobby gallery opens at 7:30 p.m. There are no tickets sold but donations are requested.

* * *

Popular radio host Jess Cain and Laugh-In favorite Barbara Sharma team up in "Last of the Red Hot Lovers" opening Monday at the North Shore Music Theatre, Beverly for two weeks. Performances are at 8:15 p.m.

The Music-Theatre's full-scale musical series for youngsters draws to a close Thursday, Aug. 17 with "The Princess and the Frog" staged by the Gingerbread Players and Jack, under the sponsorship of the North Shore Community Arts Foundations. Performances are at 9:30 and 11:30 a.m.

* * *

Michael Tilson Thomas, Associate conductor of the Boston Symphony Orchestra conducts the annual Gala Benefit Concert for the Berkshire Music Center Tuesday Aug. 15 at 8:30 p.m., in Tanglewood's Music Shed in Lenox. Thomas has selected Tchaikovsky's "1812 Overture With Cannons," Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner at 8:30 p.m. Mini concerts by Berkshire Music Center members will be a feature of the afternoon beginning at 2:30 p.m.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 10 1972 New England Newsclip

Tanglewood

Thomas To Conduct 'Parade' Evening

Michael Tilson Thomas, associate conductor of the Boston Symphony and principal guest conductor of the orchestra beginning this September, conducts the annual Gala Benefit Concert for the Berkshire Music Center, Tuesday, Aug. 15 at 8:30 p.m. in Tanglewood's Music Shed.

The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist Orchestras (the first concert ever to involve three orchestras in the Shed), includes Tchaikovksy's *1812 Overture* with cannons, Handel's *Royal Fireworks Music*, Respighi's *Fountains of Rome* and *Siegfried's Rhine Journey* by Wagner.

Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2:30 p.m. at various locations on the Tanglewood grounds.

PRESS
BRISTOL, CONN.
D. 18,000

AUG 10 1972 New England Newsclip

Gala Benefit Concert Slated At Tanglewood

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Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2:30 p.m. at various locations on the Tanglewood grounds. Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Berkshire Music Center, highlight the afternoon's activities.

Please call or write the Festival Ticket Office at Tanglewood, Lenox, Massachusetts 01240 (413-637-1600) for reservations and further information.

6NP

NEWS-TIMES
DANBURY, CONN.
D. 31,285

AUG 15 1972 New England Newsclip

Tanglewood gala today

Michael Tilson Thomas, associate conductor of the Boston Symphony and principal guest conductor of the orchestra beginning next month, will conduct the annual Gala Benefit Concert for the Berkshire Music Center, tonight at 8:30 in the Music Shed at Tanglewood, Lenox, Mass.

The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist orchestras, will include Tchaikovsky's "1812 Overture," Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner.

Mini-concerts are being given today prior to the evening performance by members of the Berkshire Music Center at various locations on the Tanglewood grounds.

Thomas Conducting Gala Benefit Concert

LENOX — Michael Tilson Thomas, Associate Conductor of the Boston Symphony, and principal guest conductor of the orchestra beginning September, 1972, will conduct the annual Gala Benefit Concert for the Berkshire Music Center, Aug. 15 at 8.30 p.m. in Tanglewood's Music Shed.

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RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698
AUG 15 1972
New England Newsclip

TELEGRAM
WORCESTER, MASS.
D. 61,977
AUG 17 1972
New England Newsclip

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003
AUG 13 1972

Benefit Concert Slated At Tanglewood

LENOX, MASS. — Michael Tilson Thomas, associate conductor of the Boston Symphony, will conduct the annual gala benefit concert for the Berkshire Music Center Tuesday, 8:30 p.m., at Tanglewood.

The program includes Tchaikovsky's "1812 Overture" with cannons and fireworks; Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and Wagner's "Siegfried's Rhine Journey."

On Friday at 7 p.m. pianist Alexis Weissenberg will perform the original piano version of Mussorgsky's "Pictures at an Exhibition." With the Boston Symphony Chamber Players he will perform "Quintet in E Flat" by Beethoven.

At 9 p.m. Friday Seiji Ozawa will conduct the Boston Symphony Orchestra. Weissenberg will appear again. The program includes Ligeti's "Melodien;" Chopin's "Piano Concerto No. One" and Bartok's suite from "The Miraculous Mandarin."

On Saturday at 10:30 a.m. there will be an open rehearsal of the program to be presented 8:30 o'clock that night. Michael Tilson Thomas will conduct.

This program includes Mozart's "Symphony No. 31 ('Paris');" Messiaen's "Et exspecto resurrectionem mortuorum" and Brahms' "Piano Concerto No. Two."

On Sunday at 2:30 p.m. Ozawa will conduct again, this time directing the orchestra through Mahler's "Symphony No. Eight ('Symphony of a Thousand')."

Guest artists will be Deborah O'Brian and Linda Phillips, sopranos; Jane Bryden, mezzo-soprano; Susan Clickner and Eunice Alberts, altos; John Alexander, tenor; William Dooley, baritone and Saverio Barbieri, bass.

The Tanglewood Festival Chorus will be directed by John Oliver, the St. Paul's School Boy Choir by Theodore Marier, and Berj Zamkochian will play the organ.

TELEGRAPH
NASHUA, N. H.
D. 69,493
AUG 9 1972
New England Newsclip

Concert Set For Tuesday At Festival

LENOX, Mass. — Michael Tilson Thomas, associate conductor of the Boston Symphony, and principal goest conductor of the Orchestra beginning in September, will conduct the annual benefit concert for the Berkshire Music Center, Tuesday at 8:30 p.m. in Tanglewood's Music Shed.

The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist Orchestras (the first concert ever to involve three orchestras in the Shed), includes Tchaikovksy's "1812 Overture" with annons, Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner.

Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2:30 p.m. at various locations on the Tanglewood grounds. Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Berkshire Music Center, highlight the afternoon's activities.

Ticket information is available by calling or writing to the Festival ticket office, Tanglewood, Lenox, Mass., 01240.

1812 'Blast' Resounds at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Tanglewood-on-Parade was a super talent gala that began at 2:30 p.m. Tuesday and ended eight hours later with a 175-piece orchestra playing Tchaikovsky's 1812 Overture, accompanied by guns, cannons, and fireworks.

For the 1812 blast the Boston Symphony combined with the Berkshire Music Center Orchestra. Conductor for the evening concert was Michael Tilson Thomas.

Appropriately, this annual event benefits the center, an important fountainhead of music's future. It comprises about 400 students from the United States and many foreign countries who are completing eight weeks in the Boston Symphony's academy for advanced study.

Starting audience on Tuesday was 600 that grew to 7,756 for the evening orchestral program.

Also participating with the Boston Symphony wind instruments and percussion for Handel's "Royal Fireworks" music was Boston University Young Artists Orchestra.

The Loudest

The Berkshire Center Orchestra of 90 players was heard alone in Respighi's "Fountains of Rome," and joined the Boston Symphony for Wagner's "Dawn and Siegfried's Rhine Journey" from "Twilight of the Gods."

Top of the spectacular list was Tchaikovsky's 1812. The main reason was that it probably received the loudest performance heard on planet Earth since Erich Leinsdorf conducted it at Tanglewood a few seasons ago with the same orchestral resources and artillery.

Thomas had complete control of the whole works including the cannons which he cued by closed-circuit television. They were lined up ominously on the grounds aimed at nearby Lake Mahkeenac over which the fireworks were displayed.

Tuesday's real musical news, however, was made during the five hours of "mini-concerts" by various departments of the Center.

The evidence they gave of music's future and performance were both elating and depressing.

Events of the eight-ring circus overlapped and took place in six locations so that transient audiences had to keep on the go.

There was reason for dismay for those who heard David Winkler's Chamber Concerto for six wind players and two percussionists, conducted by Tibor Pusztai.

It was a familiar recital of shreiks, grunts and other tonal ragout — the type of package that's being marketed by the ungifted.

More of this produce was available. But elsewhere "on campus" marvelous things were happening.

One of the best was Chavez' Toccata for Percussion Instruments, performed by six players under Tom Gauger's direction. It was part of the chamber music program by Boston University Tanglewood Institute.

Portions were an exciting and deafening din but there was also sensitive production of ingenious sound effects, structural clarity, and objectivity.

On the same program, Roger Voisin conducted a brilliant performance of Parris' Sonatina for six brass instruments.

Vocal Department

Completely absorbing from start to finish was the center's vocal department program.

It included at least two singers who are bound to climb the ladder of success — baritone Robert Woods from Cleveland Heights, Ohio, and mezzo-soprano Nancy Lee O'Brien from Van Nuys, Calif.

In all four sections of Martin's lugubrious but melodically luxuriant "Monologues," Woods maintained a youthful, resonant, wide-ranged voice, and compelling dramatic flair.

Miss O'Brien rejoiced in her four Richard Strauss songs, rewarding them with an opulent voice of dramatic stature and effortless delivery.

Conductor Thomas helped climax the day with a reserved control of his huge orchestras, and thorough, efficient cueing.

Handel's "Royal Fireworks" was discharged with penetrating, brassy, festive sounds from about 60 players, giving equal respect to the gentle euphony in the siciliana interlude dedicated to peace.

The Center Orchestra was positively brilliant in dispensing the gossamer sounds and pictorial references in Respighi's "Fountains."

Huge size of the combined orchestras was made most apparent by the brasses in Wagner's "Rhine Journey." But delicate woodwind solos and gorgeous nuances from cellos were sculptured to chamber orchestra dimension.

PROGRAM

Royal Fireworks Music — Handel
Winds and Brasses of the Boston Symphony, Berkshire Music Center and Boston University Young Artists Orchestras.
The Fountains of Rome — Respighi
Berkshire Music Center Orchestra
Dawn and Siegfried's Rhine Journey, from "Twilight of the Gods" — Wagner
Boston Symphony and Berkshire Music Center Orchestras
Overture, 1812 — Tchaikovsky
Boston Symphony and Berkshire Music Center Orchestras, with guns and cannons.

UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 11 1972
New England Newsclip

Benefit At Tanglewood

LENOX, Mass. (AP) — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct a gala concert tonight at Tanglewood as a benefit for the Berkshire Music Center.

The combined Boston Symphony, Music Center, and Boston University young artist orchestras will perform.

Tanglewood-on-parade wil also feature an afternoon o min-concerts by music cente students, who are enrolled i an eight week advanced in struction course.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 16 1972 New England

Over 7,000 attend Tanglewood on Parade on cool evening

Photos by Whitestone

Mr. and Mrs. John Tobin of Delmar, N.Y., enjoyed picnic supper under one of the cannons which boomed during finale of 1812 Overture. George Bisacca of Eastover, Lenox, was in charge of the artillery brigade and the fireworks display.

Fireworks lit the sky following the concert.

Mrs. Thomas D. Perry Jr., wife of the Boston Symphony Orchestra manager, with Mrs. Serge Koussevitzky and state Rep. and Mrs. Frank J. Matrango, were among the 7,756 who attended the gala Tanglewood-on-Parade concert last evening in Lenox.

Whitestone

Thomas conducting the combined Boston Symphony and Berkshire Music Center orchestras during last night's gala Tanglewood-on-Parade concert. Some 7,756 attended.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 16 1972 New England Newsclip

On-Parade Review

Thomas ably sounds chime, cannon

By JAY C. ROSENFELD

A MAN HASN'T lived until he has heard "The 1812 Overture" played at a Tanglewood - on - Parade gala concert. Such would probably be the consensus of the 7,756 persons, who happily gathered at Tanglewood yesterday for the annual affair which boasts an afternoon and evening of fine music — complete with fireworks.

The gala evening concert featured Michael Tilson Thomas conducting the combined orchestras of the Boston Symphony, the Berkshire Music Center and the Boston University Young Artists. The combined total massed nearly 200 musicians on stage for a performance of the 1812 just as Tchaikovsky conceived it to dramatize and commemorate the withdrawal of the French troops under Napoleon, a strategic retreat which the Russians have always regarded as a victory.

As the progress of the battle of Borodino ebbs and flows in favor of the French, La Marseillaise is heard and when the Russians repulse the invaders their national anthem, "God save the Czar," dominates the scene. As the Russians eventually triumph, the tubular chimes are thoroughly pounded during the closing measures as if all the bells of Moscow are being sounded.

As Thomas conducts the orchestras in these maneuvers, on the far lawns, real cannons, from Eastover's battery of artillery, are released and giant firecrackers are set off. A reverberating thrill!

* * *

THE ANNUAL four-ring musical circus started in early afternoon, displaying all of the many features of the summer's training program, and then culminated with the great program in the Main Shed. Many people brought lunches and, thanks to the perfect, although fall-like weather, were able to enjoy them on the spacious lawns and terraces of the beautiful Tanglewood grounds.

* * *

MICHAEL Tilson Thomas commanded the massive forces with easy but forceful control, playing, to start, the Royal Fireworks music of Handel, music of a century earlier than the Tchaikovsky overture but analogous to it in several ways.

Handel prepared, on commission of George II, music for a mighty public entertainment, complete also with fireworks, to celebrate the close of a war, that of the Austrian Succession in 1748. Thomas played all the movements of the original score, which has an amusing melange of Italian, French and English legends.

He followed this with a surprisingly well-done performance of the Respighi "Fountains of Rome," played by the Berkshire Music Center orchestra, and then after the intermission, the combined orchestras in the Dawn and Siegfried's Rhine Journey from Wagner's "Die Gotterdammerung" and, as the climax, what has become the theme song of the T-O-P celebration, "1812."

* * *

THE ROSTER of the Berkshire Music Center includes students of many degrees of advancement but, in general, the level is probably the highest of any postgraduate music school in the country. This accounts for the splendid performance of the Respighi "Fountains" in which only undergraduates took part.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 16 1972 New England Newsclip

Gala planned at Tanglewood tonight

Whitestone

Michael Tilson Thomas, who will conduct tonight's gala concert at Tanglewood-on-Parade, is shown with Mrs. Edward M. Kennedy, one of the more than 30,000 who attended the weekend concerts. Thomas will conduct the Boston Symphony Orchestra in Handel's "Royal Fireworks Music," and Tchaikovsky's "1812 Overture," in Shed at 8:30.

TANGLEWOOD FRIENDS AND OTHER EVENTS

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

OCT 18 1971 New England Newsclip

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Paul Rocheleau

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Chairmen Curtis Buttenheim and Mrs. Stephen V. C. Morris of Lenox will hear reports from subcommittee chairmen and one from Forrester C. Smith, development director of the Boston Symphony Orchestra.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

OCT 16 1971 New England

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REGISTER
TORRINGTON, CONN.
D. 11,891

AUG 7 1972 New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUL 10 1972 New England Newsclip

SOCIETY

by Miriam Tod

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CONN. WESTERN NEWS
CANAAN, CONN.
W. 2,295

JUL 19 1972 New England Newsclip

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JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 20 1972 New England Newsclip

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CITIZEN
WINSTED, CONN.
D. 4,600

JUL 12 1972 New England Newsclip

TANGLEWOOD FRIENDS AND OTHER EVENTS

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
OCT 18 1971 New England Newsclip

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CONN. WESTERN NEWS
CANAAN, CONN.
W. 2,295
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Mrs. Lawrence and Mrs. Charles Garside are forming the Litchfield County Committee to promote interest in enlarging the number of Friends of Tanglewood.

Both the Perrys and Mr. Smith spoke of the need for expanded financial support.

Fhe following comunities were represented at the meeting: Colebrook, Mrs. Harold Hesse; Winsted, Mrs. Max Galinsky for Mr. and Mrs. Harry Vogelsonger; Torrington, Mrs. Eleanor Gaines Smith; the Cornwalls, Mrs. Peter Hayward; Sharon, Mrs. S. T. Church; Lakeville and Salisbury, Mrs. Albert Sly; Mrs. Wagner Thielens was unable to be present to represent Litchfield.

The next meeting will be held on Wednesday, Aug. 9 at Robin Hill, Mountain Road, summer residence of James Laughlin.

On Wednesday, Aug. 16, the Litchfield County Friends of Tanglewood will be given a special tour of Tanglewood which will include visiting classes in session as well as box lunch in the Friends tent.

CITIZEN
WINSTED, CONN.
D. 4,600
JUL 12 1972 New England Newsclip

60

CITY POST
MARLBORO, MASS.
W. 3,300

JUN 15 1972 New England Newsclip

"Friends" Go To Tanglewood

MARLBORO — The Friends of the Marlboro Public Library have two summer trips planned, and persons planning to take advantage of either or both trips may make their reservations now.

The first trip slated for July 9 will be to the Tanglewood Berkshire Festival. Seiji Ozawa the Boston Symphony Orchestra will present "Haydn: Symphony No. 47," Beethoven's "Piano Concerto No. 3," and Garrick Ohlsson in Ravel's "Ma mere l'Oye."

On August 19, The Friends and company will attend the "Jacob's Pillow Dance Festival." This will be the 40th year of the Festival, and the 31st year it has been held in the Ted Shawn Theatre. Luis Rivera and Company, Takako Asakawa and David Hatch Walker will be the starring performers.

Both of these trips will be made on Trailways Buses which will leave the Marlboro Public Library rear parking lot at 10 a.m.

The cost of the trips will include free ice cold tonic during the trips and for picnic lunches whch everyone is asked to bring. Lunches will be eaten prior to the afternoon programs.

Reservations may be made by contacting Mrs. Toni Paternoster, 253 Boston post Road, Marlboro, and further information may be obtained by phoning 481-1390 or 485-0290.

THE FIRST UNITARIAN

INDEPENDENT
WESTBORO, MASS.
W. 2,000

JUL 6 1972 New England Newsclip

Talking Tanglewood

By Cathy Chapman

The "Silver Eagle" will wing its way to Tanglewood via the super and not so super-highways, Sunday, July 9 with 36 or 46 persons aboard depending on who acts fast enough to obtain reservations.

The trip to Tanglewood for an afternoon of music is a repeat. Last year a busload of "Friends" and their friends made the trip to the shrine of music in the Berkshires to hear Leonard Bernstein conduct. The program was most enjoyable, but, unfortunately the bus "balked" "fussed" and "fumed" at making the trip. Evidently it had planned a quiet weekend in the parking lot with a spanking new busette parked in lot 17. Ah! such is life for buses and busettes.

This year with the cooperation of the "Silver Eagle" a bus equipped with the accoutrements of finer living the Friends of the Marlboro Public Library and their guests will hear Seiji Ozawa conduct the Boston Symphony Orchestra in the "Haydn Symphony No 47," "Beethoven Piano Concerto No. 3", with Garrick Ohlasson, also Ravel's "Ma mere l'Oye."

Reservations for the bus trip which includes the price of admission and free tonic are still available. Everybody brings picnic lunches. Reservations may be made by calling Mrs. Toni Paternoster at 481-1390 or contact the Marlboro Public Library.

Later in the summer August 19 to be exact the Friends will travel to Jacob's Pillow for the 1972 Dance Festival which is in its 40th year. Luis Rivera and Company along with Takako Askawa and David Hatch Walker will be among the performing artists at this festival. Reservations for this trip can be made now by contacting Mrs. Paternoster or the library.

If you were aboard the "Silver Eagle" last summer when the Friends skimmed their way over the highways to Stratford-on-Avon in Connecticut you simply must know how great it was!

The trip to Tanglewood promises to be as great this year, but, in order to be part of the happy throng quick action is necessary. Hope you will be among the lucky ones!

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 27 1972 New England Newsclip

YMCA Plans Fishing, Tanglewood Trips

AGAWAM — The Agawam YMCA Outdoor Center will sponsor several special events next month, according to organizers.

On Tuesday, there will be a trip to Tanglewood in Lenox. The performance, which is at 8:30 p. m., will be a special Boston Pops concert with Arthur Fiedler conducting. The cost will cover both admission to the concert and transportation between Agawam and Lenox.

Fishing enthusiasts are invited to participate in a salt water fishing trip on Saturday, Aug. 26. The cost of the tripwill include boat, fee, bait and tackle and transportation.

Two tennis tournaments will be held. On Sunday, Aug. 6, there will be a mixed couples tournament at 3 p. m. and a men's singles tournament will run from Aug. 18-20. There will be a small registration fee for both events and trophies will be awarded to the winners.

For further information, persons should inquire at the Agawam YMCA.

GAZETTE
WORCESTER, MASS.
D. 97,539

JUL 14 1972 New England Newsclip

Kaleidoscope

By DAVID D. OSWELL

A SHORT but potentially fine season of entertainment has been announced by the Berkshire Theater Festival in Stockbridge. Only three plays are scheduled, two of them premieres of new plays.

"The Effect of Gamma Rays on Man in the Moon Marigolds," the award winning drama which was tremendously successful in New York and Boston, opens Tuesday. It stars June Havoc, who will also direct. It runs through July 29.

The season's first new play, "Clark and Myrna," will star Vivian Vance and George Irving. It was written by Elliot Baker and will run from Aug. 1 to Aug. 12.

Mary Mitchell's new play, "Love Child," opens Aug. 15 and, with a cast not yet announced, will run through Aug. 26.

TANGLEWOOD is the destination of an Aug. 1 trip sponsored by the Office of Youth Affairs in Holden.

That evening's concert will be given by the Boston Pops, Arthur Fiedler conducting.

Ticket prices are from $3.50 to $8.50 for box seats. They're available from the Youth Affairs office and must be purchased by July 24. Only checks or money orders can be accepted and they must be payable to the Boston Symphony Orchestra, Inc.

The bus is scheduled to leave the Holden Town Hall at 5:30 p.m. and return by 1:30 a.m.

SUN
HUDSON, MASS.
D. 3,050

ENTERPRISE
MARLBORO, MASS.
D. 5,619

JUL 7 1972 New England Newsclip

Reservations for Tanglewood Concert Are Still Available

MARLBORO — A few reservations for Sunday's trip to the 1972 Tanglewood Berkshire Festival, sponsored by the Friends of the Marlboro Public Library, are still available.

Reservations may be made at the library or by calling Mrs. Toni Paternoster, 481-1390, or Ray Johnson, 485-0290.

Sunday's concert will include Haydn's Symphony No. 47; Beethoven's Piano Concerto No. 3; and Ravel's "Ma Mere l'Oye."

Seiji Ozawa will conduct the Boston Symphony Orchestra and Garrick Ohlsson will be the piano soloist.

CONNECTICUT JEWISH LEDGER
HARTFORD, CONN.
W. 23,882

AUG 10 1972 New England Newsclip

N.H. Center Slates Trip to Tanglewood

NEW HAVEN — The New Haven Jewish Community Center, 1156 Chapel Street, will sponsor its second trip of the season to the Tanglewood Concerts Sunday. The concert will feature Colin Davis as conductor in a program of music by Beethoven and Berlioz. The Tanglewood Festival Chorus will also perform.

Seats are available to all Center members. Non-members may join the trip through special arrangements. A coach bus will leave the Center at 10:15 a.m. in time for a picnic lunch and visit of the Tanglewood grounds.

For reservations, call the Jewish Center, 865-5181.

HERALD
NEW BRITAIN, CONN.
D. 33,737

JUN 24 1972 New England Newsclip

Art Museum schedules bus trips

The New Britain Museum of American Art has announced two bus trips scheduled for July 12, and Aug. 1.

The first trip will take the group 'down to the sea' to "Discover the Charms of Long Island." The itinerary will includes a ferry ride across Long Island Sound from New London to Orient Point, a leisurely bus ride to Setauket where they will visit the Delano Studios, followed by luncheon at the Three Village Inn opposite the Village Green in Stony Brook. After luncheon the group will continue to the western end of Long Island to Old Westbury Gardens and a 30-room Georgian mansion containing paintings by famous artists and 18th century furniture. The bus will leave the museum at 8:15 a.m. Reservations close July 8.

The August trip will take the group up the hills to "The Boston Pops at Tanglewood." Included will be a visit to Naumkeag Gardens, the former estate of Joseph Choate, ambassador to England, a steak or roast dinner at the Red Lion Inn and an evening with Arthur Fielder and the Boston Pops Orchestra at Tanglewood. The bus will leave the museum at 12:30 p.m. Reservations close July 29.

Mrs. Lois Blomstrann, assistant to the director at the museum, is in charge of reservations. Further information can be had by contacting the museum.

"Friends" Exhibit

The exhibition at the museum, containing the paintings by its "Friends," will remain open to the public for viewing next week, closing Friday. Paintings can be reclaimed Friday between the hours of 9 a.m. to 4:30 p.m.

PRESS
MIDDLETOWN, CONN.
D. 19,775

AUG 2 1972 New England Newsclip

Summer Students Take Field Trips To Area Centers

Approximately 70 students enrolled in the Middlesex Community College Summer Session in Middletown participated last week in field trips to the American Shakespeare Festival Theater in Stratford, Connecticut and to Tanglewood, the Berkshire Festival Concert in Lenox, Massachusetts, today announced Marvin Hagel, Director of Student Activities at Middlesex.

At Stratford, 40 students saw a production of George Bernard Shaw's "Major Barbara" on Tuesday, July 25; at Tanglewood, 30 students saw the Boston Symphony Orchestra, conducted by Eugene Ormandy, perform a program of Beethoven and Strauss on Saturday, July 29.

The field trips were largely subsidized by MvCC's Student Activity Fund, said Hagel. "The trip to Stratford cost students only $1.00; the trip to Tanglewood, only $5," he said.

"Summer school is a rewarding but tough experience for all of us, and we were happy to provide these enjoyable and enriching extra-curricular opportunities for our students before they begin preparations for final exams," said Hagel. The MxCC Summer Session ends this week.

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

AUG 15 1972 New England Newsclip

Choristers Plan Bus Tour to Tanglewood

The fourth annual Tanglewood Music Festival bus tour, sponsored by the Cathedral Choristers of Fall River, will be held Sunday.

Programmed for Sunday afternoon's performance is Gustave Mahler's Eighth Symphony, under the direction of Seiji Ozawa. The Tanglewood Festival Chorus will perform under the baton of the Japanese maestro. The program marks the end of the 1972 season at the summer home of the orchestra.

The bus will leave from St. Mary's School at 8:30 a.m. A stop at Stockbridge has been planned to allow time for touring the village town. After the concert a sitdown smorgasbord will be served at a restaurant. Reservations may be made by contacting Rev. William G. Campbell at the cathedral rectory.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 23 1972 New England Newsclip

Benefit For Alumnae Scholar Plan

Western Mass Alumnae Club sponsoring "Mount Holyoke at Tanglewood" night

The five Mount Holyoke Alumnae Clubs of Western Massachusetts, the alumnae clubs of Berkshire County, Franklin County, Hampshire County, Greater Holyoke and Springfield are planning a "Mount Holyoke at Tanglewood" night to benefit the new Alumnae Scholar Plan.

Invitations for the Tanglewood concert on Friday evening, July 14 have been sent to Mount Holyoke alumnae, parents and friends throughout the New England and Middle Atlantic States. Mount Holyoke College President David B. Truman and Mrs. Truman, honorary chairmen, will host a champagne reception at 8 p.m. following a 7 p.m. prelude concert by the Boston Symphony Chamber Players with Peter Serkin guest soloist.

The Boston Symphony Orchestra will present the main concert of the evening. William Steinberg will conduct the orchestra in Beethoven's Symphony No. 6 in F, op. 68, "Pastoral," and Beethoven's Symphony No. 5 in C minor, op. 67.

Mrs. Inez Williams Hinchcliff of Lenox, who is in charge of reservations, said, "We are really pleased by the initial response to our mailing. Over 200 tickets have been sold to date and reservations have come in from New York, New Jersey, Connecticut and even Ohio. We hope that all will plan to come early for the prelude concert and the champagne reception so that they can meet alumnae from different areas before the concert."

The committee planning the event consists of alumnae from the different clubs. Mrs. Carolyn Czaja Topor of Springfield is chairman and serving with her on the committee are: Mrs. Gladys Allen Brigham of Pittsfield; Mrs. Hinchcliff, Mrs. Janice Kubic Lachowetz of Easthampton; Mrs. Mary Higley Mills of South Hadley; Mrs. Chrystal Skinner Montgomery of East Northfield; and Mrs. Margaret Farman Woods of Holyoke.

Checks may be made payable to "Mount Hoyloke at Tanglewood" and tickets are available in several categories: Benefactor, $25. each; patron, $18. each; Sponsor, $12.50 each; Friend, $10. each; and Lawn Tickets, $5. each. Tickets purchased at the gate the night of the performance **WILL NOT** benefit Mount Holyoke. Reservations close July 1 and may be made by writing to Mrs. Harris Hinchcliff, 13 Cliffwood St., Lenox, Mass., 11240.

Buses to Tanglewood will be leaving from various centers and arrangements for transportation may be made by contacting the committee member in your area, or the club president.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JUN 30 1972 New England Newsclip

July 14 College Benefit Set At Tanglewood

"Mount Holyoke at Tanglewood," an evening of music and an opportunity for alumnae and friends of Mount Holyoke College to support the new Alumnae Scholar Plan, takes place July 14 at the Berkshire summer home of the Boston Symphony Orchestra.

The Alumnae Scholar Plan was inaugurated this year to offer Mount Holyoke College alumnae clubs an opportunity to focus their fund raising effort in support of the financial aid program of the college.

Western Massachusetts' five alumnae clubs decided that with Tanglewood as the drawing card they would arrange a benefit in support of the new plan. Mount Holyoke alumnae, parents and friends throughout the New England and Middle Atlantic states have been invited.

Over 200 Sold

Over 200 tickets have been sold to date with reservations still coming in. Deadline is July 1 for reserving a place, which may be done by writing reservations chairman Mrs. Harris Hinchcliff, 13 Cliffwood St., Lenox.

Besides Mrs. Hinchcliffe, the events committee includes College Persident and Mrs. David B. Truman as honorary chairmen, Mrs. Caraolyn Czaja Topor of Springfield as chairman, assisted by Mrs. Margaret Farman Woods of Holyoke, Mrs. Mary Higley Mills of South Hadley and Mrs. Janice Kubic Lachowetz of Easthampton.

Also, Mrs. Gladys Allen Brigham of Pittsfield and Mrs. Chrystal Skinner Montgomery of East Northfield.

Both the prelude concert at 7 p. m. and the 9 p. m. main concert, following a champagne recention hosted by the Trumans, will feature Beethoven music. William Steinberg will conduct.

Buses to Tanglewood will leave various centers for the event. Arrangements for transportation may be made by contacting the area committee member.

TANGLEWOOD BENEFIT — Looking over the "Mount Holyoke at Tanglewood" program printed for a July 14 event planned by the five Western Mass. Mount Holyoke College alumnae clubs for the benefit of the college's alumnae scholar plan, from left, Mrs. David B. Truman, wife of Mount Holyoke's president; Mrs. Joseph M. Topor of Springfield, chairman of the event committee, and Mrs. Gill Woods of Longfellow Dr., Holyoke, event committee member.

Tanglewood Event To Benefit Mount Holyoke

SOUTH HADLEY — Tanglewood is the summer home of the Boston Symphony Orchestra and the summer mecca of music lovers as far south as New Haven, New York, New Jersey, as far east as Boston and the Cape, and as far north as Vermont and New Hampshire.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUN 26 1972 New England Newsclip

The five Mount Holyoke College Alumnae clubs of western Massachusetts, the alumnae clubs of Berkshire County, Franklin County, Hampshire County, Greater Holyoke and Springfield, have decided that with Tanglewood the drawing card that it is, there was every reason in the world to mix the music of Beethoven, the charm of the Berkshire setting with an opportunity for alumnae and friends of Mount Holyoke to support the new Alumnae Scholar Plan. And so a benefit was arranged.

The Alumnae Scholar Plan, inaugurated this year, offers Mount Holyoke College Alumnae Clubs an opportunity to focus their fund raising effort in support of the Financial Aid program of the college. The plan has given new impetus and excitement to club fund raising.

Invitations Sent

Invitations for the Tanglewood concert have been sent to Mount Holyoke alumnae, parents and friends throughout the New England and Middle Atlantic states, and they will gather at Tanglewood on Friday evening, July 14, for a night of champagne, wandering minstrels and a concert by the Boston Symphony orchestra. William Steinberg will conduct the orchestra in Beethoven's Symphony No. 6 in F, op. 68, "Pastoral," and Beethoven's Symphony No. 5, in C minor, op. 67.

Mount Holyoke College President David B. Truman and Mrs. Truman will host a champagne reception at 8 p.m. following a 7 p.m. prelude concert by the Boston Symphony Chamber Players, Peter Serkin, guest soloist.

"The idea of a Tanglewood event, jointly sponsored by the five clubs, seemed a natural," said Carolyn Czaja Topor, of Springfield, chairman of the Mount Holyoke at Tanglewood evening. "We felt that Tanglewood, the Boston Symphony and the time of the year were an unbeatable combination."

Mrs. Inez Williams Hinchcliff, of Lenox, who is in charge of reservations, said, "We are really pleased by the initial response to our mailing. Over 200 tickets have been sold to date, and reservations have come in from New York, New Jersey, Connecticut and even Ohio! We hope that all will plan to come early for the prelude concert and the champagne reception so that they can meet alumnae from different areas before the concert."

The committee planning the event consists of alumnae from the different clubs. President and Mrs. Truman are honorary chairmen, Mrs. Topor is chairman, and serving with her on the committee are Mrs. Gladys Allen Brigham of Pittsfield, Mrs. Hinchcliff, Mrs. Janice Kubic Lachowetz of Easthampton, Mrs. Mary Higley Mills of South Hadley, Mrs. Chrystal Skinner Montgomery of East Northfield, and Mrs. Margaret Farman Woods of Holyoke.

Checks Payable

Checks may be made payable to Mount Holyoke at Tanglewood. Tickets purchased at the gate the night of the performance will not benefit Mount Holyoke. Reservations close July 1, 1972, and may be made by writing to Mrs. Harris Hinchcliff, 13 Cliffwood Street, Lenox, Mass. 11240.

Buses to Tanglewood will be leaving from various centers and arrangements for transportation may be made by contacting the committee member in your area or the club president.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

MAY 30 1972 New England Newsclip

Tanglewood Party For Mount Holyoke Western Mass. Club

The Mount Holyoke College Clubs of Western Massachusetts are sponsoring a Mount Holyoke at Tanglewood party July 14.

The concert that evening to be conducted by William Steinberg of the Boston Symphony will feature two Beethoven symphonies, No. 5 and No. 6.

There will be a prelude concert given by the chamber players of the Boston Symphony Orchestra with Peter Serkin as guest soloist.

President David B. Truman of Mount Holyoke and Mrs. Truman will host a champagne reception between the two concerts with wandering minstrels playing.

Concert At Tanglewood

The Mount Holyoke Clubs of Western Massachusetts invite public support of "Mount Holyoke at Tanglewood", on July 14, at the famed outdoor bowl in Lenox.

A chartered bus will leave a central point in Greenfield late in the afternoon. Reservations and further information may be obtained from Mrs. William B. Hayes, 26 Grinnell St.

A Beethoven concert by the Boston Symphony Orchestra will be featured in the program for the benefit of the college's alumnae scholarships and to provide other financial aid for students.

The Boston Symphony Chamber Players, with Peter Serkin as guest soloist, will present a prelude concert at 7 p. m. From 8 to 9 there will be a champagne reception with wandering minstrels.

The main concert will include Beethoven's Fifth and Sixth Symphonies.

The deadline for making bus-reservations is July 7. For concert tickets, Mrs. Harris Hinchcliff, 13 Cliffwood St., Lenox should be contacted. Ticket deadline is July 1.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUN 15 1972 New England Newsclip

Mt. Holyoke Club Schedules Benefit At Tanglewood

The Mount Holyoke clubs of western Massachusetts have invited nearby alumnae of the college to share in a Mount Holyoke at Tanglewood program on the evening of July 14. Proceeds will be used for financial aid for students.

The event will include a 7 p.m. prelude concert of Beethoven music by the Boston Symphony Chamber Players and a champagne reception complete with wandering minstrels at 8 o'clock.

The Boston Symphony concert for the evening, starting at 9 p.m., will feature Beethoven's fifth and sixth symphonies, conducted by William Steinberg.

Reservations must be made before July 1. Tickets sold at the gate will not benefit the Mount Holyoke scholarship fund. Anyone wishing further information may get in touch with Mrs. Harris Hinchcliff, 13 Cliffwood Street, Lenox, Mass. 11240 (tel. 413-637-1661).

RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698

JUN 19 1972 New England Newsclip

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 2 1972

Benefit Set By Alumnae

Alumnae and friends of Mount Holyoke College will gather July 14 at Tanglewood, Lenox, Mass., for an evening of music to benefit the college's Alumnae Scholar Plan.

Sponsored by alumnae groups in western Massachusetts, the evening will begin at 7 p.m. with music by Beethoven featuring Peter Serkin, of the Boston Symphony Chamber Orchestra guest soloist. Dr. David B. Truman, president of Mount Holyoke, and Mrs. Truman will hold at a champagne reception at 8 p.m. The main concert program at 9 p.m. will feature the Boston Symphony Orchestra conducted by William Steinberg.

For further information and tickets contact Mrs. Carol Orvis, Rensselaer, Mrs. Janet Butlin, Delmar, or Mrs. Harris Hinchcliff, Lenox, Mass.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUN 27 1972

"MOUNT HOLYOKE at Tanglewood" is the name of a gala fund-raising event being sponsored by Mount Holyoke College alumnae groups in the Western Massachussetts area.

The event, which will take place at 7 p.m., Friday, July 14, in Lenox, Mass., will help provide scholarship funds for students in different regions of the United States, under the Alumnae Scholar Plan.

Residents of the Metroland area wishing further information about the evening of music and champagne, can contact Carol Orvis of Rensselaer, president of Mount Holyoke alumnae of the Albany area, or Janet Butlin, vice president.

62

JOSEPH SILVERSTEIN

Concertmaster Silverstein Speaker at Walks Series

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will be featured speaker at the second in the series of Tanglewood Walks and Talks, Thursday, at noon in the Tent.

Silverstein, in addition to being concertmaster is the orchestra's assistant conductor. Speaking on "What difference does a conductor make?", Silverstein, through the use of audience participation, will demonstrate and talk about the role of the orchestra conductor and his overall importance and responsibility.

Following the talk, a member of the staff of the *Boston Symphony will give a* guided tour of the Tanglewood grounds.

The series of four Tanglewood Walks and Talks lectures are free to members of the Tanglewood Friends, and $1 for guests and nonmembers. Friends and guests may bring their picnic lunches to the Tanglewood Tent at noon. Hot and cold beverages will be provided.

NEWS
SPRINGFIELD, MASS.
D. 95,528

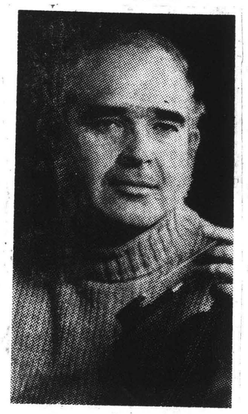
JUL 19 1972

New England Newscli

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 21 1972

New England Newsclip



JOSEPH SILVERSTEIN

Lecture Set On Importance Of Conductor

LENOX — Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will speak at the second in the series of Tanglewood walks and talks, today at noon in the tent.

Silverstein, in addition to being concertmaster of the Boston Symphony, is the orchestra's assistant conductor.

Speaking on "What difference does a conductor make," Silverstein, through the use of audience participation, will demonstrate and talk about the role of the orchestra conductor and his overall importance and responsibility.

Following the talk, a member of the staff of the Boston Symphony will give a guided tour of the Tanglewood grounds.

Tanglewood bargain day

To the Editor of THE EAGLE:—

For less than the $3 it costs to sit on the grass at Tanglewood during a concert by the Boston Symphony Orchestra, music-lovers can observe conductors like Leonard Bernstein and Colin Davis, and have a choice of any seat in the house.

Every Saturday morning during July and August, the BSO holds open rehearsal at Tanglewood. Most people have heard about these rehearsals, but not nearly so many have attended. Since we attend somewhat regularly, we are willing to give our impressions and to pass along some tips to anyone who may be thinking of attending.

Our advice is to plan to arrive at 9 in the morning when the doors open and rehearsal tickets go on sale. The actual rehearsals don't begin until 10:30, but by arriving early you'll have a perfect choice of seats. Leave something on the seat you choose to reserve it and stroll the Tanglewood grounds. This charming estate contains 210 acres and overlooks Lake Mahkeenac. It's idyllic in the mornings when the people are sparse and before the dew has disappeared.

It can be cool at Tanglewood in the morning, particularly after you're seated in the Shed. We always bring sweaters regardless of how pleasant the day seems when we start out. In addition, we suggest bringing along a thermos of coffee, and, if arriving early, something to read. If arriving early is not to your liking, don't worry about not being able to get a seat. There are always plenty of seats left at 10:30.

Admission to the regular Tanglewood concerts is somewhat expensive with the better seats ranging from $6 to $8 each. Admission to the lawn during regular concerts is $3 per person. At rehearsals, however, there are no reserved seats. Any seat costs only $2.50.

No publications of the Tanglewood concert schedule ever mention which works will be played at these Saturday morning rehearsals. We feel this is one reason rehearsals are not more popular. People are reluctant to take their chances concerning the works they will be hearing. Here's the secret: On Saturday morning, the orchestra nearly always rehearses the Sunday afternoon concert. Therefore, by checking the Tanglewood schedule for the Sunday afternoon concert, you'll know which musical works and conductor to expect on Saturday morning.

During the actual rehearsal, the conductor occasionally stops the orchestra, gives an instruction and has a section of the score repeated. Although this interrupts the continuity of the music, it happens infrequently and is one of the most interesting aspects of the rehearsals, especially if you are familiar with the work or if you sit close enough to hear the conductor's instructions.

As you would expect, the musicians are dressed informally at rehearsals. This informality can be one of the best features of Saturday morning at Tanglewood. Once you've watched Seiji Ozawa in bell bottoms conduct Tchaikovsky's Sixth symphony (as we did last summer), you won't forget it for a long time.

The open rehearsals usually don't end until after 1 in the afternoon. This brings us to our final tip: Bring a lunch.

JOAN & FRED WINDOVER
Sloan Road
Williamstown

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 18 1972

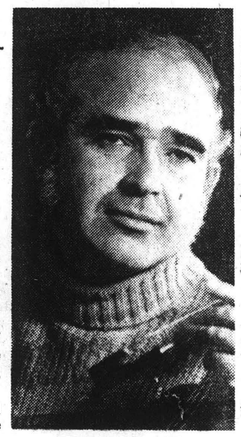
New England Newsclip

Concertmaster to lecture in Tanglewood walks-talks

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will be featured speaker at the second in the series of Tanglewood Walks and Talks this Thursday, July 20 at noon in the Tanglewood tent. Mr. Silverstein, in addition to being concertmaster of the Boston Symphony, is the Orchestra's assistant conductor.

Speaking on "What difference does a conductor make?", Mr. Silverstein will demonstrate and talk about the role of the orchestra conductor and his overall importance and responsibility. The audience will be free to ask questions. Following the talk, a member of the staff of the Boston Symphony will give a guided tour of the Tanglewood grounds.

The series of four Tanglewood Walks and Talks lectures are free to members of the Tanglewood Friends. A small fee is charged for guests and nonmembers. Friends and guests may bring their picnic lunches to the Tanglewood Tent at noon. Hot and cold beverages will be provided.



Joseph Silverstein

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 1 1972

New England Newsclip

Tanglewood 3rd talk series features musician-author

Musician and author Harry Ellis Dickson, who first performed with the Boston Symphony Orchestra at the opening concert of the Tanglewood Music Shed in 1938, will be guest speaker at the third Tanglewood Walks and Talks on Thursday at 12:30 p.m. in the Tent.

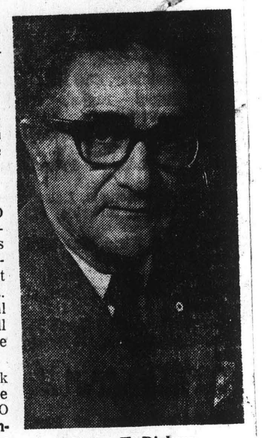
Orchestra changes

Mr. Dickson's talk, "The BSO —A Look Backward and Forward," will discuss the changes that have taken place in the orchestra during the 33 years that he has been affiliated with it. He will talk about the musical and artistic innovations as well as physical changes that have occurred.

The musician will also speak about the early days of both the late Serge Koussevitzky, BSO conductor and founder of Tanglewood, and the Berkshire Music Center, the orchestra's summer academy for the advanced study of music.

Mr. Dickson is a member of the first violin section of the BSO. He is assistant conductor of the Boston Pops and Esplanade Orchestras and music director of the youth concerts at Symphony Hall. He is author of "Gentlemen, More Dolce Please," a book about the BSO and his experiences with founder Koussevitzky.

The Walks and Talks are free to Tanglewood Friends, and are open to the public at a small fee. Everyone is invited to bring a picnic lunch, for which hot and cold beverages will be provided.



Harry E. Dickson

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 2 1972

New England Newsclip

Dickson To Speak Of B.S.O.

LENOX — Harry Ellis Dickson, member of the first violin section of the Boston Symphony orchestra, assistant conductor of the Boston Pops and Esplanade Orchestras, music director of youth concerts at Symphony Hall and author of the book "Gentlemen, More Dolce Please!" will be the speaker at the third program of the Tanglewood Walks and Talks series. It is tomorrow at 12.30 p.m. in the Tent.

The title of Dickson's talk, "The B.S.O.—A Look Backward and Forward", will show the changes that have taken place in the Orchestra physically, musically and artistically during the past 33 years.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 16 1972

New England Newsclip

Thomas talks speaker Thursday

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra and principal guest conductor of the orchestra for the 1972-73 season, will be the featured speaker Thursday at 12:30 at the last of the series of Tanglewood walks and talks.

The affair will be held in the Tanglewood tent. Admission is free to Friends with a small fee charged to nonmembers.

Interested persons are invited to bring their lunches. Hot and cold beverages will be provided.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003
JUN 27 1972

Soprano To Perform At Tanglewood Opening

LENOX, Mass. — Soprano Phyllis Curtin of the Metropolitan Opera will perform twice during the opening weekend of the 1972 summer season at Tanglewood.

On Friday at 9 p.m. she will sing in an all-Bach concert. Seji Ozawa will conduct the Boston Symphony Orchestra.

The program includes "Brandenburg Concerto—Numbers Two and Five;" "Suite No. Two" and "Cantata No. 191 ("Gloria in excelsis Deo")."

On Sunday at 2 p.m., Miss Curtin will sing in Haydn's "The Seasons," directed by John Oliver and conducted by Ozawa.

On Saturday at 10:30 a.m. there will be an open rehearsal of the Boston Symphony Orchestra; that night at 8:30 o'clock the orchestra, conducted by Stanislaw Skrowaczewski, will perform Bach's "Suite No. Three," Beethoven's "Piano Concerto No. One" and Mozart's "Symphony No. 39." Claude Frank is guest pianist.

REDDING PILOT
RIDGEFIELD, CONN.
W. 1,227
JUN 22 1972
New England Newsclip

Berkshire Music Festival Boston Symphony Orchestra and guest artists, June 30—Aug. 20. Tanglewood, Lenox, Mass. Information from Festival Ticket Office, Tanglewood.

TIMES
HARTFORD, CONN.
D. 130,857
JUL 1 1972
New England Newsclip

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SUNDAY — 2:30 p.m., Seiji Ozawa conducting; Haydn's "The Seasons," featuring Phyllis Curtin, Seth McCoy, Robert Hale and the Festival Chorus, John Oliver, director.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUN 28 1972

For The Record

Theater Art Music

At The Theater

Colonie Coliseum, "The Rothchilds," with Theodore Bikel and Geraldine Brooks, through Sunday. Starting Thursday, "Company," with George Maharis and Vivian Blaine.

Williamstown Theater, Williamstown, Mass. "Mary Stuart," with Carol Teitel and Patricia Elliot, directed by Nikos Psacharopoulos. The Friedrich Schiller play will open Thursday.

Juilliard Acting Co. Spa Summer Theater, Saratoga Springs, "School for Scandal," Monday at 8:30 p.m.

Mac-Haydn Theater, Chatham, "Fiddler on the Roof," Friday through July 9.

Music-Dance

Saratoga Performing Arts Center. Today at 8:30 p.m., Billy Preston, Billy Joel and Dr. Hook. Thursday at 8:30 p.m., Humble Pie Show. Friday at 8:30 p.m., Don McLean Show. Sunday at 8:30 p.m., Melba Moore Show.

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THE TROY RECORD
TROY, N. Y.
D. 8,245
JUN 28 1972

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RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
JUN 30 1972

Tanglewood's First Weekend

Friday, June 30 7:00 p. m.

Tanglewood's first weekend, Friday, June 30, 7:00 p. m.

Weekend Prelude, Tanglewood Festival Chorus, John Oliver, Director: Bach: 3 motets.

9:00 p. m. Seiji Ozawa, conductor, all-Bach concert; Brandenburg concerto No. 2; Brandenburg concerto No. 5; Suite No. 2; Cantata No. 191 "Gloria in excelsis Deo" with chorus and soloists.

Saturday, July 1, 10:30 a. m.: Boston Symphony Orchestra Open Rehearsal.

8:30 p. m. Stanislaw Skrowaczewski, conductor; Claude Frank pianist; Bach: Suite No. 3; Beethoven: Piano concerto No. 1; Mozart: Symphony No. 39.

Sunday, July 2, 2:00 p. m.: Seiji Ozawa, conductor, Phyllis Curtin, soprano; Seth McCoy, tenor; Robert Hale, bass, Tanglewood Festival Chorus, John Oliver, director; Haydn: The Seasons.

THE TIMES RECORD
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D. 42,181
JUN 30 1972

Tanglewood Opens Tonight With Symphony

Tanglewood Artistic Director Seiji Osawa will conduct the Boston Symphony in an all Bach program starting at 9 p.m. today to open the 1972 season of the Lenox, Mass. music center.

Included in this evening's performance will be the Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 966,293 SUN. 1,246,870
JUN 25 1972

MASSACHUSETTS: Boston Symphony Orchestra Berkshire Festival, Lenox, July 1-Aug. 31. At Tanglewood. Eastern National Morgan Horse Show, Northampton, July 26-30.

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday June 30 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER *director*

MARTIN HOHERMAN *cello*
HENRY PORTNOI *double bass*
HARRY KELTON *organ*

MOTETS BY BACH

Lobet den Herrn, alle Heiden S. 230
(O praise the Lord, all ye nations)

Komm, Jesu, komm S. 229
(Come, Jesu, come)

Jesu, meine Freude S. 227
(Jesu, my joy)

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
JUN 25 1972
New England Newsclip

Alix Jeffry

SEIJI OZAWA leads the Boston Symphony in an all-Bach program Friday to open the Berkshire Festival at Tanglewood.

SYRACUSE
Herald Journal
D. 129,656
JUN 26 1972

BOSTON BOW. Metropolitan Opera soprano Phyllis Curtain will join the Boston Symphony in launching its summer season Friday at Tanglewood, outside Lenox, Mass. The Berkshire Festival opens that evening under the baton of Seiji Ozawa. Two days later, she returns as soloist in Haydn's "The Seasons" with the orchestra.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 3 1972

A Weekend of Concerts At Berkshire Festival

The second weekend of the Berkshire Festival Concerts at Tanglewood, Lenox, Mass., includes a concert of music for two pianos; Seiji Ozawa conducting an all-Mozart program; Bruno Maderna conducting the symphony in modern works; and Ozawa conducting another concert of music by Haydn, Beethoven and Ravel.

* * *

The weekend begins at 7 p.m. Friday with pianists Claude Frank and Lillian Kallir presenting a variety of works by Mozart for two pianos.

At 9 p.m. Ozawa, Tanglewood's artistic director, conducts Mozart's "Concerto in C" for flute and harp, his "Bassoon Concerto in B Flat" and his "Serenade No. 7, Haffner." Soloists for the evening include Doriot Anthony Dwyer on flute; Ann Hobson on harp; Sherman Walt on bassoon and Joseph Silverstein on violin.

Ozawa will also conduct the symphony in an open rehearsal beginning at 10:30 a.m. July 8. Music to be rehearsed is unspecified.

Maderna leads the symphony at 8:30 p.m. that evening in his own arrangement of Gabrieli's "Ricercare," followed by Earle Brown's "Available forms one for chamber ensemble." Also to be performed are Charles Ives' "Tone Roads no. 1," "Tone Roads no. 3," "The Unanswered Question," and "Scherzo." The concert concludes with a performance of Mozart's "Symphony no. 41."

Ozawa takes over the baton again at 2:30 p.m. July 9 in a performance including Haydn's "Symphony no. 60," followed by Garrick Ohlsson performing Beethoven's "Piano Concerto no 3." Ravel's "Mother Goose" will conclude the performance.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUL 3 1972
New England Newsclip

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
JUN 1972

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003
JUN 27 1972

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RAVENA, N. Y.
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JUN 30 1972

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REDDING PILOT
RIDGEFIELD, CONN.
W. 1,227
JUN 22 1972
New England Newsclip

Berkshire Music Festival Boston Symphony Orchestra and guest artists, June 30—Aug. 20. Tanglewood, Lenox, Mass. Information from Festival Ticket Office, Tanglewood.

THE TROY RECORD
TROY, N.Y.
D. 8,245
JUN 28 1972

Music-Dance

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THE TIMES RECORD
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D. 42,181
JUN 30 1972

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JUN 25 1972
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D. 130,857
JUL 1 1972
New England Newsclip

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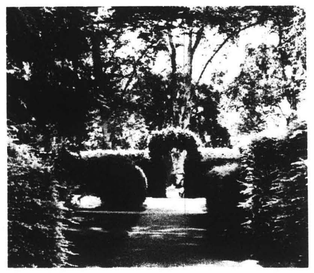

TANGLEWOOD 1972

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GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday June 30 1972 at 7 o'clock

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MARTIN HOHERMAN *cello*
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BALDWIN PIANO
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19

SYRACUSE
Herald Journal
D. 129,656
JUN 26 1972

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THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUN 28 1972

For The Record

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INFORMATION OBSCURED

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POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003
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REDDING PILOT
RIDGEFIELD, CONN.
W. 1,227
JUN 22 1972
New England Newsclip

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THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUN 28 1972

For The Record

Theater Art Music

At The Theater

Colonie Coliseum, "The Rothchilds," with Theodore Bikel and Geraldine Brooks, through Sunday. Starting Thursday, "Company," with George Maharis and Vivian Blaine.

Williamstown Theater, Williamstown, Mass. "Mary Stuart," with Carol Teitel and Patricia Elliot, directed by Nikos Psacharopoulos. The Friedrich Schiller play will open Thursday.

Juilliard Acting Co. Spa Summer Theater, Saratoga Springs, "School for Scandal," Monday at 8:30 p.m.

Mac-Haydn Theater, Chatham, "Fiddler on the Roof," Friday through July 9.

Music-Dance

Saratoga Performing Arts Center. Today at 8:30 p.m., Billy Preston, Billy Joel and Dr. Hook. Thursday at 8:30 p.m., Humble Pie Show. Friday at 8:30 p.m., Don McLean Show. Sunday at 8:30 p.m., Melba Moore Show.

Tanglewood, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with the Festival Chorus. 9 p.m., Boston Symphony Orchestra, Seiji Ozawa conducting an all-Bach program. Saturday at 10:30 a.m., BSO Open Rehearsal; at 8:30 p.m., Stanislaw Skrowaczewski conducting Bach, Beethoven and Mozart; Sunday at 2:30 p.m., Seiji Ozawa conducting Haydn's "The Seasons," with the Tanglewood Festival Chorus.

Jacob's Pillow, Becket, Mass. Through Saturday, Dayton Ballet Company, directed by Josephine Schwarz; Morse Donaldson Dance Company.

Albany Institute of History and Art, 125 Washington Ave., Albany. Annual Regional Exhibition by Artists of the Mohawk-Hudson Region, through July 21.

University Gallery at SUNYA, 1400 Washington Ave., Albany. A special exihibtion in connection with the assembly of the International Association of Theater for Children and Youth —puppets, posters, programs, costumes, masks. Arranged primarily for production people.

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUN 28 1972

Music-Dan

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
JUN 30 1972

Tanglewood's First Weekend

Friday, June 30 7:00 p. m.

Tanglewood's first weekend, Friday, June 30, 7:00 p. m.

Weekend Prelude, Tanglewood Festival Chorus, John Oliver, Director. Bach: 3 motets.

9:00 p. m. Seiji Ozawa, conductor, all-Bach concert; Brandenburg concerto No. 2; Brandenburg concerto No. 5; Suite No. 2; Cantata No. 191 "Gloria in excelsis Deo" with chorus and soloists.

Saturday, July 1, 10:30 a. m.: Boston Symphony Orchestra Open Rehearsal.

8:30 p. m. Stanislaw Skrowaczewski, conductor; Claude Frank pianist; Bach: Suite No. 3; Beethoven: Piano concerto No. 1; Mozart: Symphony No. 39.

Sunday, July 2, 2:00 p. m.: Seiji Ozawa, conductor, Phyllis Curtin, soprano; Seth McCoy, tenor; Robert Hale, bass, Tanglewood Festival Chorus, John Oliver, director; Haydn: The Seasons.

THE TIME
TROY,
D. 42,1
JUN 30 197

Tanglewoo Opens Toni With Symph

Tanglewood Artistic Di Seiji Osawa will conduc Boston Symphony in an all program starting at 9 p.m day to open the 1972 seaso the Lenox, Mass. music cen

Included in this evening's p formance will be the Brande burg Concertos No. 2 and Suite No. 2 and Cantata No 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

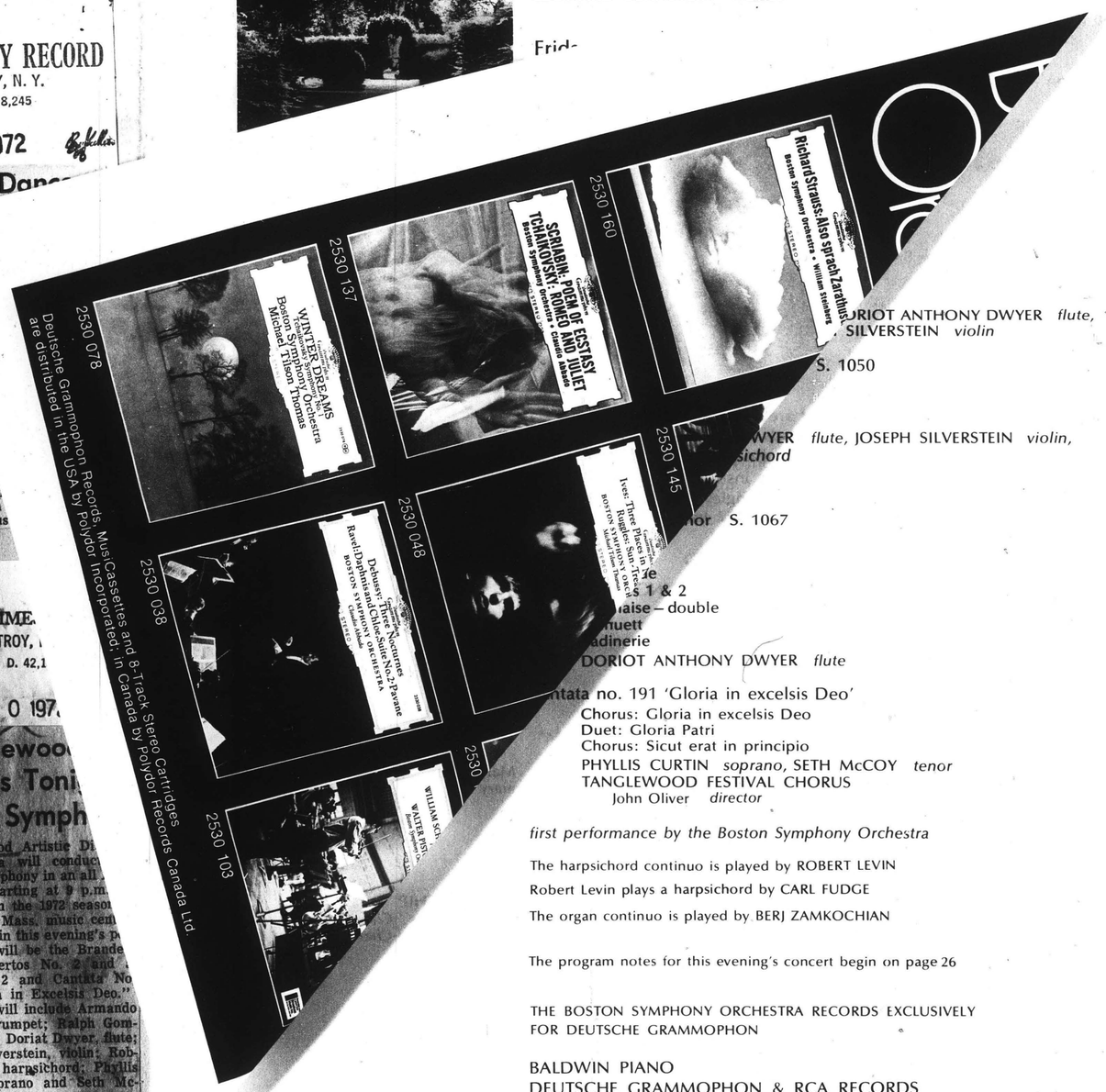
Los Angeles Times
LARGEST CIRCULATIO I IN THE WEST
D. 966,293 SUN. 1,246,870
JUN 25 1972

MASSACHUSETTS: Boston Symphony Orchestra Berkshire Festival, Lenox, July 1-Aug. 31. At Tanglewood. Eastern National Morgan Horse Show, Northampton, July 26-30.

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festi*
GUNTHER SCHULLER *Artistic Directo*
LEONARD BERNSTEIN *Adviser*

Frid



RIOT ANTHONY DWYER *flute,*
SILVERSTEIN *violin*

S. 1050

WYER *flute,* JOSEPH SILVERSTEIN *violin,*
sichord

nor S. 1067

ge
s 1 & 2
naise – double
nuett
adinerie
DORIOT ANTHONY DWYER *flute*

ntata no. 191 'Gloria in excelsis Deo'
Chorus: Gloria in excelsis Deo
Duet: Gloria Patri
Chorus: Sicut erat in principio
PHYLLIS CURTIN *soprano,* SETH McCOY *tenor*
TANGLEWOOD FESTIVAL CHORUS
John Oliver *director*

first performance by the Boston Symphony Orchestra

The harpsichord continuo is played by ROBERT LEVIN

Robert Levin plays a harpsichord by CARL FUDGE

The organ continuo is played by BERJ ZAMKOCHIAN

The program notes for this evening's concert begin on page 26

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

21

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 3 1972

A Weekend of Concerts At Berkshire Festival

The second weekend of the Berkshire Festival Concerts at Tanglewood, Lenox, Mass., includes a concert of music for two pianos; Seiji Ozawa conducting an all-Mozart program; Bruno Maderna conducting the symphony in modern works; and Ozawa conducting another concert of music by Haydn, Beethoven and Ravel.

* * *

The weekend begins at 7 p.m. Friday with pianists Claude Frank and Lillian Kallir presenting a variety of works by Mozart for two pianos.

At 9 p.m. Ozawa, Tanglewood's artistic director, conducts Mozart's "Concerto in C" for flute and harp, his "Bassoon Concerto in B Flat" and his "Serenade No. 7, Haffner." Soloists for the evening include Doriot Anthony Dwyer on flute; Ann Hobson on harp; Sherman Walt on bassoon and Joseph Silverstein on violin.

Ozawa will also conduct the symphony in an open rehearsal beginning at 10:30 a.m. July 8. Music to be rehearsed is unspecified.

Maderna leads the symphony at 8:30 p.m. that evening in his own arrangement of Gabrieli's "Ricercare," followed by Earle Brown's "Available forms one for chamber ensemble." Also to be performed are Charles Ives' "Tone Roads no. 1," "Tone Roads no. 3," "The Unanswered Question," and "Scherzo." The concert concludes with a performance of Mozart's "Symphony no. 41."

Ozawa takes over the baton again at 2:30 p.m. July 9 in a performance including Haydn's "Symphony no. 60," followed by Garrick Ohlsson performing Beethoven's "Piano Concerto no 3." Ravel's "Mother Goose" will conclude the performance.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUL 3 1972
New England Newsclip

LENOX, Mass. (AP) — Despite threatening skies, the Boston Symphony Orchestra was greeted by a record turnout as it opened the 35th Berkshire Festival at Tanglewood during the weekend.

A total of 23,102 passed through the gates Friday, Saturday and Sunday as the annual summer music festival got underway.

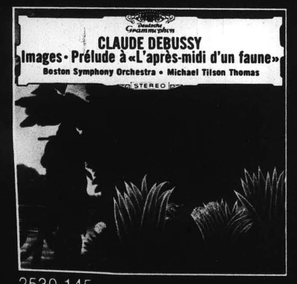
MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
JUN 1972

Massachusetts, the Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, opens on June 30 with an All-Bach concert conducted by Music Director designate of the Symphony, Seiji Ozawa. Before the close of the season on August 20, listeners will be treated to 3 Mahler symphonies, all 4 Brahms symphonies, 4 Beethoven symphonies, Verdi's *Four Sacred Pieces,* the Berlioz *Te Deum,* Haydn's *The Seasons* and other works, and to a host of noted soloists.

Deutsche Grammophon

Boston Symphony Orchestra

2530 160



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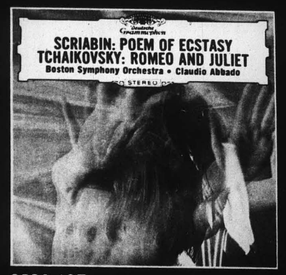

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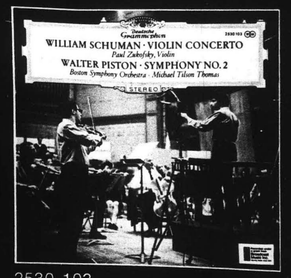
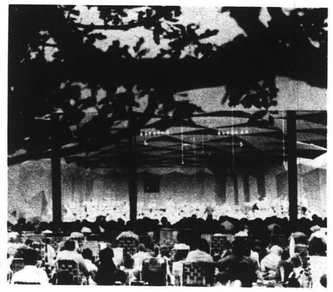


2530 103

Deutsche Grammophon Records, MusiCassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Records Canada Ltd.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday June 30 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

BACH

Brandenburg concerto no. 2 in F S.1047
- Allegro
- Andante
- Allegro assai
- ARMANDO GHITALLA *trumpet*, DORIOT ANTHONY DWYER *flute*, RALPH GOMBERG *oboe*, JOSEPH SILVERSTEIN *violin*

Brandenburg concerto no. 5 in D S. 1050
- Allegro
- Affettuoso
- Allegro
- DORIOT ANTHONY DWYER *flute*, JOSEPH SILVERSTEIN *violin*, ROBERT LEVIN *harpsichord*

intermission

Suite no. 2 in B minor S. 1067
- Ouverture
- Rondeau
- Sarabande
- Bourées 1 & 2
- Polonaise – double
- Menuett
- Badinerie
- DORIOT ANTHONY DWYER *flute*

Cantata no. 191 'Gloria in excelsis Deo'
- Chorus: Gloria in excelsis Deo
- Duet: Gloria Patri
- Chorus: Sicut erat in principio
- PHYLLIS CURTIN *soprano*, SETH McCOY *tenor*
- TANGLEWOOD FESTIVAL CHORUS
  - John Oliver *director*

first performance by the Boston Symphony Orchestra

The harpsichord continuo is played by ROBERT LEVIN

Robert Levin plays a harpsichord by CARL FUDGE

The organ continuo is played by BERJ ZAMKOCHIAN

The program notes for this evening's concert begin on page 26

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

the 1972 summer season at Tanglewood.

On Friday at 9 p.m. she will sing in an all-Bach concert. Seji Ozawa will conduct the Boston Symphony Orchestra.

The program includes "Brandenburg Concerto—Numbers Two and Five;" "Suite No. Two" and "Cantata No. 191 ("Gloria in excelsis Deo")."

On Sunday at 2 p.m., Miss Curtin will sing in Haydn's "The Seasons," directed by John Oliver and conducted by Ozawa.

On Saturday at 10:30 a.m. there will be an open rehearsal

czewski, will perform ... "Suite No. Three," Beethoven's "Piano Concerto No. One" and Mozart's "Symphony No. 39." Claude Frank is guest pianist.

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUN 28 1972

Music-Dance

Saratoga Performing Arts Center. Today at 8:30 p.m., Billy Preston, Billy Joel and Dr. Hook. Thursday at 8:30 p.m., Humble Pie Show. Friday at 8:30 p.m., Don McLean Show. Sunday at 8:30 p.m., Melba Moore Show.

Tanglewood, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with the Festival Chorus. 9 p.m., Boston Symphony Orchestra, Seiji Ozawa conducting an all-Bach program. Saturday at 10:30 a.m., BSO Open Rehearsal; at 8:30 p.m., Stanislaw Skrowaczewski conducting Bach, Beethoven and Mozart; Sunday at 2:30 p.m., Seiji Ozawa conducting Haydn's "The Seasons," with the Tanglewood Festival Chorus.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
JUN 30 1972

Tanglewood's First Weekend

Friday, June 30 7:00 p. m.

Tanglewood's first weekend, Friday, June 30, 7:00 p. m.

Weekend Prelude, Tanglewood Festival Chorus, John Oliver, Director. Bach: 3 motets.

9:00 p. m. Seiji Ozawa, conductor, all-Bach concert; Brandenburg concerto No. 2; Brandenburg concerto No. 5; Suite No. 2; Cantata No. 191 "Gloria in excelsis Deo" with chords and soloists.

Saturday, July 1, 10:30 a. m.: Boston Symphony Orchestra Open Rehearsal.

8:30 p. m. Stanislaw Skrowaczewski, conductor; Claude Frank pianist; Bach: Suite No. 3; Beethoven: Piano concerto No. 1; Mozart: Symphony No. 39.

Sunday, July 2, 2:00 p. m.: Seiji Ozawa, conductor, Phyllis Curtin, soprano; Seth McCoy, tenor; Robert Hale, bass, Tanglewood Festival Chorus, John Oliver, director; Haydn: The Seasons.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUN 30 1972

Tanglewood Opens Tonight With Symphony

Tanglewood Artistic Director Seiji Osawa will conduct the Boston Symphony in an all Bach program starting at 9 p.m. today to open the 1972 season of the Lenox, Mass. music center.

Included in this evening's performance will be the Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

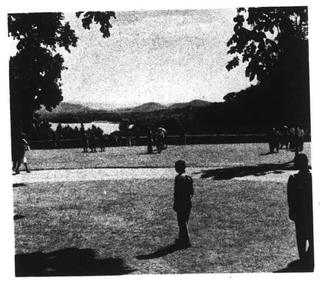
The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 966,293 SUN. 1,246,870
JUN 25 1972

MASSACHUSETTS: Boston Symphony Orchestra Berkshire Festival, Lenox, July 1-Aug. 31. At Tanglewood. Eastern National Morgan Horse Show, Northampton, July 26-30.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday July 1 1972 at 8.30

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

STANISLAW SKROWACZEWSKI *conductor*

BACH — Suite no. 3 in D S. 1068
Ouverture
Air
Gavottes 1 & 2
Bourée
Gigue

*BEETHOVEN — Piano concerto no. 1 in C op.15
Allegro
Largo
Rondo: allegro

CLAUDE FRANK

intermission

*MOZART — Symphony no. 39 in E flat K. 543
Adagio – allegro
Andante con moto
Menuetto – trio
Finale: allegro

Claude Frank plays the Steinway piano

The harpsichord continuo is played by ROBERT LEVIN

The program notes for this evening's concert begin on page 29

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & *RCA RECORDS

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NORTHAMPTON, MASS.
D. 16,200
JUL 3 1972
New England Newsclip

Over closer to the Atlantic at Lenox, Massachusetts, the Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, opens on June 30 with an All-Bach concert conducted by Music Director designate of the Symphony, Seiji Ozawa. Before the close of the season on August 20, listeners will be treated to 3 Mahler symphonies, all 4 Brahms symphonies, 4 Beethoven symphonies, Verdi's *Four Sacred Pieces*, the Berlioz *Te Deum*, Haydn's *The Seasons* and other works, and to a host of noted soloists.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
JUN 1972

S RECORD
N. Y.
,181
72

For The Record

Art Music

At The Theater

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Schenectady Gazette
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D. 55,934
JUL 3 1972

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* * *

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At 9 p.m. Ozawa, Tanglewood's artistic director, conducts Mozart's "Concerto in C" for flute and harp, his "Bassoon Concerto in B Flat" and his "Serenade No. 7, Haffner." Soloists for the evening include Doriot Anthony Dwyer on flute; Ann Hobson on harp; Sherman Walt on bassoon and Joseph Silverstein on violin.

Ozawa will also conduct the symphony in an open rehearsal beginning at 10:30 a.m. July 8. Music to be rehearsed is unspecified.

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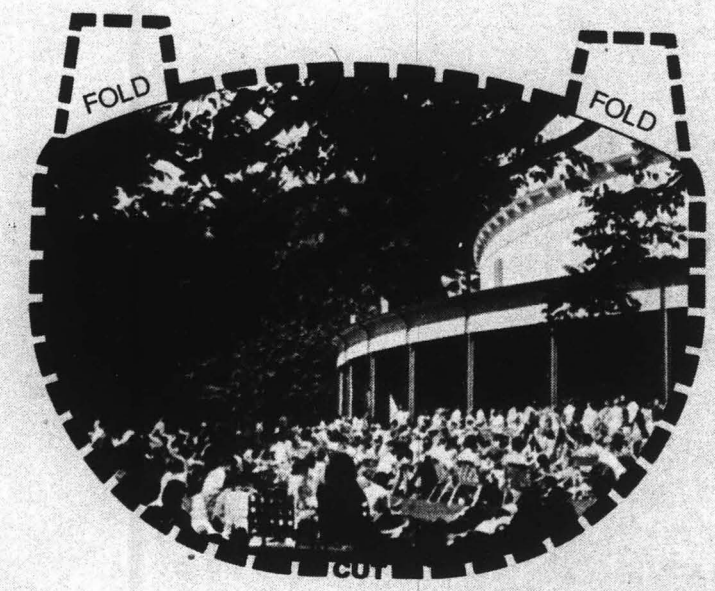
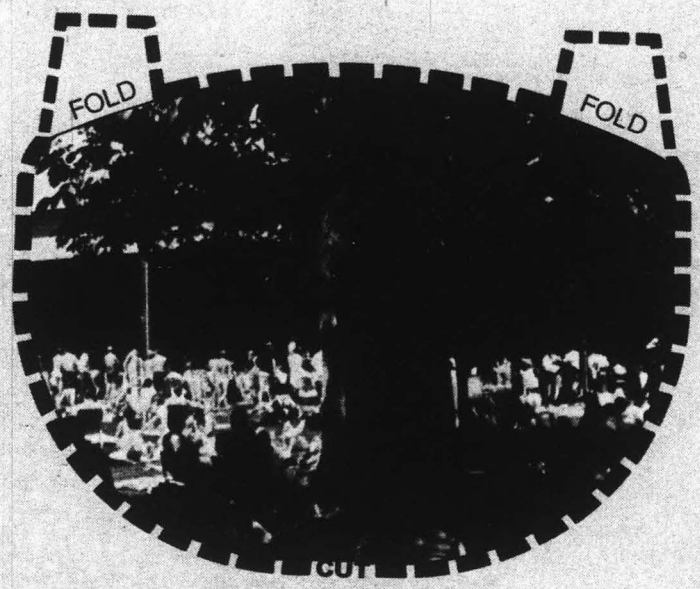
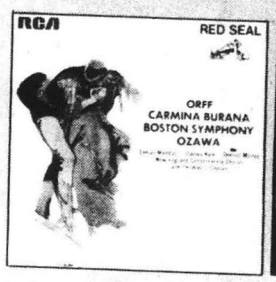
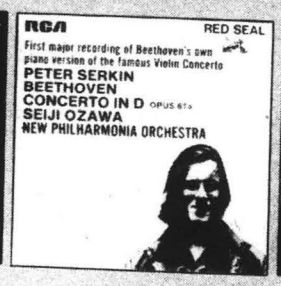




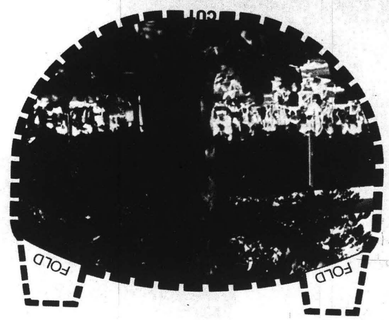
Attach these Tanglewoodian scenes to your sunglasses so you can keep tonight's setting when you're at home watching your phonograph reproduce the Tanglewood performances of these stars:

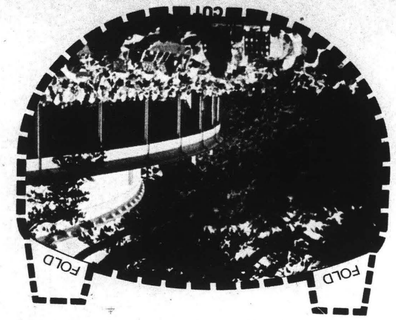
Seiji Ozawa, here June 30, July 2, 7, 9, 16 and August 18, 20; William Steinberg, July 14, 15; Peter Serkin, July 16; Eugene Ormandy, July 28, 29; Alexis Weissenberg, August 18; Misha Dichter, August 19.

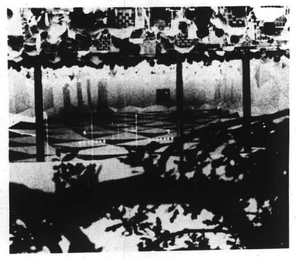




RCA Records and Tapes







TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday June 30 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

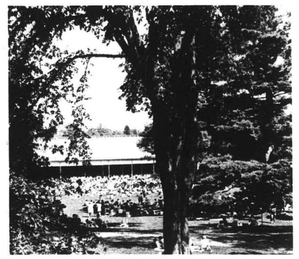
WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

BACH

Brandenburg concerto no. 2 in F S.1047
Allegro
Andante
Allegro assai

ARMANDO CHITALLA *trumpet*, DORIOT A
RALPH COMBERG *oboe*, JOSEPH SILVERST



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday July 2 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

HAYDN

Die Jahreszeiten (The seasons)

Der Frühling (Spring)
Die Sommer (Summer)

intermission

Der Herbst (Autumn)
Der Winter (Winter)

PHYLLIS CURTIN *soprano*
SETH McCOY *tenor*
ROBERT HALE *bass*
TANGLEWOOD FESTIVAL CHORUS
John Oliver *director*
ROBERT LEVIN *harpsichord continuo*

first performance at the Berkshire Festival

The program note for this afternoon's concert begins on page 31

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

the 1972 summer season at Tanglewood.

On Friday at 9 p.m. she will sing in an all-Bach concert. Seji Ozawa will conduct the Boston Symphony Orchestra.

The program includes "Brandenburg Concerto—Numbers Two and Five;" "Suite No. Two" and "Cantata No. 191 ("Gloria in excelsis Deo")."

On Sunday at 2 p.m., Miss Curtin will sing in Haydn's "The Seasons," directed by John Oliver and conducted by Ozawa.

On Saturday at 10:30 a.m. there will be an open rehearsal "Suite No. Three," Beethoven's "Piano Concerto No. One" and Mozart's "Symphony No. 39." Claude Frank is guest pianist.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUN 28 1972

Music-Dance

Saratoga Performing Arts Center. Today at 8:30 p.m., Billy Preston, Billy Joel and Dr. Hook. Thursday at 8:30 p.m., Humble Pie Show. Friday at 8:30 p.m., Don McLean Show. Sunday at 8:30 p.m., Melba Moore Show.

Tanglewood, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with the Festival Chorus. 9 p.m., Boston Symphony Orchestra, Seiji Ozawa conducting an all-Bach program. Saturday at 10:30 a.m., BSO Open Rehearsal; at 8:30 p.m., Stanislaw Skrowaczewski conducting Bach, Beethoven and Mozart; Sunday at 2:30 p.m., Seiji Ozawa conducting Haydn's "The Seasons," with the Tanglewood Festival Chorus.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUN 30 1972

Tanglewood's First Weekend

Friday, June 30 7:00 p. m: Tanglewood's first weekend, Friday, June 30, 7:00 p. m.

Weekend Prelude, Tanglewood Festival Chorus, John Oliver, Director. Bach: 3 motets.

9:00 p. m. Seiji Ozawa, conductor, all-Bach concert; Brandenburg concerto No. 2; Brandenburg concerto No. 5; Suite No. 2; Cantata No. 191 "Gloria in excelsis Deo" with chorus and soloists.

Saturday, July 1, 10:30 a. m.: Boston Symphony Orchestra Open Rehearsal.

8:30 p. m. Stanislaw Skrowaczewski, conductor; Claude Frank pianist; Bach: Suite No. 3; Beethoven: Piano concerto No. 1; Mozart: Symphony No. 39.

Sunday, July 2, 2:00 p. m.: Seiji Ozawa, conductor, Phyllis Curtin, soprano; Seth McCoy, tenor; Robert Hale, bass, Tanglewood Festival Chorus, John Oliver, director; Haydn: The Seasons.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUN 30 1972

Tanglewood Opens Tonight With Symphony

Tanglewood Artistic Director Seiji Osawa will conduct the Boston Symphony in an all Bach program starting at 9 p.m. today to open the 1972 season of the Lenox, Mass. music center.

Included in this evening's performance will be the Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 966,293 SUN. 1,246,870

JUN 25 1972

MASSACHUSETTS: Boston Symphony Orchestra Berkshire Festival, Lenox, July 1-Aug. 31. At Tanglewood. Eastern National Morgan Horse Show, Northampton, July 26-30.

LENOX, Mass. (AP) — Despite threatening skies, the Boston Symphony Orchestra was greeted by a record turnout as it opened the 35th Berkshire Festival at Tanglewood during the weekend.

A total of 23,102 passed through the gates Friday, Saturday and Sunday as the annual summer music festival got underway.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUL 3 1972

New England Newsclip

Over closer to the Atlantic at Lenox, Massachusetts, the Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, opens on June 30 with an All-Bach concert conducted by Music Director designate of the Symphony, Seiji Ozawa. Before the close of the season on August 20, listeners will be treated to 3 Mahler symphonies, all 4 Brahms symphonies, 4 Beethoven symphonies, Verdi's *Four Sacred Pieces*, the Berlioz *Te Deum*, Haydn's *The Seasons* and other works, and to a host of noted soloists.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JUN 1972

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUN 28 1972

For The Record

Theater *Art* *Music*

At The Theater

Colonie Coliseum, "The Rothchilds," with Theodore Bikel and Geraldine Brooks, through Sunday. Starting Thursday, "Company," with George Maharis and Vivian Blaine.

Williamstown Theater, Williamstown, Mass. "Mary Stuart," with Carol Teitel and Patricia Elliot, directed by Nikos Psacharopoulos. The Friedrich Schiller play will open Thursday.

Juilliard Acting Co. Spa Summer Theater, Saratoga Springs, "School for Scandal," Monday at 8:30 p.m.

Mac-Haydn Theater, Chatham, "Fiddler on the Roof," Friday through July 9.

Music-Dance

Saratoga Performing Arts Center. Today at 8:30 p.m., Billy Preston, Billy Joel and Dr. Hook. Thursday at 8:30 p.m., Humble Pie Show. Friday at 8:30 p.m., Don McLean Show. Sunday at 8:30 p.m., Melba Moore Show.

Tanglewood, Lenox, Mass. Friday at 7 p.m., Weekend Prelude with the Festival Chorus. 9 p.m., Boston Symphony Orchestra, Seiji Ozawa conducting an all-Bach program. Saturday at 10:30 a.m., BSO Open Rehearsal; at 8:30 p.m., Stanislaw Skrowaczewski conducting Bach, Beethoven and Mozart; Sunday at 2:30 p.m., Seiji Ozawa conducting Haydn's "The Seasons," with the Tanglewood Festival Chorus.

Jacob's Pillow, Becket, Mass. Through Saturday, Dayton Ballet Company, directed by Josephine Schwarz; Morse Donaldson Dance Company.

Albany Institute of History and Art, 125 Washington Ave., Albany. Annual Regional Exhibition by Artists of the Mohawk-Hudson Region, through July 21.

University Gallery at SUNYA, 1400 Washington Ave., Albany. A special exihibtion in connection with the assembly of the International Association of Theater for Children and Youth—puppets, posters, programs, costumes, masks. Arranged primarily for production people.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 3 1972

A Weekend of Concerts At Berkshire Festival

The second weekend of the Berkshire Festival Concerts at Tanglewood, Lenox, Mass., includes a concert of music for two pianos; Seiji Ozawa conducting an all-Mozart program; Bruno Maderna conducting the symphony in modern works; and Ozawa conducting another concert of music by Haydn, Beethoven and Ravel.

* * *

The weekend begins at 7 p.m. Friday with pianists Claude Frank and Lillian Kallir presenting a variety of works by Mozart for two pianos.

At 9 p.m. Ozawa, Tanglewood's artistic director, conducts Mozart's "Concerto in C" for flute and harp, his "Bassoon Concerto in B Flat" and his "Serenade No. 7, Haffner." Soloists for the evening include Doriot Anthony Dwyer on flute; Ann Hobson on harp; Sherman Walt on bassoon and Joseph Silverstein on violin.

Ozawa will also conduct the symphony in an open rehearsal beginning at 10:30 a.m. July 8. Music to be rehearsed is unspecified.

Maderna leads the symphony at 8:30 p.m. that evening in his own arrangement of Gabrieli's "Ricercare," followed by Earle Brown's "Available forms one for chamber ensemble." Also to be performed are Charles Ives' "Tone Roads no. 1," "Tone Roads no. 3," "The Unanswered Question," and "Scherzo." The concert concludes with a performance of Mozart's "Symphony no. 41."

Ozawa takes over the baton again at 2:30 p.m. July 9 in a performance including Haydn's "Symphony no. 60," followed by Garrick Ohlsson performing Beethoven's "Piano Concerto no 3." Ravel's "Mother Goose" will conclude the performance.

LET YOURSELF GO

A Medley of Events, Activities and Whimsy to Keep In Mind This Week

EDITED BY ANN SHANAHAN

—START THE SUMMER holidays with a treat. Take the kids to see the Mount Holyoke Summer Theatre's production of "Wind in the Willows," in the charming outdoor amphitheatre on the campus in South Hadley. The play will be performed Tuesday through Saturday this week at 10:30 each morning. Tickets, which are not expensive, are the same price for adults and children and are available at the door. So go see Mr. Badger, Mr. Toad, Ratty and Mole cavorting in this imaginative adaptation of the children's classic.

The season of adult plays in the tent-on-the-green at Mount Holyoke starts the following Tuesday evening with "you're a Good Man, Charlie Brown."

—PLAN A VACATION. If you need some help, get a copy of "The Yankee Guide to the New England Countryside," (Yankee, Inc., $2.00. This is volume one, number one, of a kind of country store between covers, which its publishers (the same people who do Yankee Magazine and the Old Farmers Almanac) hope to continue and expand as seasons progress. The first issue, available at area book stores, contains a state by state calendar of New England events during the summer months and articles on such divers subjects as grist mills which still operate, working farms which offer down-to-earth vacations or ferry boats which still ply New England waterways. The ferry story is illustrated with a 1902 photo of the Hockanum Ferry as it lands on the Northampton shore. This attractive guide, packed with color pictures, drawing and maps, will give you ideas for motor trips, inns to stop at, stores to shop at and sights to see.

—BE SAFE AND sane about your holiday celebration. If you live in Easthampton, you can take advantage of a variety of weekend events planned for you by the July Fourth celebration Committee. The festivities will start Friday evening with the holiday smorgasboard and a ball at Pulaski Hall. (Reservations, which are limited, are being accepted through today by Mrs. Ferne Schranz and Mrs. Catherine Boucher.) Saturday's events will include movies at the Community Center in the morning and a field day in the afternoon. Also in the afternoon, there will be an art show in the Main Street park from 2 to 4, as well as an exhibit arranged by the Easthampton Historical Society at Memorial Hall during the same hours. A Sunday afternoon parade will assemble at 1:30 p.m. and march to Daley Field to be followed from 6 to 8 p.m. by a bike parade and contest, complete with prizes. At dusk the Jaycees are sponsoring the annual holiday fireworks display at Galbraith Field. Also planned for this fabulous fourth is a rock concert Monday evening and a block dance Tuesday evening.

—GET OUT YOUR baskets and go strawberry picking. The berries are ripe now and there are a number of area strawberry growers who will allow you to come into their field and load up at a very reasonable cost. Most don't permit children to pick because of the danger of trampling the berries.

Here is an elegant version of Strawberries Romanov for a rich and special dessert: Wash and hull one quart ripe strawberries. Put them in a bowl and sprinkle with sugar, if necessary. Add one cup freshly squeezed orange juice and 1 3 cup orange-flavored liquer. Let the berries stand for one hour. Transfer the berries to a chilled serving dish, draining off some of the liquid. Whip 1½ cups heavy cream and sweeten it with two tablespoons sugar. Spread the cream over the berries and decorate the dish with large unhulled strawberries.

—VISIT TANGLEWOOD. The concert season opens Friday with the weekend prelude at 7 p.m. and an all Bach program at 9 p.m. and closes August 20 after eight weekends filled with music. Saturday mornings the Boston Symphony Orchestra rehearsals are open to the public, (tickets are available the morning of the rehearsal). Saturday evening concerts are at 8:30, Sunday afternoons at 2:30. You will enjoy picnicking on Tanglewood's lovely lawn before the performance and sitting either there or in the shed for the music. This weekend, in addition to the Bach program Friday, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39 will be played Saturday evening and Haydn's "The Seasons," with Phyllis Curtin, Seth McCoy, Robert Hale and the Tangelwood Festival Chorus is the program for Sunday afternoon.

If you can't get to the concerts in person, you can listen to them in stero on WFCR (88.5 FM). The station will broadcast all the Berkshire Festival concerts live this summer.

-STRIKE UP A correspondence. Kids looking for summer projects, especially if the sun is not going to shine, might be interested in writing to a pen pal. It's a good way to learn about other countries, other people, other customs, and it's always fun when the mailman has something for you. The International Friendship League in Boston has a list of 50,000 young people in foreign lands waiting to hear from young Americans. Requests from children in Japan and India are the most numerous, but 120 other countries are represented as well. When you write to the League include you name, age and address, any special interest you have and enclose a self-addressed envelope. The address is: Pen Pals, 40 Mt. Vernon Street, Boston, Mass. 02108.

Another organization interested in introducing pen pals advertised briefly in the Gazette's classified section recently asking "pen friends in the U.S." to write the Pen Society (V. 63), Chorley, Lancs, England.

—GET SOME SPECIALIZE instruction. The Northampton Recreation Commission staff is sponsoring summer long clinics in golf, tennis and basketball for young people interested in learning or increasing a skill in these sports. The tennis clinicswill be held daily, two days a week at Look Park and three days at the Smith College courts. Children as young as six years old, who really want to learn how to play tennis, are encouraged to sign up for the clinic which will be taught by Bob Szlosek...The golf program will travel to each playground one day a week. Kids may bring a golf club of their own if they have one. Bob Parent will be giving instruction in all aspects of the game...Joe Mantegna, Hamp High basketball coach will be in charge of the basketball program, which will be conducted at all the playgrounds that have hoops for children in the mornings and for junior high and high school boys in the evenings. Sign-up and further information on all the clinics is at your nearest playground.

—TAKE A TRIP. For those who want to drive south, this is the week to visit the Elizabeth Park Rose Gardens in Hartford. We all need a bed of roses once in a while and these fabulous gardens are ablaze with a huge variety of colors in bed plantings and arches with paths, a shady summer house and benches. You can picnic on the lawn and the roses, which are reaching their peak now, provide a lush background for color photo buffs. Directions: take Route 91 south to Route 84 west, get off at the Asylum Avenuewest exit and take Asylum right into the park.

A trip north this weekend might include a stop at the Northeast Craft Fair at the Mt. Anthony Union High School in Bennington, Vermont. The work of some 400 American craftsmen will be featured and there will be demonstrations and items for sale. The fair will be open Friday and Saturday from 9 a.m. to 6 p.m. and Sunday from noon to 4 p.m. There are a variety of ways to get to Bennington, depending on what you want to see. You can take the Mohawk Trail (Route 2) from Greenfield to Williamstown and then go north on Route 7; you can travel the Berkshire Trail (Route 9) from Northampton to Pittsfield and get on Route 7 there; or you can be more adventuresome and travel the back roads.

MR. TOAD (BRUCE STARIN) looks as though he is about to have one of the motor car mishaps which ultimately land him in jail in the Mount Holyoke Summer Theatre's production of "Wind in the Willows." The play will run tomorrow through Saturday at 10:30 each morning.

—GO BACK TO School. The Smith-Northampton Summer School will be registering all kinds of people for all kinds of classes through Wednesday, the school's opening day. Enrichment and remedial courses for kids in fourth through twelfth grades and many courses at interest to adults too, are being offered. With the exception of the typing classes and one in animated film making, which are filled, you can enroll in anything from math, history and languages to journalism, geology of the Connecticut River Valley and Historic Courtroom Trials. A course catalogue and further information about the six-week summer school is available at the office of the school's director Francis Gougeon at Northampton High School.

The enrollment fee for out-of-towners is slightly more than it is for Northampton residents, but all books and materials for the courses will be supplied without charge, to be turned in at the end of the summer. There are no academic qualifications necessary for courses.

—OTHER OFFERINGS: Registrations are now being accepted at the Easthampton Community Center for three 6-week long sets of sewing classes which will start the week of July 10. Mrs. Ruth Thouin will teach a beginners course for girls 14 through high school age, Tuesdays, an intermediate and advanced course for the same age group, Wednesdays and a class for young women Mondays. All classes will meet from 9:30 to 11:30 a.m. Information about items to be made, material and equipment and the modest registration fee may be obtained at the Center. Enrollment is limited....The Wednesday night films at Forbes Library include "The Great Train Robbery," and Ben Turpin in "Yukon Jake," (1924). The program, which lasts approximately an hour, is shown free in the upstairs theatre at the library...The new issue of The Massachusetts Review, entirely devoted to women and entiled "Woman: An Issue," is currently in local book stores. A number of area women have contributed editorial, jounalistic, intellectal and artistic talents to this distinguished and diverse volume of the quarterly. The Massachusetts Review is published independently with the supprt and cooperation of the four area colleges and the University of Massachusetts.. Helen Hayes will recreate some of her most famous roles, and give her views on contemporary theatre in a Channel 57 program "Helen Hayes - Portrait of an Actress, American School," Thursday at 8:30 p.m. "Jesus Christ Superstar" is playing this week at Storrowton in West Springfield. Tonight through Friday performances will be at 8:30, Saturday at 7 and 10:15 p.m. and a matinee Wednesday at 2 p.m. Tickets are slightly more expensive for the weekend shows, slightly less expensive for the matinee and are available at the door...

There will be a family environmental walk on the ground of Arcadia Wildlife Sanctuary Sunday at 2 p.m. Robie Hubley sanctuary director, will lead the walk which is open to the public.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUN 26 1972

New England Newsclip

REGISTER
TORRINGTON, CONN.
D. 11,891

JUN 24 1972

New England Newsclip

MILLERTON, N. Y.
NEWS
W. 1,500

JUN 29 1972

Tanglewood

Boston Symphony Orchestra And Chor Are Scheduled For All-Bach Program

The first weekend of the Berkshire Festival Concerts at Tanglewood opens tomorrow evening (Friday, June 30) with an all-Bach program by the Boston Symphony Orchestra under the direction of Seiji Ozawa.

Following the performance of Brandenburg Concertos Nos. 1 and 5, the Tanglewood Festival Chorus will join the orchestra for Cantata No. 191. Soloists are Phyllis Curtin and Seth McCoy, with John Oliver directing.

The Weekend Prelude, which is free to ticket-holders for the 9 p.m. concert, is scheduled for 7 p.m. Friday and features three Bach motets.

The summer's first Saturday morning Open Rehearsal takes place July 1 at 10:30 a.m. Seiji Ozawa will rehearse the Boston Symphony in music for the following day's concert.

Stanislaw Skrowaczewski takes over the baton Saturday evening, July 1 at 8:30 p.m. for a concert that includes: Bach's Suite no. 3, Beethoven's Piano concerto no. 1 with soloist Claude Frank, and Mozart's Symphony no. 39 in E-flat.

Haydn's "The Season" will be heard Sunday afternoon, July 2 at 2 p.m. in the Shed. Soloists for this performance are Phyllis Curtin, Seth McCoy and Robert Hale. Seiji Ozawa directs the orchestra and John Oliver the Tanglewood Festival Chorus.

BSO

Ozawa to open with Bach in his return to Lenox

Bach, Beethoven, Mozart, and Haydn will open the season at the Music Shed starting Friday, June 30.

Seiji Ozawa, music director of the San Francisco Symphony Orchestra, will be on the podium to conduct an evening of Bach at 9 p.m.: Brandenburg Concertos Nos. 2 and 5, Suite No. 2, and Cantata No. 191. The opening three selections demonstrate the composer as an orchestral writer, and the last is a good example of the chorale cantata as Bach perfected it.

The Tanglewood Festival Chorus, comprised of members from the greater Boston area, will sing a weekend prelude at 7 p.m. The chorus will be conducted by John Oliver, director of choral activities at Tanglewood. The prelude is offered at no extra charge to Friday evening ticket holders.

At 8:30 p.m. Saturday, Stanislaw Skrowaczewski, music director of the Minnesota Orchestra, will conduct Bach's Suite No. 3; Beethoven's Piano Concerto No. 1, played by pianist Claude Frank; and Mozart's Symphony No. 39. The selections are three of the best known and best written pieces for chamber orchestra.

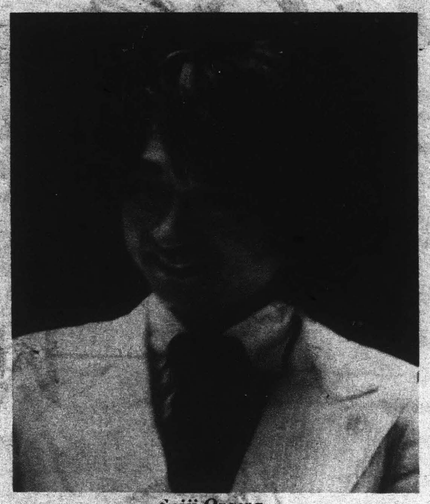
An open rehearsal is held at 10:30 a.m. every Saturday.

At 2:30 p.m. Saturday, Ozawa will conduct Haydn's The Seasons, with vocalists Phyllis Curtin, Seth McCoy, and Robert Hale and the Tanglewood Festival Chorus. The Seasons has never been performed at Tanglewood, an ideal setting for the piece.

Ozawa, who has been appointed music director of the Boston Symphony, effective September 1973, also conducts the Japan Philarmonic Symphony. He made world-wide headlines June 8 by breaking imperial protocal in appealing without invitation to Emperor Hirohito to save the Japan Philarmonic from bankruptcy.

Skrowaczewski has conducted the BSO several times in recent years. He has toured with the French National Orchestra and Concertgebouw, based in Amsterdam, and was co-conductor with Eugene Ormandy on the Philadelphia Orchestra's 19666 tour of South America. He has conducted the Vienna Philarmonic Orchestra at the Salzburg Festival and has directed performances at the Vienna State and Metropolitan operas. His concerto for English horn was performed in New York in 1970.

Miss Curtin, an artist-in-residence at Tanglewood, is one of the most distinguished American sopranos. McCoy sang with the Robert Shaw Chorale before starting his solo career. His Saturday appearance will be his first with the BSO. Robert Hale is the leading baritone of the New York City Opera.



Seiji Ozawa

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUN 30 1972

CLEFS & ARPEGGIOS

by NANCY CURRAN

Imagine yourself looking at the Thames in London. It's dark, almost 10:30 on a Thursday night. To your left is a bridge with the streaking red-yellow lights of the London trains. Far to your right is a bridge lined with sightseers like yourself.

* * *

Across the river are the outlines of the old city hall, the more contemporary Royal Albert Hall and an ultra-modern office building looking like a giant mirror.

On the river are pleasure barges, with young people dancing on the upper decks, illuminated by strings of lights gaily strung from bow to stern. The barges and private craft swing around, causing light-catching rupples in the river, as they play among the piers of the bridges. A chest-high wall, grimed by the years, keeps everyone from falling into the river from the bank.

Bobbies look benevolently at young couples, at family groups, at tourists rubbing elbows conversationally with people from all over the world who have come to London for the Trooping of the Colours and the Queen's official birthday, June 3.

The talking ceases as if at a signal, when the first explosion spears the black velvet sky. You and 100,000 other people say "aaah" as the fireworks paint the sky with bright flashes of skyrockets. Ahead of you is the ubiquitous photographer, nameless and everywhere, missing the show until his film comes back. Londoners come out on the balconies of their elegant apartment buildings overlooking the river and the crowd-filled street. The colorful pyrotechnics make the office building come alive with scintillating reflections repeated in the river.

The Berkshire Festival returns this weekend to Lenox, Mass., at delightful Tanglewood. This evening at 7 will be the first production of the 1972 season. The Tanglewood Festival Chorus will sing Motets of Bach.

* * *

Schenectadians will welcome the playing of Claude Frank on Saturday evening. A relative of the Tonks family of Schenectady, Frank spent many happy hours, he told me last year, practicing in the Tonks home after his family's complicated escape from wartime Europe.

WGY in its early years had a high quality of local broadcasting of music. "Voices Down the Wind" and other series featured the top musicians of the day, and Claude Frank was one of them, although he was just a young boy. Even then Frank was recognized as a gifted interpreter of Beethoven's works. Last year the Museum-Union College series booked Claude Frank, for an enjoyable concert at the chapel.

* * *

At Tanglewood Saturday evening, the 8:30 concert will be conducted by Stanislaw Skrowaczewski. The program will consist of Beethoven's Piano Concerto No. 1, Bach's Suite No. 3 and Mozart's Symphony No. 39.

Of course, you will not overlook the late Friday evening concert at 9 p.m., a Bach Program led by Seiji Ozawa, one of the artistic directors of the Berkshire Festival. Gunther Schuller is the other, and Leonard Bernstein is the advisor. Osawa will conduct Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191.

Sunday at 2:30, a summer afternoon could be well spent with "The Seasons," with the festival chorus, Phyllis Curtin, Seth McCoy and Robert Hale.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUN 30 1972

Tanglewood Opens Tonight With Symphony

2 Tanglewood Artistic Director Seiji Osawa will conduct the Boston Symphony in an all Bach program starting at 9 p.m. today to open the 1972 season of the Lenox, Mass. music center.

Included in this evening's performance will be the Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

Tanglewood — The Boston Symphony's Berkshire Festival season opens tonight at 9 with Seiji Ozawa conducting a Bach program including the 2nd and 5th Brandenburg Concertos, Suite No. 2, and Cantata No. 191, with soloists including Doriot Anthony Dwyer, flute, Robert Levin, harpsichord, Joseph Silverstein, violin, and Phyllis Curtin, soprano. your ticket also will get you into the Weekend Prelude at 7 when John Oliver conducts the Tanglewood Festival Chorus in three Bach motets. Saturday, July 1, at 8:30, Stanislaw Skrowaczewski conducts Bach's Suite No. 3 and Mozart's Symphony No. 39, and Claude Frank is soloist in Beethoven's Piano Concerto No. 1. Sunday afternoon at 2, Ozawa conducts Haydn's "The Seasons," with the Tanglewood Festival Chorus and soloists Phyllis Curtin, Seth McCoy, and Robert Hale. "The Seasons" can also be heard in open rehearsal ($2.50 for the benefit of the orchestra's pension fund) Saturday morning at 10:30.

Faces — Saturday, 8 p.m. Boston Garden; tickets $6.50, $5.50, $4.50. Stan Kenton Orchestra Plus Four Freshmen, tonight and Saturday (two shows nightly) Holiday Inn, Rte. 1, Peabody, tickets $7 plus two-drink minimum.

New York Post
D. 623,245 SAT. 354,797

JUN 28 1972

Summer Music At Tanglewood

An all-Bach program will open the 1972 summer season of the Boston Symphony at Tanglewood, Lenox, Mass., on Friday night at 9. Seiji Ozawa, Tanglewood Artistic Director, will conduct the opening program.

The Boston Symphony will give 24 concerts during the season, on Fridays at 9 p.m., Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. There will be eight open rehearsals Saturday mornings at 10:30 a.m., and a series of seven "Tanglewood Tuesday Specials," including four "Popular Artists" concerts and an appearance by Arthur Fiedler and the Boston Pops.

Brochures listing the complete programs for each of the season's concerts are available by calling (617) 266-1492. Tickets may be purchased in person or by mail from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUN 30 1972

New England Newsclip

LET YOURSELF GO

A Medley of Events, Activities and Whimsy to Keep In Mind This Week

EDITED BY ANN SHANAHAN

—START THE SUMMER holidays with a treat. Take the kids to see the Mount Holyoke Summer Theatre's production of "Wind in the Willows," in the charming outdoor amphitheatre on the campus in South Hadley. The play will be performed Tuesday through Saturday this week at 10:30 each morning. Tickets, which are not expensive, are the same price for adults and children and are available at the door. So go, see Mr. Badger, Mr. Toad, Ratty and Mole cavorting in this imaginative adaptation of the children's classic.

The season of adult plays in the tent-on-the-green at Mount Holyoke starts the following Tuesday evening with "you're a Good Man, Charlie Brown."

—PLAN A VACATION. If you need some help, get a copy of "The Yankee Guide to the New England Countryside," (Yankee, Inc., ($2.00. This is volume one, number one, of a kind of country store between covers, which its publishers (the same people who do Yankee Magazine and the Old Farmers Almanac) hope to continue and expand as seasons progress. The first issue, available at area book stores, contains a state by state calendar of New England events during the summer months and articles on such divers subjects as grist mills which still operate, working farms which offer down-to-earth vacations or ferry boats which still ply New England waterways. The ferry story is illustrated with a 1902 photo of the Hockanum Ferry as it lands on the Northampton shore. This attractive guide, packed with color pictures, drawing and maps, will give you ideas for motor trips, inns to stop at, stores to shop at and sights to see.

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—GET OUT YOUR baskets and go strawberry picking. The berries are ripe now and there are a number of area strawberry growers who will allow you to come into their field and load up at a very reasonable cost. Most don't permit children to pick because of the danger of trampling the berries.

Here is an elegant version of Strawberries Romanov for a rich and special dessert: Wash and hull one quart ripe strawberries. Put them in a bowl and sprinkle with sugar, if necessary. Add one cup freshly squeezed orange juice and 1 3 cup orange-flavored liquer. Let the berries stand for one hour. Transfer the berries to a chilled serving dish, draining off some of the liquid. Whip 1½ cups heavy cream and sweeten it with two tablespoons sugar. Spread the cream over the berries and decorate the dish with large unhulled strawberries.

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HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUN 26 1972
New England Newsclip

Tanglewood

Boston Symphony Orchestra And Chorus Are Scheduled For All-Bach Program

The first weekend of the Berkshire Festival Concerts at Tanglewood opens tomorrow evening (Friday, June 30) with an all-Bach program by the Boston Symphony Orchestra under the direction of Seiji Ozawa.

Following the performance of Brandenburg Concertos Nos. 1 and 5, the Tanglewood Festival Chorus will join the orchestra for Cantata No. 191. Soloists are Phyllis Curtin and Seth McCoy, with John Oliver directing.

The Weekend Prelude, which is free to ticket-holders for the 9 p.m. concert, is scheduled for 7 p.m. Friday and features three Bach motets.

The summer's first Saturday morning Open Rehearsal takes place July 1 at 10:30 a.m. Seiji Ozawa will rehearse the Boston Symphony in music for the following day's concert.

Stanislaw Skrowaczewski takes over the baton Saturday evening, July 1 at 8:30 p.m. for a concert that includes Bach's Suite no. 3, Beethoven's Piano concerto no. 1 with soloist Claude Frank, and Mozart's Symphony no. 39 in E-flat.

Haydn's "The Season" will be heard Sunday afternoon, July 2 at 2 p.m. in the Shed. Soloists for this performance are Phyllis Curtin, Seth McCoy and Robert Hale. Seiji Ozawa directs the orchestra and John Oliver the Tanglewood Festival Chorus.

REGISTER
TORRINGTON, CONN.
D. 11,891
JUN 24 1972
New England Newsclip

MILLERTON, N. Y.
NEWS
W. 1,500
JUN 29 1972

Ozawa to open with Bach in his return to Lenox

Bach, Beethoven, Mozart, and Haydn will open the season at the Music Shed starting Friday, June 30.

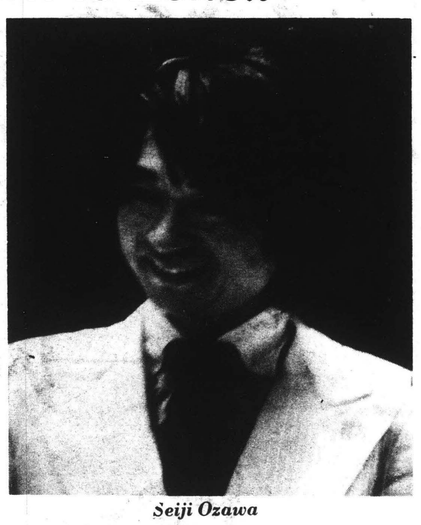
Seiji Ozawa, music director of the San Francisco Symphony Orchestra, will be on the podium to conduct an evening of Bach at 9 p.m.: Brandenburg Concertos Nos. 2 and 5, Suite No. 2, and Cantata No. 191. The opening three selections demonstrate the composer as an orchestral writer, and the last is a good example of the chorale cantata as Bach perfected it.

The Tanglewood Festival Chorus, comprised of members from the greater Boston area, will sing a weekend prelude at 7 p.m. The chorus will be conducted by John Oliver, director of choral activities at Tanglewood. The prelude is offered at no extra charge to Friday evening ticket holders.

At 8:30 p.m. Saturday, Stanislaw Skrowaczewski, music director of the Minnesota Orchestra, will conduct Bach's Suite No. 3; Beethoven's Piano Concerto No. 1, played by pianist Claude Frank; and Mozart's Symphony No. 39. The selections are three of the best known and best written pieces for chamber orchestra.

An open rehearsal is held at 10:30 a.m. every Saturday.

At 2:30 p.m. Saturday, Ozawa will conduct Haydn's The Seasons, with vocalists Phyllis Curtin, Seth McCoy, and Robert Hale and the Tanglewood Festival Chorus. The Seasons has never been performed at Tanglewood, an ideal setting for the piece.



Seiji Ozawa

Ozawa, who has been appointed music director of the Boston Symphony, effective September 1973, also conducts the Japan Philarmonic Symphony. He made world-wide headlines June 8 by breaking imperial protocal in appealing without invitation to Emperor Hirohito to save the Japan Philarmonic from bankruptcy.

Skrowaczewski has conducted the BSO several times in recent years. He has toured with the French National Orchestra and Concertgebouw, based in Amsterdam, and was co-conductor with Eugene Ormandy on the Philadelphia Orchestra's 19666 tour of South America. He has conducted the Vienna Philarmonic Orchestra at the Salzburg Festival and has directed performances at the Vienna State and Metropolitan operas. His concerto for English horn was performed in New York in 1970.

Miss Curtin, an artist-in-residence at Tanglewood, is one of the most distinguished American sopranos. McCoy sang with the Robert Shaw Chorale before starting his solo career. His Saturday appearance will be his first with the BSO. Robert Hale is the leading baritone of the New York City Opera.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,931
JUN 30 1972

CLEFS & ARPEGGIOS

by NANCY CURRAN

Imagine yourself looking at the Thames in London. It's dark, almost 10:30 on a Thursday night. To your left is a bridge with the streaking red-yellow lights of the London trains. Far to your right is a bridge lined with sightseers like yourself.

* * *

Across the river are the outlines of the old city hall, the more contemporary Royal Albert Hall and an ultra-modern office building looking like a giant mirror.

On the river are pleasure barges, with young people dancing on the upper decks, illuminated by strings of lights gaily strung from bow to stern. The barges and private craft swing around, causing light-catching rupples in the river, as they play among the piers of the bridges. A chest-high wall, grimed by the years, keeps everyone from falling into the river from the bank.

Bobbies look benevolently at young couples, at family groups, at tourists rubbing elbows conversationally with people from all over the world who have come to London for the Trooping of the Colours and the Queen's official birthday, June 3.

The talking ceases as if at a signal, when the first explosion spears the black velvet sky. You and 100,000 other people say "aaah" as the fireworks paint the sky with bright flashes of skyrockets. Ahead of you is the ubiquitous photographer, nameless and everywhere, missing the show until his film comes back. Londoners come out on the balconies of their elegant apartment buildings overlooking the river and the crowd-filled street. The colorful pyrotechnics make the office building come alive with scintillating reflections repeated in the river.

The Berkshire Festival returns this weekend to Lenox, Mass., at delightful Tanglewood. This evening at 7 will be the first production of the 1972 season. The Tanglewood Festival Chorus will sing Motets of Bach.

* * *

Schenectadians will welcome the playing of Claude Frank on Saturday evening. A relative of the Tonks family of Schenectady, Frank spent many happy hours, he told me last year, practicing in the Tonks home after his family's complicated escape from wartime Europe.

WGY in its early years had a high quality of local broadcasting of music. "Voices Down the Wind" and other series featured the top musicians of the day, and Claude Frank was one of them, although he was just a young boy. Even then Frank was recognized as a gifted interpreter of Beethoven's works. Last year the Museum-Union College series booked Claude Frank, for an enjoyable concert at the chapel.

* * *

At Tanglewood Saturday evening, the 8:30 concert will be conducted by Stanislaw Skrowaczewski. The program will consist of Beethoven's Piano Concerto No. 1, Bach's Suite No. 3 and Mozart's Symphony No. 39.

Of course, you will not overlook the late Friday evening concert at 9 p.m., a Bach Program led by Seiji Ozawa, one of the artistic directors of the Berkshire Festival. Gunther Schuller is the other, and Leonard Bernstein is the advisor. Osawa will conduct Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191.

Sunday at 2:30, a summer afternoon could be well spent with "The Seasons," with the festival chorus, Phyllis Curtin, Seth McCoy and Robert Hale.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUN 30 1972

Tanglewood Opens Tonight With Symphony

Tanglewood Artistic Director Seiji Osawa will conduct the Boston Symphony in an all Bach program starting at 9 p.m. today to open the 1972 season of the Lenox, Mass. music center.

Included in this evening's performance will be the Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

Tanglewood — The Boston Symphony's Berkshire Festival season opens tonight at 9 with Seiji Ozawa conducting a Bach program including the 2nd and 5th Brandenburg Concertos, Suite No. 2, and Cantata No. 191, with soloists including Doriot Anthony Dwyer, flute, Robert Levin, harpsichord, Joseph Silverstein, violin, and Phyllis Curtin, soprano. your ticket also will get you into the Weekend Prelude at 7, when John Oliver conducts the Tanglewood Festival Chorus in three Bach motets. Saturday, July 1, at 8:30, Stanislaw Skrowaczewski conducts Bach's Suite No. 3 and Mozart's Symphony No. 39, and Claude Frank is soloist in Beethoven's Piano Concerto No. 1. Sunday afternoon at 2, Ozawa conducts Haydn's "The Seasons," with the Tanglewood Festival Chorus and soloists Phyllis Curtin, Seth McCoy, and Robert Hale. "The Seasons" can also be heard in open rehearsal ($2.50 for the benefit of the orchestra's pension fund) Saturday morning at 10:30.

Faces — Saturday, 8 p.m. Boston Garden; tickets $6.50, $5.50, $4.50. Stan Kenton Orchestra Plus Four Freshmen, tonight and Saturday (two shows nightly) Holiday Inn, Rte. 1, Peabody, tickets $7 plus two-drink minimum.

New York Post
D. 623,245 SAT. 354,797
JUN 28 1972

Summer Music At Tanglewood

An all-Bach program will open the 1972 summer season of the Boston Symphony at Tanglewood, Lenox, Mass., on Friday night at 9. Seiji Ozawa, Tanglewood Artistic Director, will conduct the opening program.

The Boston Symphony will give 24 concerts during the season, on Fridays at 9 p.m., Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. There will be eight open rehearsals Saturday mornings at 10:30 a.m., and a series of seven "Tanglewood Tuesday Specials," including four "Popular Artists" concerts and an appearance by Arthur Fiedler and the Boston Pops.

Brochures listing the complete programs for each of the season's concerts are available by calling (617) 266-1492. Tickets may be purchased in person or by mail from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUN 30 1972
New England Newsclip

LET YOURSELF GO

A Medley of Events, Activities and Whimsy to Keep In Mind This Week

EDITED BY ANN SHANAHAN

—START THE SUMMER holidays with a treat. Take the kids to see the Mount Holyoke Summer Theatre's production of "Wind in the Willows," in the charming outdoor amphitheatre on the campus in South Hadley. The play will be performed Tuesday through Saturday this week at 10:30 each morning. Tickets, which are not expensive, are the same price for adults and children and are available at the door. So go see Mr. Badger, Mr. Toad, Ratty and Mole cavorting in this imaginative adaptation of the children's classic.

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...TTE
MASS.
New England Newsclip

REGISTER
TORRINGTON, CON
D. 11,891

JUN 24 1972
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NEWS
W. 1,500

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The summer's first Saturday morning Open Rehearsal takes place July 1 at 10:30 a.m. Seiji Ozawa will rehearse the Boston Symphony in music for the following day's concert.

Stanislaw Skrowaczewski takes over the baton Saturday evening, July 1 at 8:30 p.m. for a concert that includes Bach's Suite no. 3, Beethoven's Piano concerto no. 1 with soloist Claude Frank, and Mozart's Symphony no. 39 in E-flat.

Haydn's "The Season" will be heard Sunday afternoon, July 2 at 2 p.m. in the Shed. Soloists for this performance are Phyllis Curtin, Seth McCoy and Robert Hale. Seiji Ozawa directs the orchestra and John Oliver the Tanglewood Festival Chorus.

JUN 29 1972

Ozawa to open with Bach in his return to Lenox

Bach, Beethoven, Mozart, and Haydn will open the season at the Music Shed starting Friday, June 30.

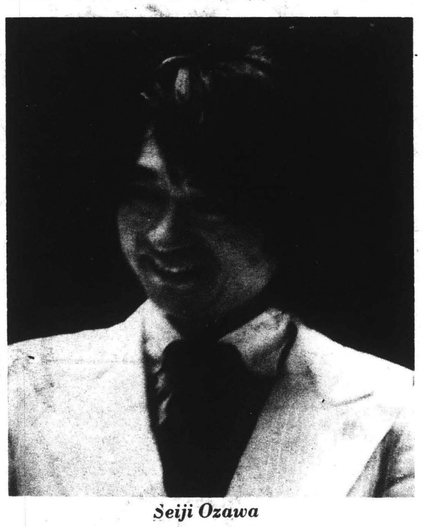
Seiji Ozawa, music director of the San Francisco Symphony Orchestra, will be on the podium to conduct an evening of Bach at 9 p.m.: Brandenburg Concertos Nos. 2 and 5, Suite No. 2, and Cantata No. 191. The opening three selections demonstrate the composer as an orchestral writer, and the last is a good example of the chorale cantata as Bach perfected it.

The Tanglewood Festival Chorus, comprised of members from the greater Boston area, will sing a weekend prelude at 7 p.m. The chorus will be conducted by John Oliver, director of choral activities at Tanglewood. The prelude is offered at no extra charge to Friday evening ticket holders.

At 8:30 p.m. Saturday, Stanislaw Skrowaczewski, music director of the Minnesota Orchestra, will conduct Bach's Suite No. 3; Beethoven's Piano Concerto No. 1, played by pianist Claude Frank; and Mozart's Symphony No. 39. The selections are three of the best known and best written pieces for chamber orchestra.

An open rehearsal is held at 10:30 a.m. every Saturday.

At 2:30 p.m. Saturday, Ozawa will conduct Haydn's The Seasons, with vocalists Phyllis Curtin, Seth McCoy, and Robert Hale and the Tanglewood Festival Chorus. The Seasons has never been performed at Tanglewood, an ideal setting for the piece.



Seiji Ozawa

Ozawa, who has been appointed music director of the Boston Symphony, effective September 1973, also conducts the Japan Philarmonic Symphony. He made world-wide headlines June 8 by breaking imperial protocal in appealing without invitation to Emperor Hirohito to save the Japan Philarmonic from bankruptcy.

Skrowaczewski has conducted the BSO several times in recent years. He has toured with the French National Orchestra and Concertgebouw, based in Amsterdam, and was co-conductor with Eugene Ormandy on the Philadelphia Orchestra's 19666 tour of South America. He has conducted the Vienna Philarmonic Orchestra at the Salzburg Festival and has directed performances at the Vienna State and Metropolitan operas. His concerto for English horn was performed in New York in 1970.

Miss Curtin, an artist-in-residence at Tanglewood, is one of the most distinguished American sopranos. McCoy sang with the Robert Shaw Chorale before starting his solo career. His Saturday appearance will be his first with the BSO. Robert Hale is the leading baritone of the New York City Opera.

New York Post
D. 623,245 SAT. 354,797

JUN 28 1972

Summer Music At Tanglewood

An all-Bach program will open the 1972 summer season of the Boston Symphony at Tanglewood, Lenox, Mass., on Friday night at 9. Seiji Ozawa, Tanglewood Artistic Director, will conduct the opening program.

The Boston Symphony will give 24 concerts during the season, on Fridays at 9 p.m., Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. There will be eight open rehearsals Saturday mornings at 10:30 a.m., and a series of seven "Tanglewood Tuesday Specials," including four "Popular Artists" concerts and an appearance by Arthur Fiedler and the Boston Pops.

Brochures listing the complete programs for each of the season's concerts are available by calling (617) 266-1492. Tickets may be purchased in person or by mail from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,951

JUN 30 1972

CLEFS & ARPEGGIOS

by NANCY CURRAN

Imagine yourself looking at the Thames in London. It's dark, almost 10:30 on a Thursday night. To your left is a bridge with the streaking red-yellow lights of the London trains. Far to your right is a bridge lined with sightseers like yourself.

* * *

Across the river are the outlines of the old city hall, the more contemporary Royal Albert Hall and an ultra-modern office building looking like a giant mirror.

On the river are pleasure barges, with young people dancing on the upper decks, illuminated by strings of lights gaily strung from bow to stern. The barges and private craft swing around, causing light-catching rupples in the river, as they play among the piers of the bridges. A chest-high wall, grimed by the years, keeps everyone from falling into the river from the bank.

Bobbies look benevolently at young couples, at family groups, at tourists rubbing elbows conversationally with people from all over the world who have come to London for the Trooping of the Colours and the Queen's official birthday, June 3.

The talking ceases as if at a signal, when the first explosion spears the black velvet sky. You and 100,000 other people say "aaah" as the fireworks paint the sky with bright flashes of skyrockets. Ahead of you is the ubiquitous photographer, nameless and everywhere, missing the show until his film comes back. Londoners come out on the balconies of their elegant apartment buildings overlooking the river and the crowd-filled street. The colorful pyrotechnics make the office building come alive with seintillating reflections repeated in the river.

The Berkshire Festival returns this weekend to Lenox, Mass., at delightful Tanglewood. This evening at 7 will be the first production of the 1972 season. The Tanglewood Festival Chorus will sing Motets of Bach.

* * *

Schenectadians will welcome the playing of Claude Frank on Saturday evening. A relative of the Tonks family of Schenectady, Frank spent many happy hours, he told me last year, practicing in the Tonks home after his family's complicated escape from wartime Europe.

WGY in its early years had a high quality of local broadcasting of music. "Voices Down the Wind" and other series featured the top musicians of the day, and Claude Frank was one of them, although he was just a young boy. Even then Frank was recognized as a gifted interpreter of Beethoven's works. Last year the Museum-Union College series booked Claude Frank, for an enjoyable concert at the chapel.

* * *

At Tanglewood Saturday evening, the 8:30 concert will be conducted by Stanislaw Skrowaczewski. The program will consist of Beethoven's Piano Concerto No. 1, Bach's Suite No. 3 and Mozart's Symphony No. 39.

Of course, you will not overlook the late Friday evening concert at 9 p.m., a Bach Program led by Seiji Ozawa, one of the artistic directors of the Berkshire Festival. Gunther Schuller is the other, and Leonard Bernstein is the advisor. Osawa will conduct Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191.

Sunday at 2:30, a summer afternoon could be well spent with "The Seasons," with the festival chorus, Phyllis Curtin, Seth McCoy and Robert Hale.

Tanglewood — The Boston Symphony's Berkshire Festival season opens tonight at 9 with Seiji Ozawa conducting a Bach program including the 2nd and 5th Brandenburg Concertos, Suite No. 2, and Cantata No. 191, with soloists including Doriot Anthony Dwyer, flute, Robert Levin, harpsichord, Joseph Silverstein, violin, and Phyllis Curtin, soprano. your ticket also will get you into the Weekend Prelude at 7, when John Oliver conducts the Tanglewood Festival Chorus in three Bach motets. Saturday, July 1, at 8:30, Stanislaw Skrowaczewski conducts Bach's Suite No. 3 and Mozart's Symphony No. 39, and Claude Frank is soloist in Beethoven's Piano Concerto No. 1. Sunday afternoon at 2, Ozawa conducts Haydn's "The Seasons," with the Tanglewood Festival Chorus and soloists Phyllis Curtin, Seth McCoy, and Robert Hale. "The Seasons" can also be heard in open rehearsal ($2.50 for the benefit of the orchestra's pension fund) Saturday morning at 10:30.

Faces — Saturday, 8 p.m. Boston Garden; tickets $6.50, $5.50, $4.50. Stan Kenton Orchestra Plus Four Freshmen, tonight and Saturday (two shows nightly) Holiday Inn, Rte. 1, Peabody, tickets $7 plus two-drink minimum.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUN 30 1972

Tanglewood Opens Tonight With Symphony

Tanglewood Artistic Director Seiji Osawa will conduct the Boston Symphony in an all Bach program starting at 9 p.m. today to open the 1972 season of the Lenox, Mass. music center.

Included in this evening's performance will be the Brandenburg Concertos No. 2 and 5, Suite No. 2 and Cantata No. 191 "Gloria in Excelsis Deo."

Soloists will include Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Doriat Dwyer, flute; Joseph Silverstein, violin; Robert Devin, harpsichord; Phyllis Curtin, soprano and Seth McCoy, tenor.

The Tanglewood festival chorus will also be heard with John Silverstein the director. Stanislaw Skrowaczewski will conduct Saturday at 8:30 p.m. with Claude Frank, piano soloist, in a program including Bach's Suite No. 3, Beethoven's Piano Concerto No. 1 and Mozart's Symphony No. 39.

In the Sunday afternoon concert, Ozawa will again conduct in a program that will present "The Seasons," by Haydn.

Soloists will include Phyllis Curtain, McCoy and bass Robert Hale.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUN 30 1972
New England Newsclip

TIMES
HARTFORD, CONN.
D. 130,857

JUL 3 1972 New England Newsclip

Ozawa Conducts Haydn's 'The Seasons'

By DOROTHY STOWE

LENOX, Mass. — All forces, both of nature and of man, worked together yesterday afternoon for a performance of moving fervor and grace, as Tanglewood Festival Chorus and Boston Symphony, Seiji Ozawa conducting, presented Haydn's "The Seasons."

Haydn was not entirely happy with the subject of this oratorio, which he was more or less coerced into doing as a follow-up to "The Creation." He grumbled that in the latter the characters were angels; in "The Seasons," they were peasants.

Yet he was remarkably well fitted temperamentally to write of peasants; and his recreation of their year's joys and sorrows, their landscapes, their activities, often hit the musical nail directly on the head in depiction of emotion and scene.

The work, though long, is never tiresome, due to skillful balance of the heavy and light, the playful and powerful, and the interesting alaternation of solos, ensembles and choruses.

It was gratifying to hear evertying in ideal focus, as Ozawa employed his special genius for the music of the classic era in eliciting clarity and precision from his forces. The somewhat reduced orchestra accompanied the large chorus with perfect balance.

The excellent soloists included Phyllis Curtin, this year's Artist-in-residence, who sang with her usual simple conviction and unimpeachable style, particularly in the florid "Welche Labung," and the song of the clever peasant girl.

Seth McCoy brought his smooth and agile tenor to the part of Lucas, and Simon was sung by Robert Hale, whose rich bass voice carried resonantly. His Winter aria, "Hier steht der Wand'rer nun," was a mature example of lieder.

The chorus, prepared by John Oliver, sang with distinction throughout. One might single out for special mention the "Ewiger Gott" which closed the spring section so nobly. Also beautifully done were the Hunting scene with its wonderful horn solos, and the lilting harvest Ode to Joy, with zither and bagpipe effects, in which Haydn did real tone painting. The warmth of the sun is in this music, and the lusty vitality of a Breugel painting.

Hayden's musical expression and philosophy reached a thrilling apex in the final trio and double chorus, "Dann bricht der grosse Moegan an!" (Then Comes the Great Dawn). The final fugue, "Lead us by Thy hand, O God, Give us strength and courage," was brilliantly and feelingly executed.

It is heartening to report that Ozawa seems to have come fully of age. He is a man of joy in music, and it is apparant that he is loved in Boston, as evidenced by the resounding ovation from the floor, but more significantly, from the stage. It appears he may be on the way to a long and distinguished tenure in Boston.

Sunday's Concert at Tanglewood Contains Special Communication

By RICHARD CONWAY

Sunday's concert at Tanglewood was something special. It is rare, of course, that the Boston Symphony Orchestra ever gives a really poor performance. It is one of the world's great orchestras, and one invariably hears highly artistic performances of fine music.

There are times, though, when there seems to be a particularly special communication between and among conductor, musicians, and audience. It was that way Sunday.

The music was Haydn's "The Seasons." And the oratorio that the aging and ill composer did not really want to write, and which took him three years in the working, is truly one of his masterpieces.

It describes the changing seasons of the year as seen through the eyes of a farmer, his daughter, and a peasant. The chorus represents the rest of the peasantry.

"The Seasons" is thus really a summation of Haydn's thought—not only musically, but in his whole attitude toward life. The score abounds with marvelously descriptive music. We see with Haydn the wonder and awe of nature. (The storm section, for instance.) And we share with him the robust joy of life.

Haydn, although he worked for the aristocracy for most of his life, never lost sight of the nobility that is in the common man. And one can literally breathe the fresh air of the rustic countryside listening to his music.

Conductor Seiji Ozawa played his forces beautifully. His conducting was absolutely clear and descriptive and with but one noticeable flaw, he maintained the balance between and among his musicians.

The Tanglewood Festival Chorus sang with full-throated gusto. They had obviously been well prepared by director John Oliver. Their German diction was crisp and clean. The choral balance and blend was outstanding. (What resonant men's voices that chorus has!) Oliver uses what we used to call the "fruit basket" formation; that is, the various voice parts are scattered about, rather than standing all together. When you have the singers who can do this, the results are far more satisfying than grouping them. And Oliver does have the singers!

A fine trio of soloists—Phyllis Curtin, soprano; Robert Hale, bass; and Seth McCoy, tenor—portrayed the roles of daughter, farmer, and peasant respectively. The voices were nicely matched for their ensemble work.

Hale's big, rich voice seemed especially right for the Haydn work. The leading bass of the New York City Opera sang with great clarity and sensitivity.

Miss Curtin brought vibrant life to her role. She was particularly fine in the playful "An honest village maiden."

McCoy was good, too, but his voice was covered at times by the orchestra—at least where we were sitting it did not come through with the clarity of the others. This is the one balance problem we mentioned above.

In a fine performance such as this one was, it is difficult to pick out one or two things and say that this was the best. But certainly the Hunt and the Wine sections, marvelously rousing choruses, were sung with a joyous abandon that belied the absolute precision needed to bring them off successfully. Oh, but they did stir the blood.

And there was strength in the final affirmation of simple faith which closes the work. It was an immensely satisfying performance, and the audience applauded loud and long.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 3 1972 New England Newsclip

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

Record gate at Tanglewood JUL 3 1972 New England Newsclip

Campers, music lovers drawn to Berkshire holiday weekend

By JAMES V. WALSH

Music, theater and the holiday spirit outshone the so-so weather this weekend and drew a surprisingly large number of tourists into the Berkshires.

From the evening-clothes set to the humble camper, they came to enjoy the Independence Day weekend in such disparate settings as the Windsor Lake campgrounds, which was filled to overflowing, and Tanglewood, which opened for the summer with an all-time attendance record.

Gate counters at the summer home of the Boston Symphony Orchestra counted a weekend total of 23,102, a new high for an opening program at the Lenox music shed.

The performance of two Beethoven concertos Saturday night drew 7,837 music lovers, the largest single crowd in the series of four Tanglewood events. The next largest flock was 7,655 who attended the performance of the Haydn oratorio, "The Seasons", yesterday afternoon.

And all this happened despite the periodically-threatening weather.

John V. Geary, executive director of the Berkshire Hills Conference, was at a loss to explain why the July 4th influx was running at between 3 to 4 per cent ahead of last year.

"I thought I'd die when it was raining Friday night," Mr. Geary said, "but then I took a ride down Route 7 Saturday morning, and all I saw were 'No Vacancy' signs."

He said his agency was placing out-of-staters coming for the Tanglewood program as far north as Williamstown because of the lodging problem.

"It was a pleasant surprise, especially in view of the weather we've been having," he said. "Thank God it finally broke."

Attendance at the opening show of the Williamstown Summer Theatre tapered off after the record sell-out crowd Thursday night but was strong nevertheless.

The cast played "Mary Stuart" to near capacity houses both Friday and Saturday nights, to bring the weekend total to about 1,400.

Restaurants were also bustling, and the crowds appeared to have caught some establishments off guard.

John F. Treadway, innkeeper at the Williams Inn, said Saturday night was especially busy and kept the hard-pressed kitchen working diligently.

"I don't know why, but it seems we got much more out of a July 4th weekend this year than usual," he puzzled, noting that the rooms were also filled.

Scenery-lovers were less conspicuous, largely because of the hazy atmosphere and uncertain weather prospects.

Nevertheless, a modestly large crowd of 1,900 sightseers traveled to the summit of Mt. Greylock over the weekend, with about 1,200 of those concentrated during the sunshine hours Sunday afternoon.

Joseph Garceau, a Department of Natural Resources ranger stationed at the mountain summit, said haze and fog settled in thickly other times and discouraged tourists.

Historic Valley Park on the shores of Windsor Lake was more successful, registering an overflow number of campers, many of whom came to stay from Saturday through tomorrow.

Mrs. Joseph Graveline, co-supervisor of the 100-site campground, said 120 families checked in during the weekend despite the threat of a dank and dark stay.

About 75 per cent of them, she said, are from other states and virtually all took today off from work to string out their vacation to four days.

Mr. Geary felt that, based on the tourist boom this weekend, the coming July weekends promise to be "real humdingers."

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 3 1972

All Bach Concert

Tanglewood Opens With Ozawa, Bach

By EDWARD FRENCH

Other Review on Page 7B

Summer has officially come to the Berkshires. The Boston Symphony Orchestra, Sejia Ozawa conducting, launched the 1972 Berkshire Festival at Tanglewood with an all Bach program Friday evening.

In spite of far from ideal weather, a marked contrast to last year's beautiful first weekend, the audience was large, knowledgeable and enthusiastic.

THE GENEROUS sampling of the eipsic cantor's work included the F major and D major Brandenburg Concertos, the Suite No. 2 in B minor with solo flute and the Cantata No. 191, Gloria in excelsis Deo. Soprano Phyllis Curtin, tenor Seth McCoy and the Tanglewood Festival Chorus, John Oliver director assisted in this work.

Mr. Ozawa's readings of the Brandenburg concertos had the clarity of form and line and rhythmic vitality so essential to a realization of Bach's inspiration. The tempi were well chosen and the soloists, all first chair members of the orchestra displayed the superb technical skill and artistry we have come to expect.

To all intents and purposes Bach's Suite No. 2 in B minor could properly be called a concerto for flute and orchestra because the flute part is dominant and has the kind of florid writing that tess the technical and musical resources of the soloist.

Doriot Anthony Dwyer's total command of her instrument was brilliantly demonstrated in this performance.

WE ESPECIALLY enjoyed the choral work in the Bach Cantata 191. The voices were young and there was an appealing freshness to the sound of the women's voices in particular.

The difficult solo portions of this work were capably handled by Phyllis Curtin and Seth McCoy.

Saturday night found Stanislaw Skrowaczewski on the podium and Claude Frank, a long time Tanglewood favorite, as soloist in Beethoven's Piano Concerto No. 1 in C major.

Mr. Frank's inspired performance of this delightful concerto was for many of us the high point of this initial weekend.

He has always been known for his excellence in the Beethoven piano literature, but Saturday night his performance of this concerto was incandescent from beginning to end. His technique was brilliant and facile in the outer movements and the lovely slow movement was poetry incarnate.

It would seem that Mr. Frank's playing inspired both conductor and orchestra as the best orchestral playing of the evening was in the concerto accompaniment. Here there was a dynamic subtlety and expressiveness not so apparent in Mozart's E flat Symphony or Bach's D major Suite.

SUNDAY afternoon the Tanglewood charm was in full evidence. Finally the weather was bright and sunny, the puddles were pretty well dried up and the famous lawn was pleasant again.

Musically the afternoon was devoted to Haydn's second great oratorio, "The Seasons." the vitality and spontaneity of this score is remarkable considering that the composer was sixty nine years old when he completed it.

To this listener the most striking feature of the performance was the understanding and sympathy for this central European music that Seija Ozawa displayed.

He underscored Haydn's warmth, humor, nobility and especially his genius for pictorial tone painting.

The work has four divisions, each with its appropriate atmosphere and color. As a whole it is much livelier and less ponderous than most oratorios.

THE PERFORMANCE of the Tanglewood chorus, prepared by John Oliver was an aural delight. The blend was skillful, there was plenty of dynamic variety and even in the loudest sections the sound was never strident.

Soloists Phyllis Curtin, soprano, Seth McCoy, tenor, and Robert Hale, bass, shared a wealth of melodious arias and recitatives as well as duets and trios.

BSO Opener Melts Old Gate Records

By R. C. HAMMERICH
Union Staff

LENOX — At least twice yesterday afternoon robins dropped from a nest over the sound-reflecting panels above the heads of the Boston Symphony Orchestra and Festival Chorus at Tanglewood and soared gracefully out over the 7665-member audience into the sunshine.

It was significant. The sun was warm, the air balmy and the music and countryside beautiful.

The combination, in spite of threatening clouds Friday and Saturday, induced Tanglewood's loyal followers to set an attendance record for the opening weekend of the 35th Berkshire Festival.

The gate counters rang up a count of 23,102 itemized as follows: 5586 for the Friday night Bach program, 2014 for the Saturday morning open rehearsal, 7837 for the Saturday night program and 7655 for yesterday's performance of Haydn's oratorio, "The Seasons."

It had seemed Saturday night, after experiencing one of the most beautifully-played concertos I ever heard in the great shed at Tanglewood, that Sunday's program couldn't be anything but an anti-climax.

Such was not the case; it now seems more likely that the rest of the Tanglewood season might be an anti-climax after "The Seasons."

Seiji Ozawa, Tanglewood's artistic director, conducted an inspired performance of that masterpiece.

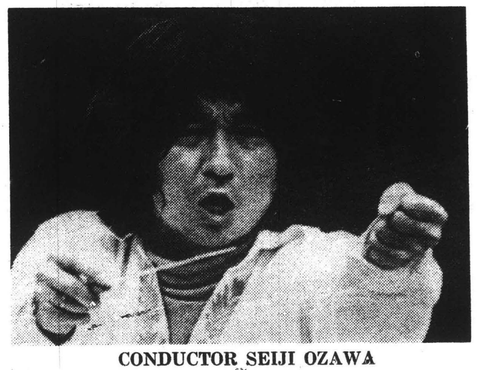
Stanislaw Skrowaczewski, conductor of the Minnesota Orchestra, was guest conductor Saturday night, and Claude Frank solo pianist. Frank has long been one of my favorite pianists, especially with Mozart's concertos. He is, I believe, under-rated by the general public.

Saturday he played Beethoven's Piano Concerto No. 1 (which was composed second). It, like No. 2, could have been composed by Mozart; they are so much in the same style.

Frank played it with wondrous gentleness and affection. Even the vigorous sections were handled with the grace of a broken-field ball carrier who needs only half his skill to avoid his tacklers.

There was no pounding, only vitality; no

See TANGLEWOOD OPENER
Page 5



CONDUCTOR SEIJI OZAWA

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 3 1972
New England Newsclip

Tanglewood Opener Melts Gate Records

Continued From Page 1

soft spots, only lacy delicacy; no sentiment, only emotion. He played superlatively.

And there was a beautiful bonus that welled up out of the middle movement: the solo clarinet work contributed by Harold Wright.

The Bach suite (No. 3 in D) and Mozart symphony (No. 39, K.543) were not as impressive in Skrowaczewski's hands as was his accompaniment for the piano concerto.

The Minnesota conductor is a competent leader who is properly careful of the precision and clarity needed for the classical programs he usually asks the Boston Symphony Orchestra to play at Tanglewood, but the Bach and Mozart Saturday were not inspiring — not like Frank's Beethoven.

Yesterday, however, the program was a joy from start to finish. "The Seasons" is a complicated oratorio because there are so many dialogues among soloists and chorus, short, intermingled passages in the libretto that gave the composer many opportunities for variety of vocal and instrumental combinations and for inventive sound effects.

Seiji Ozawa, Tanglewood's artistic director, and the orchestra's music director designate to follow William Steinberg next year, led his forces with a boyish buoyancy, dancing and bounding on the podium without recourse to the score lying unopened on the music stand in front of him.

The chorus, a group of about 120 spread across the back of the stage, was crisper than any other on the same stage in my memory; its note and phrase articulation (not words) were unusually precise, an attribute for which the rehearsal director, John Oliver, must take most credit, even though he has been ill.

But, of course, the late rehearsals with Ozawa last week, and his podium style also were responsible for the chorus's success in establishing the basic, joyous atmosphere of gemutlichkeit that pervaded the afternoon.

The orchestra also, of course, contributed to the happiness, but this oratorio (which probably would be staged more often if it weren't so difficult) was written primarily for voices.

The soloists were Phyllis Curtin, whose soprano was clear and cool; Seth McCoy, whose tenor was clear and warm; and Robert Hale, whose bass was pleasing, apparently effortless and delivered with unusual clarity of diction.

"The Seasons" is a real gem of about 100 minutes in four sections; it has lyrical beauty, thrusting drama and humor. It ought to be heard more often.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 13 1972
New England Newsclip

Tanglewood

B. Sym.

Sunday, July 9

Pianist Garrick Ohlsson joined conductor Seiji Ozawa and the Boston Symphony to produce an enjoyable, if not flawless Sunday concert.

The program was well designed. Haydn's wit in the playful Symphony no. 60 in C, originally composed as incidental music for the Regnard comedy "Le Distrait," was given a beautifully controlled, yet joyously musical interpretation by Mr. Ozawa. It proved to be a perfect appetizer to the main course, Garrick Ohlsson's tasteful, businesslike, and understated reading of the Beethoven 3rd piano concerto in C minor. Mr. Ozawa was a worthy accompanist to Mr. Ohlsson's approach, and the two achieved some moving moments: the coda of the opening movement, the dialogue between piano and winds in the Largo, and the fugato of the witty Rondo, to name several.

While Mr. Ozawa was on top of Mr. Ohlsson's every nuance, the orchestra, particularly the violins, seemed somewhat sluggish in the Beethoven. This was an omen for what was to come after intermission.

Ravel's "Mother Goose" suite, in spite of its frequent lush sonorities, demands the same fastidious care in instrumental execution as the Haydn which was done so well. Aside from some lovely episodes, as in "Beauty and the Beast," generally sloppy playing marked by ragged attacks and inconsistent phrasing prevented the work from ever really jelling.

John Hinners

2 Directors Score With Symphony For First Weekend at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Baroque and classic works played by a modified Boston Symphony Orchestra of 60 players attracted audiences totalling 23,102 to the Berkshire Music Festival's first weekend at Tanglewood.

Conducting in totally opposite styles were demonstrative Seiji Ozawa, incoming regular conductor of the Boston Symphony, Friday night and yesterday afternoon, and quietly efficient Stanislaw Skrowaczewski of the Minnesota Orchestra, Saturday night.

Greatest impact was made by the performance of Haydn's oratorio, "The Seasons," yesterday by the orchestra, Tanglewood Chorus of 125 mixed voices, and soloists Phyllis Curtin, soprano; Seth McCoy, tenor, and Robert Hale, bass.

It's difficult to imagine a more structurally delineated account of the Haydn, into which poured a good quota of sentiment, pictorial references and general ebullience.

In Miss Curtin's case, these qualities were more enhancing than the quality or use of her voice.

Picturesque Style

As usual, Ozawa directed in detail with few references to his score. Behind his picturesque style, it was evident that he kept a firm grip on manifold instrumental and choral strands, while allowing his soloists all the freedom they had a right to expect.

The chorus sang with excellent schooling and an affinity for the composer's emotional responses to nature. Wide contrasts in temperament were achieved in such as "Come, Gentle Spring" and the stirring stag hunt song from the autumn sequence.

Pronunciation of the German was excellent.

Most of Miss Curtin's efforts were pitchworthy, but recitatives and arias were generally thin in quality. Hale sang with enough tonal substance to project. Passagework was fluent in "The Ploughman," and he maintained aliveness of spirit. McCoy benefited his role with a clear, steady lyrical voice.

Paino soloist Claude Frank would have been the hero of Saturday night's concert except for Skrowaczewski's crystaline results in Mozart's Symphony No. 39 in E flat.

The orchestra gave Skrowaczewski the purest of melody, precise rhythmic obedience and details that were inseparable from the baton.

Radiant tone was dispensed in the andante and the minuet was lightsome but vital in its dance genre.

After a slightly shaky start Bach's Third Suite emerged as a compact product with constand underscoring of melody.

Overture had a tinge of harshness in trumpets but retained its noble character. Skrowaczewski brought the tempo into high gear — no problem for violin soloists Joseph Silverstein and Alfred Krips.

Seiji Ozawa

Music Reviews

PROGRAMS

Saturday Night

Stanislaw Skowaczewski, conductor
Suite No. 3 in D major . . . . . Bach
Piano Concerto No. 1 . . . . Beethoven
C major, Claude Frank, pianist
Symphony No. 39 in E flat, ... Mozart
K.543

Sunday Afternoon

Seiji Ozawa, conductor
The Seasons . . . . . Haydn
Boston Symphony
Tanglewood Festival Chorus
Phyllis Curtin, soprano
Seth McCoy, tenor
Robert Hale, bass

The famous "Air" was played with rare richness by strings in all ranges and the ensuing dances had vitality and excellent note production.

Ups and Downs

Following a sensitively-toned, stimulating orchestral introduction, Frank embarked on a performance of Beethoven's First Piano Concerto that had its ups and downs.

Except for technical accidents in the cadenzas, Frank was generally reliable. Phrasing was sculptured and there were few incidents of keyborad pounding.

The pianist's approach was academic rather than emotional. Results were routinely traditional. In the slow movement, however, melody was made to sing with warmth, and the concluding rondo had sparkle and marvelous cooperation from conductor and orchestra.

TELEGRAM
WORCESTER, MASS.
D. 61,977
JUL 3 1972
New England Newsclip

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JUL 5 1972 New England Newsclip

Festivals off to a soggy start

By Louis Snyder

Lenox, Mass.

"Hail, O sun, hail! The source of light and life. All voices praise thee, Nature praises thee . . ." sang the Tanglewood Festival Chorus, and not a moment too soon. It had been a dreary, sodden weeekend. When the Berkshires started to dry out under the Sunday afternoon warmth, this full-throated thank-you embodied in Haydn's earthy cantata, "The Seasons," spoke wholeheartedly for everyone in that north-southwest corner where Massachusetts and Connecticut meet. At least three festivals shared a common drenching – the Boston Symphony's at Tanglewood, the Berkshire String Quartet's at Music Mountain, Falls Village (Conn.), and Yale University's summer division at Norfolk.

To begin at the end, on Sunday afternoon, the skies were clear, the Tanglewood grass carpet was green and velvety, and the view of the hills beyond Stockbridge Bowl was as usual, unparalleled. More than 7,000 listeners were there to hear the first Tanglewood performances of Haydn's "Die Jahreszeiten" ("The Seasons"), a paean to nature's mixed bag of blessings from April (Der Fruhling) through March (Der Winter), under Seiji Ozawa, with John Oliver's extraordinary Festival Chorus, and three engaging vocal soloists – Phyllis Curtin, Seth McCoy, and Robert Hale – to bring the points home.

As probably everyone knows, "The Seasons" is a folksy, open-hearted song and dance rhythmic appreciation of spring, summer, fall, and winter as expressed by farmer Simon (bass-baritone Hale), country lass Hanne (soprano Curtin), and peasant swain Lukas (tenor McCoy), cushioned on a multifarious and comfortable bed of vocal and orchestral sound. From beginning to end, it is ingenuous, audibly charming, and possibly, before it is over, a little bland for all its unqualified cheeriness – an unfettered reminder of the days before insect control, grape boycotts, and "hunter, go home." Soloists, orchestra, and chorus joined Mr. Ozawa in making this an open-hearted, uncomplicated rendition, acclaimed by an audience of 7,660-plus.

Mr. Ozawa's similar results with the same chorus on Friday evening in Bach's Cantata No. 191, "Gloris in Excelsis Deo," came at the end of an evening of Bach which was otherwise something less than distinguished. Despite the ever brilliant participation in two Brandenburg Concertos (No. 2 in F and No. 5 in D), and the Suite No. 2 in B minor of Doriot Dwyer, flute; Armando Ghitalla, trumpet, Joseph Silverstein, violin, Ralph Gomberg, oboe, and Robert Levin, harpsichord, the chamber orchestral frame was limp and formless – a disappointing way to begin the summer.

On Saturday in Connecticut, the elements were somewhat kinder to the Berkshire Quartet in a matinee concert of works by Haydn (Opus 76, No. 5 in D), Ravel (in F), and Schubert's mighty Quintet in C major for two Violins, (Urico Rossi, Leonard Felsberg), Viola (Richard Skerlong), and two Cellos (Fritz Magg and guest Donald Rothmuller). The Haydn and the Ravel, barring a few intonation problems, made ideal summer afternoon listening in this friendly, intimate setting. The Schubert, a rather formidable piece to tackle, did not quite achieve the rather overwhelming grandeur a thoroughly impeccable performance might have given it. A good sized group filled the airy, paneled hilltop hall – a unique chamber music mecca.

A few miles away, Yale in Norfolk began its summer music festival Saturday evening, with the East Coast premiere of Carlisle Floyd's "Of Mice and Men," adapted by the composer from John Steinbeck's novel and play. (It will be repeated July 7 at 8:30).

The performers, a fine student orchestra under Gustav Meier's direction, and the fresh-voiced principals, more aware in the subtleties of singing than of acting, did well by Mr. Floyd's well wrought score. The production, simply set and well lit by Michael H. Yeargan, and directed with perhaps an excess of energy by James Crabtree, fitted well into the rustic Music Shed which is essentially a concert hall rather than a theater.

The power and simplicity of Steinbeck's classic story of two migrant ranch workers in their pathetic attempt to realize a dream of small dimensions, is, for all its earthiness, the stuff of tragedy. And of course music is a great ennobler. However, on one hearing, it scarcely seemed that the saga of Lennie and George needed Mr. Floyd's help, however adept, to make its heart-rending effect. The trios and duets emerged more as a concession to form that content, and one felt the need for musical writing that grew more out of the protagonists' characters than the fabric of events in which they were involved.

A large audience responded flatteringly to performance and composer.

TIMES
HARTFORD, CONN.
D. 130,857

JUL 1 1972 New England Newsclip

Crowd at Tanglewood

By DOROTHY STOWE

LEE, Mass. — B was for Bach, for beginning, and for Boston Symphony at Tanglewood last night, as the orchestra, with Seiji Ozawa conducting, began its 35th Berkshire Festival season. And a surprisingly large crowd of 5600 hard core devotes turned up, some even huddling on a more than damp lawn.

If one were to color the scene, the background would have to be black and grey; but from the stage radiated tones of pastel delicacy, as Ozawa led an all-Bach program featuring a variety of solo instruments.

Ozawa himself was a pleasant surprise last night. It is as if his appointment as Boston Symphony's Musical Advisor has freed him to be his old sincere self. Gond are many of the aggravating mannerisms which formerly hampered his conductorial style, and a great joy to inspire his charges.

Only a part of the orchestra performed in the two Brandenburg Concertos presented, which were

First Nighter

originally scored for few instruments.

In the Concerto No. 2 the solo group consisted of Doriot Anthony Dwyer, flute, Joseph Silverstein violin, Armando Ghitalla trumpet, and Ralph Gomberg, oboe.

After a bouncing Allegro, the soloists performed an Andante of great serenity, permeated by the soothing orderliness which we cherish in Bach, conveying the sense of God in his heaven above and beyond life's daily grind and tribulations.

The Allegro assai featured virtuoso trumpet playing by Ghitalla, who coped with a tremendous number of notes, many of them very high, with exemplary control and artistic restraint.

In the familiar Concerto No. 5, Mrs. Dwyer and Silverstein were again soloists with Robert Levin, harpsichordist. The small-voiced instrument did not carry emphatically, but once our ears were attuned to its slight sound it made a wonderful appeal. Levin is an impressive artist, whose cadenzas in the fast movements were stunningly executed.

Mrs. Dwyer was a busy lady last night, as she appeared for a third time as soloist in the Suite No. 2 in B Minor for flute and orchestra.

This series of dance forms provided a showcase for her accurate technique and unfailingly tasteful style. But in technical ability and feeling she didn't project quite enough soloistic authority to really grip the imagination. Only in the final Badinerie did she fully take charge.

The Cantata No. 191, "Gloria in Excelsis Deo," is a paean of joy adapted from the Gloria of the B Minor Mass. The large festival chorus (John Oliver, director) and orchestra gave a fresh and exultant performance, under Ozawa's sure hand. As soloists soprano Phillis Curtin and tenor Seth McCoy fulfilled their assignments effectively.

On Sunday's concert, Ozawa will conduct Haydn's "The Seasons," with the Chorus and Miss Curtin, McCoy and Robert Hale as soloists.

The Boston Globe
(EVENING)
D. 195,032

JUL 3 1972 New England Newsclip

Tanglewood opens as Ozawa conducts Bach

By Michael Steinberg
Globe Staff

LENOX — Tanglewood 1972 began Friday night with Seiji Ozawa conducting the Boston Symphony Orchestra in a program of music by Bach. That is really impossible for Tanglewood. The proper number of performers is too small to fill the shed convincingly, and when there are enough for the Shed, they are too many for the music.

Ozawa's performances last year of the Magnificat and the 6th Brandenburg Concerto were tours de force by an exceedingly musical man handicapped by conditions and partly by some of the choices he made. The musicality won out though, and that concert was fun.

This year's opening, however, was disappointing. The dances in the B minor suite for flute and strings had humor and a nice lilt; on the other hand, the slow part of the overture was close to unintelligible, and most of the playing in the 2d and 5th Brandenburgs was long stretches of unarticulated joggling. Dorio Anthony Dwyer played the suite inventively and with taste. The Brandenburg soloists, who adequately filled in their parts in an undistinguished framework, were Mrs. Dwyer, Armando Ghitalla, trumpet, Ralph Gomburg, oboe; Joseph Silverstein, violin ; and Robert Levin, harpsichord.

I found Levin's playing of the cadenza in No. 5 distractingly fussy, and I want in any case to make the wicked suggestion that if the piece is to be done in so vast a space, it might go better with a piano.

The program also included a Christmas cantata of Bach's, No. 191, which turned out to be the "Gloria in Excelsis Deo," "Domine Deos," and "Cumsancto Spiritu" of the B minor Mass, the last two set to the words of the doxology and with the music somewhat reshaped.

The Tanglewood Chorus sang well except for the squeaking of the sopranos on their high A, but it was too large, for the Bach and for the orchestra, and Ozawa did little except cheer things along. The tempi for the first chorus were badly judged, too, with "Et in Terra Pax" too slow in relation to an already excessively slow "Gloria in excelsis Deo." The solo singing of Phyllis Curtin and Seth McCoy was inelegant and sounded strained.

Stanislaw Skrowaczewski conducted Saturday night, and he, too, had Bach on his program, the suite number 3 in D Major. There he had two thing going for him: one is that this suite is more orchestral in style than the chamber-musical pieces of the night before, but the other and more important being that Skrowaczewski seemed really to have thought out the interpretation. His style, it was sometimes more baroque than Ozawa's and often more romantic, but what made it good was the vigilant intelligence that had something happening all the time.

The same sense of something always at work informed to an even greater degree the marvelous performance of Beethoven's Piano Concerto No. 1 in C major in which Claude Frank was the soloist. Last summer I greatly enjoyed its performance by Christoph Eschenbach with Ozawa — the brilliant, giddily, playful, quick movements more than the not - much - beyond - pretty Largo — but Saturday offered the greater pleasure of hearing the work played but a grown up. It was not so funny, and thereby much funnier. Frank's playing was comment and variation more than exposition, but the witty and perceptive detail was seem always in the context of longer lines and larger issues.

Frank, by the way, is one of the few pianists who play the 3rd and largest of the cadenzas Beethoven wrote for the first movement, one composed many years later and really outrageously large, adventuresome, and dangerous, and he wowed the house with it just as he did in playing the concerto here seven years ago. For Frank's brilliant and mature playing, Skrowaczewski and the orchestra provided a superb framework, both springy, big, and alive.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JUL 2 1972

Music: Tanglewood's Start Is Soggy

By ALLEN HUGHES
Special to The New York Times

LENOX, Mass., July 1— Since the Boston Symphony Orchestra is powerless to control the weather, it cannot be blamed for the soggy, cheerless atmosphere in which its 35th Berkshire Festival began at Tanglewood last night.

And with an attendance of 5,586 for the opening despite the unfavorable conditions, the management had no cause for morning-after blues in regard to box-office receipts.

All went well enough then if the concert itself was not taken into account. It was another and less fortunate matter. The subject was Bach, and Seiji Ozawa, artisitc director of the festival and music director-elect of the orchestra, was in charge.

On the basis of the performances one would have to assume that Bach does not rank high on Mr. Ozawa's list of specialties.

Tentative Beginnings

He managed with seemingly little effort to lead a relatively small ensemble of the Boston Sympothy virtuosos through run-throughs of the second and fifth Brandenberg concertos and the Suite No. 2 in B minor that had about as little personality and style as could be imagined in this day and age.

The performances sounded as though Mr. Ozawa had no interest in the works as expressive artistic creations, found no stylistic or technical challenge in them and had not bothered to reherse them carefully.

The players jogged through the pieces competently, and that was about it. The tentativeness of the beginnings of some of the movements was clearly Mr. Ozawa's fault, not theirs.

The soloists in the Brandenberg Concerto No. 5 were Doriot Anthony Dwyer, flute; Joseph Silyverstein, violin; both members of the orchestra, and Robert Levin, harpsichord, who was engaged for the occasion.

Mr. Levin seemed more concerned about style than the others, but the amplification of the harpsichord was not sufficient to produce proper balance, and he could not be heard as clearly as he should have been.

Miss Dwyer was soloist in the Suite in B minor, and she and Mr. Silverstein were joined by Armando Ghitalla, trumpet, and Ralph Gomberg, oboe, in the Brandenberg Concerto No. 2.

Ozawa Comes to Life

The final work was the Cantata No. 191, "Gloria in Excelsius Deo," an adaptation of three movements from the "Gloria" of the Mass in B minor.

For this, the orchestra was joined by the large Tanglewood Festival Chorus, of which John Oliver is the director, and two soloists, Phyllis Curtin, soprano, and Seth McCoy, tenor.

With the increased forces and the greater complexity of the music, Mr. Ozawa came to life and led a vital and convincing interpretation.

This made for a satisfying conclusion to the concert but it did not resolve the fundamental questions relating to the Berkshire Festival's commitment and responsibility to Bach. In this day of enlightment and expertise in regard to Bach's works, it is shocking to hear them done so indifferently here.

The festival will continue tonight with Stanislaw Skrowaczewski conducting a Bach-Mozart-Beethoven program featuring Claude Frank as soloist in Beethoven's Piano Concerto No. 1 and tomorrow afternoon with Mr. Ozawa conducting Haydn's "The Seasons."

Among other conductors scheduled to appear here this summer are Bruno Maderna (July 8 and 21), William Steinberg (July 14 and 15), Leonard Bernstein (July 22), Eugene Ormandy (July 28 and 29) and Colin Davis (Aug. 11, 12 and 13).

The contemporary music week presented in cooperation with the Fromm Music Foundatio will run from Aug. 4 through 10 and will begin with a concert of works by works by Copland, Ruggles, Stravinsky and Wourinen led by Michael Tilson Thoms.

The Berkshire Festival will end on Aug. 20 with Mr. Ozawa conducting Mahler's gigantic Symphony No. 8.

Newsday
GARDEN CITY, N. Y.
D. & SUN. 427,270

JUL 3 1972

MUSIC

Tanglewood: Soggy but satisfying

By Al Cohn

Lenox, Mass.—Aside from the fact that I hit my wife between the eyes with what was actually a very small rock, the opening weekend at Tanglewood was a remarkable success.

The recent rains did not bypass the Berkshires by any means, and the condition of the countryside when we arrived Friday was, in a word, muddy. Spreading out on the lawn for opening night of the Berkshire Music Festival required an airtight raft and a large umbrella. (What the evening really called for was two good tickets for the shed.) Besides the intermittent showers, the music was Bach, and perhaps not the most joyous Bach at that. The 5,586 souls who showed up (not to mention the Boston Symphony) truly qualify as music lovers.

The remarkable success took place at the concerts yesterday and Saturday night, but a share of the credit must go to the preceding rotten weather, which kept the crowds from reaching the Jones Beach proportions of recent years. For once, the area motels and guest houses were caught with their vacancy signs hanging out. ("The ink I'm using is red because that's what we're in," our innkeeper told us.) With the traffic lighter, one could actually eat dinner and get to the concert in time without using a helicopter.

Best of all, the sun showed up Saturday afternoon. The lawn, while a bit damp, no longer resembled right field at Shea Stadium and the evening concert couldn't have been more pleasurable. Even Bach was in a better mood (Suite No. 3 in D is, as the program notes say, "Poignantly lovely").

As for the performances, surely Stanislaw Skrowaczewski and Claude Frank must rank high among this country's underrated musicians. The former conducted the Boston with a hand that was equally deft for Bach, Beethoven and Mozart. Not even the rock music that drifted over from an all too nearby beer parlor could detract from the light, precisely-handled 39th Symphony. And Frank showed the sensitivity and technique that can make Beethoven's First Piano Concerto an exciting experience.

Yesterday's bright, sunny weather brought enough of a crowd to make the weekend's total of 23,102 the biggest opening weekend audience in nine years, but again there was a noticeable shortage of crying babies and preoccupied poker players. The program was devoted to Haydn's "The Seasons." Everyone watched attentively as Seiji Ozawa's hair kept perfect time with the music and soprano Phyllis Curtin led a distinguished cast of singers through this thoroughly appropriate tribute to all kinds of weather.

And so, neither floods nor mud nor dark of winter can stay Tanglewood from its appointed annual season, for which we should be grateful. But take heed: Bigger weekends with more popular programs are ahead, and unless you enjoy camping out with the mosquitos, make reservations well in advance, and bring sandwiches. I would tell you how I happened to hit my wife in the head with a rock, but she's coming up the path now, and she is carrying something in her hand, and she is not smiling . . . /II

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 3 1972

High Tanglewood Standard Set By Soloist Claude Frank

By BILL RICE

Claude Frank was heard as piano soloist with the Boston Symphony Orchestra Saturday evening in the second concert of the initial weekend of the 1972 Berkshire Festival at Tanglewood, near Lenox, Mass. Stanislaw Skrowaczewski conducted the permormance, which set a high standard for all concerts to follow during the summer, from both an orchestral and soloistic standpoint.

Frank was heard in Beethoven's Piano concerto No. 1 in C, a work which was actually the second piano concerto written by the composer. Somehow, it was published first, At any rate, it is a composition with strong ties to the classical style of Mozart, and while not considered by some musicologists to be the best of Beethoven's first three classically oriented concerto's, it did, at the hands of Mr. Frank, become a work of exceptional beauty.

Frank soon won his audience over completely, not with flamboyant technique, but with a secure command of his instrument and a musical interpretation which brought more important things to the surface.

Sensitive Touch

The young soloist has a sensitive touch and nimble dexterity which allows the most rapid of passages to be played with deceptive ease, while at the same time subtle nuances in the music are brought out with crystal clarity.

If anyone had doubts about the pianists technical ability they were soundly dispelled in the cadenza at the end of the first movement, a cadenza which with its chromaticism, frequent modulations and changes in mode, pointed to the Beethoven of the future.

Swirling two-handed passages concluding the brilliant cadenza were played so smoothly, it seemed only a harpist could match Frank's command of these few measures.

A light moment in the concert came at the end of the movement. Just when it appeared no one would applaud in between the movements (doesn't someone always?), a loud "Bravo" was heard from the back of the Tanglewood shed. The call caught Frank off guard and he broke up in spite of himself. A thunderous applause followed, for the "bravo," even if ill-timed, was well deserved.

Ovation

When the applause died down, Frank played the slow movement with firm resolution. He was called back several times at the conclusion of the work by a five-minute standing ovation.

The concert opened with Bach's Suite no. 3 in D. The somewhat abbreviated version of the Boston Symphony (the full orchestra arrives in two weeks) gave an exceptional account of itself in this well known work, with fugal passages being crisply played, basses and cellos moving lightly, and strings in general blending nicely with the harpsichord, played by Robert Levin.

Armando Ghitalla, while not listed as a soloist for this performance as he was in Friday evening's performance of Bach's Brandenburg concerto no. 2, added much to the suite, playing the miniature "baroque" trumpet with consummate taste, keeping with the instruments invaluable high register in perfect balance with the whole.

The suites Air contains melody of such beauty, one has to wonder what inspired Bach to write it.

The final dances of the suite were played with a delightful relaxation that enhanced the music's festivity.

Conductor Skrowaczewski is of Polish descent and is currently director of the Minnesota Orchestra. At Tanglewood he showed himself to be a precise, business-like conductor of the "no nonsense" school. He led the orchestra through a fine reading of Mozart's "Symphony no. 39 in E flat" to bring the concert to a fitting close. What composer sounds better in an outdoor setting than Mozart?

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 3 1972

Kite Magazine July 7, 1972

Tanglewood Opens In (Hardly) A Blaze of Glory

By Milton Zapolski

Friday evening's first performance this summer by the Boston Symphony at Tanglewood left much to be desired. Seiji Ozawa led the reduced orchestra in a J.S. Bach program including the second and fifth Brandenburgs, the second suite, and the cantata number 191. The common denominator was inadaquacy of interpretation coupled with occasional flashes of inspiration.

Soloists for the Second Brandenburg Concerto were Armando Ghitalla, trumpet; Doriot Anthony Dwyer, flute; and Ralph Gomberg, oboe, Dwyer's flute otten eclipsed the piccolo-trumpet since the latter was played so softly and ineffectually even though this piece is a showcase for the high instrument and Ghitalla usually plays more loudly than anyone. Only the show movement was at all interesting, and even this was marred by poor phrasing.

Phrasing a Travesty

The Fifth Brandenburg offered Mrs. Dwyer again on flute, this time accompanied with Joseph Silverstein, violin and Robert Levin, harpsichord. Throughout the harpsichord could not be heard loudly nor clearly, and in fact one had to strain to hear the notes at all. If one did not know this music beforehand, he would not have been able to tell what was being played.

Ozawa's phrasing was once again a complete travesty. Never have I heard the wonderful first movement theme rendered so heavy-handedly and unsupple. The forced accents that accompanied the simple descending line were stressed out of all proper proportion and one was left with a boring sewing-machine type of phrasing for the remainder. Clearly, Ozawa has never assimilated Bach's style. Topping it off, when the harpsichord cadenza began, Levin took off on a tangent, purposely losing the basic pulse and over-interpreting Bach's brilliant writing.

Awkward Pyrotechnics

At every cadence, Levin slowed down as if to ritard to a conclusion, but instead of giving the music more romantic rubato, it made the pyrotechnics sound awkward and lagging in all the wrong places, thereby voiding emotional inertia as well as encouraging structural discontinuity. The other soloists did better with their parts.

After intermission the Second Suite was given a much more idiomatic reading than spoiled the first half. Dwyer's flute playing was beautiful and exemplary throughout, especially her vital phrasing of the brisk polonaise that captivated in addition to being stylistically perfect.

Full Chamber Compliment

The program closed with the Cantata 191, subtitled "Gloria in excelcis Deo" and consisting of two choral movements surrounding a vocal duet. For this piece, Ozawa

More on next page

augmented the orchestra beyond a dozen members to full chamber complement and utilized the entire Tanglewood Festival Chorus. This year the choir sounds much better than last, as evidenced in part by the noble and uplifting spirit they imparted to the final chorus. Singing the duet were soprano Phyllis Curtin and tenor Seth McCoy. Their interlude was characterized by lovely vocal tone, ideal balance, and phrasing that made one take notice. The audience applauded just as loudly after the cantata as after the Brandenburgs, indicating most of the audience knows nothing about Bach or (as Charles Ives put it) I have my ears on wrong.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 4 1972

'The Seasons' Brings Some Excitement

By RICHARD VINCENT
Music Critic

For a piece of music that Franz Josef Haydn wrote with the utmost reluctance, "The Season's is a revelation.

Seiji Ozawa conducted the Boston Symphony Orchestra at Tanglewood on a beautiful Sunday afternoon in this work and the results were varied but the variation was from competent to inspiring.

THE WORK was written when Haydn was getting old; he was sick and when he finished it he was astounded that it was a triumph. He took three years to do it and it struggled both with the music and with the librettist, Baron Van Sweiten, who had done the libretto for "The Creation" which was a success from the moment of its premiere.

But if Haydn is a great creator, "The Seasons" easily shows why. The very best expressions of a considerable talent are all present in this work. It has vitality, nobility, a fine melodic sense, and, an impressive command of his technical and musical materials.

THE CHORUS, of course, was the Tanglewood Festival Chorus, prepared by John Oliver, and they did a fine job in a work that is arduous and long. The soloists, were Phyllis Curtin soprano, Seth McCoy, tenor, and Robert Hale, bass.

Curtin, who has given many of us a great deal of pleasure over the years, had her problems this day. It is perhaps too harsh at this stage to make a definitive comment, but the voice is beginning to hoot, and there is a shrill quality that indicates that the voice is perhaps beyond its full bloom. She is, nonetheless a professional, so she did the job with that inherent competence that is implicit in the word professional.

PHYLISS CURTIN

McCOY SOUNDS better every year. His particular vocal metier is oratorio work and he does a lot of it with results that are increasingly effective.

Hale, a young bass from the New York City Center Opera, has some good sounds in a restricted range. His problem in this type of music is his tendency, shared by many singers, to stop and listen to himself which plays havoc with the meter. Ozawa, more than once had to prod him gently to keep the beat going.

THERE WERE some genuinely exciting moments. The last chorus that concludes the first movement "Spring" dubbed the "God of Light" is a fine and moving peice that is Haydn at his most effective. Considering his place between Bach and Beethoven (although he could not have known) Haydn is surely oen of the authentic geniuses in Western music.

There was an audience of some size both on the lawn and in the shell and on this sunny and placid Sunday of a New England summer, they were well pleased and well served.

PASTE OVER

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 1 1972 New England Newsclip

As I Hear It

The golden mean

By Jay C. Rosenfeld

IT HAS BEEN an established tradition at Tanglewood since the Koussevitzky days to start the season's schedule with a week or two of Bach and Mozart. It is fitting for many reasons and this year's adherence to that policy has an especial spice for it presents conductors younger and less mature, only by experience, than Koussevitzky, Munch and Leinsdorf.

There has been an apochryphal legend that a conductor must be venerable to conduct the classics. Young men get the spirit of the romantics naturally but it was supposed to take long distillation to be able to do the simple things well. The way of wisdom between extremes, sufficiency without excess, was supposed to be the measure of maturity. In other words, the goal was the golden mean, the 'aurea mediocritas' which Horace wrote, in Cowper's translation,

He that holds fast to the golden mean,
and lives contentedly between
the little and the great
Feels not the wants that pinch the poor
Nor plagues that haunt the rich man's door.

The inception of a composition can come about in four ways: voluntary, suggested, requested or commissioned. From this point of view Bach's influences are the most transparent. He occupied posts during most of his career in which it was his duty and assignment to produce Gebrauchsmusik-music, that is, for use on special occasions.

* * * *

IN THE CASE of a painter, who gets a general commission or who starts from an autochthonous inspiration, the "message" may contain instructions: to do a miniature or a mural. We accept without questioning as *faits accomplis* the immortal canvases of the masters. I have no idea if scholars in the genre may have been of the opinion that "The Night Watch" might have been equally effective had it been a few feet shorter in either or both dimensions. I know there are opinions that some movements of the Mahler or Bruckner symphonies would have had just as much impact had they been shorter. But when conductors make "cuts" in performances, purists protest and authorities comment expansively.

Part of the genius of both Bach and Mozart was their built-in sense of the golden mean. How to start a suite or a symphony or where first to apply brush to canvas may be a dilemma for a layman, but instinct and judgment possibly guide a composer's or an artist's hand as surely and infallibly as a homing pigeon senses his orientation.

It is no less a problem to know when to stop. Would that some politicians and preachers could apply to their orations that instinct which guided Vermeer to know when he had applied the conclusive terminal brush stroke.

* * * *

BACH and Mozart possessed a sense of the golden mean. Their musical construction most often conformed to the dimensions of classic temples or shrines, using acquired knowledge progressively with their natural good taste. Like an architect, they had a genius for adapting the exigencies of the plan to the site. The classic Greek temples were fortunately constructed of enduring materials but their historic virtues derive from the formula to which their architects adhered of making the number of columns of the portico in proportionate relationship to the number on the side colonnades. The resultant harmony, truthfulness and grace are equally evident in Bach and Mozart.

No one has ever, in the intervening 250 years, surpassed Bach in writing FOR the violin. Since he wrote the sonatas and partitas for violin solo, countless composers have written music to be played ON the violin but no one has exceeded Bach's grasp of the potentialities of the instrument and utilized them so fully. "The" chaconne, to be sure, has been transposed for piano but it may be said fairly that the "solos" can only be fully realized on the instrument for which they were written. Of course, operatic arias CAN be played ON a violin, so can Chopin nocturnes, many kinds of music submit pretty well to transvestism.

* * * *

IF A COMPOSER finds a sequence of notes, or of harmonies, which he finds viable, he may still have to determine whether to use it as an orchestral theme, in a vocal or an instrumental line or in a work for a chamber music group. Chances are, however, that the flower is already visualized when a phrase germinates in a Bach or a Mozart. Velasquez may have experimented with different colors for the apparel of "Juan de Pareja" and then again he may not. He may have seen the whole picture before he approached the canvas.

Very few possess a sense of the golden mean.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 3 1972 New England Newsclip

PAGE ONE

Berkshire concerts, theatre events off to bullish start despite weather

By JOHN A. SCHWEIZER

Despite threats of gloomy weather, many cultural events got off to a record-breaking start this past weekend with large turnouts even before the skies cleared Saturday afternoon.

The Boston Symphony Orchestra began its 35th season at Tanglewood with a total three-day attendance of 23,102, the largest opening weekend ever for the Berkshire Festival.

The Williamstown Theatre sold out its season's opening night Thursday for the first time in its 18-year history as 500 persons attended the production of "Mary Stuart."

Berkshire Theatre

"And Miss Reardon Drinks a Little" attracted capacity audiences to the Stockbridge Playhouse Saturday and Sunday. Approximately 430 persons attended each performance.

"We're off to a very good start," commented James O'Hearn, manager of the Berkshire Theatre Festival's Stockbridge Playhouse. "We were about one-third capacity for Friday night's preview, and extraordinarily well-attended Saturday and Sunday. The season certainly looks good."

5,586 Friday

A spokesman at Tanglewood said the turnout there could be an indicator of a strong season. "Season ticket sales are very, very much up," she reported.

Even with overcast skies, Tanglewood attendance Friday night was 5,586, and at the Saturday morning rehearsal it was 2,014. Some 7,837 persons attended the Saturday night performance. Yesterday's figure was 7,665.

The nearby Lenox Arts Center drew less than had been anticipated by its box office, but Blood, Sweat & Tears, the jazz-rock group, still attracted 1,364 Saturday and 1,488 Sunday to the outdoor concerts. Three performances of "The Mother of Us All" drew capacity audiences totaling 375 Friday, Saturday and Sunday.

"The season looks very strong to us," commented Mark Durand, mananger of the Williamstown Theatre, reporting a three-performance attendance of about 1,350 for "Mary Stuart."

Jacob's Pillow Dance Festival, which opened the previous weekend, said its attendance for two performances Saturday totaled roughly 600.

"A good weekend despite the weather," noted publicist Karen Rosenbloom.

Traffic Congestion

As usual, the greatest concentration of people was in the Lenox-Stockbridge area, where congestion occurs whenever both Tanglewood and Lenox Arts Center schedule concerts.

Stockbridge Police Chief William J. Obanhein, however, said he had no reports of accidents or other mishaps in connection with the events at the two places.

"There was a lot of traffic, but no problems," he said.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289

JUN 29 1972 New England Newsclip

Tanglewood opens with shed concert

This week, the summer's first Saturday morning open rehearsal will take place at Tanglewood at 10:30 a.m. when artistic director Seiji Ozawa rehearses the Boston Symphony in music for the following day's concert. Open rehearsals are at the same hour every Saturday, and the admission charge for visitors is $2.50, which benefits the Orchestra Pension Fund.

Saturday at 8:30 p.m. in the Shed, Stanislaw Skrowaczewski conducts the orchestra in a concert that includes Bach's Suite no. 3, Beethoven's Piano concerto no. 1 with soloist Claude Frank, and Mozart's Symphony no. 39 in E-flat.

Ozawa will conduct Sunday at 2 p.m. in the Shed, presenting Haydn's The Seasons. Soloists will be soprano Phyllis Curtin, tenor Seth McCoy, bass Robert Hale, and the Tanglewood Festival Chorus, director John Oliver.

CUE
NEW YORK, N. Y.
W. 244,000

JUL 15 1972

SUMMER CIRCUIT

JOURNAL
PROVIDENCE, R. I.
S. 207,211

JUL 2 1972 New England Newsclip

MUSIC

PROVIDENCE (Temple of Music, Roger Williams Park) — The Herman Toro Concert Band offers a free holiday concert Tuesday, the Fourth of July at 7 p.m. Soloists: baritone Louis Pezzullo and contralto, Mrs. Josephine DeRotto.

WARWICK (Warwick Musical Theater, Route 2)—Jim Nabors performs Monday through Saturday. Curtain: 8:30 p.m. Monday through Friday; 7 and 10:30 p.m. Saturday.

MASSACHUSETTS

LENOX (Berkshire Music Festival at Tanglewood) — Seiji Ozawa conducts Haydn's *The Seasons* at 2:30 p.m. today.

LENOX (Berkshire Music Festival at Tanglewood) — The Boston Symphony Chamber Players offer a weekend prelude at 7 p.m. Friday, to be followed by a Mozart program conducted by Seiji Ozawa at 9 p.m.

LENOX (Berkshire Music Festival at Tanglewood) — Bruno Maderna is the guest conductor Saturday at 8:30 p.m.

AMERICAN BALLET THEATRE—At the New York State Theater, the company's ... has ... fina... D.C... ... with ... of ... alre... retu... roste... most... a vo... terec... favo... open... but ... comp... it wo... The ... Alvin ... danc... Ellin... comp... gran... danc... part... days... setti... of t... do ... origi... shou... danc... Marl... who... mag... lowi... pany... "Gis... perf... End... styli... and... wer... as ... bea... wor... the... pea... ess... mo... clas... gee... anc... fab... us ... ten... see... clea... of t... and ... stages.

—STANLEY NEWMAN

JACK BONUS—Upstairs at Max's Kansas City. Black vocal styles sell, but mainly when they come from white mouths. There is a certain irony, then, in the little game where young white singers who want to make money sing black, while many black singers who want to make money sing white. Could there be something wrong with that? Jack Bonus, a young New York white, has developed a soul ballad style of great power. His references to Otis Redding are many, but at times Bonus is overly stylized, as if the style decided to sing a few bars on its own and the hell with the singer. At times he Uncle Toms it a bit—too much artificial funk. But despite these faults I find him one of the better soul-inclined white singers, similar to Van Morrison but often more true to the roots than is Morrison. Bonus writes most of his own songs, plays flute and a very mellow sax, and for the Max's engagement he was backed by a small combo.

—MIKE JAHN

THE CALL OF THE ANGRY OWL—At the Playwrights' Workshop Club. Emil Belasco is a name one hopes to hear again, because he is a playwright of real talent. His "Owl" lacks sufficient dramatic action and character development as a full-length work, which accounts for its unfortunate tediousness. But Belasco has a true gift for language, and he has created a genuinely moving situation—a Puerto Rican farmer, once a fierce political rebel, has lost his mind over the death of his son in Vietnam. Unable to function, he constantly re-lives his political arguments with his dead son, who rejected his father's political activism and chose, instead, nationalism and militarism. The ideological debate is pertinent and stirring, and would be far more dramatically powerful if the father were not so far gone in his madness. Shelly Desai is good in the role, but he fails to enlarge on the one-note tone of madness, just as director Ford Hovis fails to modulate the overall tone of the play. John Michal Herzfeld, however, is thoroughly appealing as the son. Flawed as it is, the play is certain indication that we should be hearing more of Emil Belasco in the future.

—MARILYN STASIO

TANGLEWOOD/BERKSHIRE MUSIC FESTIVAL—At Lenox, Mass. The powers that be at this oldest and most famous American music festival are faced each year with the problem of balancing sure-fire crowd-pleasers, like Beethoven's Ninth or Bernstein conducting Brahms, with more varied and venturesome programs essential to the Festival's integrity, like Mahler's monumental Eighth Symphony —scheduled for the season's closing Sunday (August 20)—or Haydn's oratorio "The Seasons," given on the season's first Sunday afternoon. Seiji Ozawa, Artistic Director of the Festival and Music Director-elect of the resident Boston Symphony, marshalled expert forces—the Orchestra; the 100-plus Tanglewood Festival Chorus; and soloists Phyllis Curtin, Seth McCoy, and especially Robert Hale, a stalwart of our New York City Opera, to give this exceedingly beautiful, rarely heard work a performance elegant yet forceful, varied with the seasons yet all of one piece. With the lawns verdant from June's rains and the skies bright and clear, the large (but far from overflow) crowd was treated to a perfect marriage of work, performance, and setting—exactly what a day at Tanglewood should always be.

—S.N.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 27 1972 New England Newsclip

1/8-beat rest only for Miss Curtin

When soprano Phyllis Curtin, who owns a home in Great Barrington, appears as soloist in the Bach Cantata No. 191 for the opening concert Friday evening at Tanglewood, it will be her third appearance as feature soloist at the opening concert of a major music festival, all within the space of nine days.

Miss Curtin sang with the Pittsburgh Symphony Orchestra under conductor Roberto Benzi for the recent opening of the Temple University Music Festival in Ambler, Pa. The program featured the Bachianas Brasileiras No. 5 by Hector Villa Lobos and arias from Verdi's opera "Otello."

Today, the soprano is with the Chicago Symphony conducted by Istran Keetesz for the opening of its summer festival in Ravinia. Miss Curtin will sing Benjamin Britten's "War Requiem," a work she sang when it made its United States premiere with the Boston Symphony.

In addition to her Friday appearance, Miss Curtin will be soprano soloist in Haydn's "The Seasons," to be performed Sunday at Tanglewood with Seiji Ozawa as conductor.

Miss Curtin graduated from Wellesley College with a degree in political science. She received her first formal voice training in Boston, and made her debut in the music world at the Berkshire Music Festival. She is married to Eugene Cook, a free-lance photographer and writer. The couple purchased their home in Great Barrington, which was built by the Burghardt family in the late 1700s, in 1965.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUN 30 1972 New England Newsclip

Overtones

By RICHARD CONWAY

A reminder to contemporary music enthusiasts that tonight in the Colonial Lounge of the Student Union on the University of Massachusetts campus, a group of professional musicians from the five college area, calling themselves the Old Chapel Contemporary Music Ensemble, will present a concert of avant - garde works. The program begins at 8.

John Holland, one of the composers whose works will be performed, tells me that there will be two more concerts in the series. There have been no specific dates set for these though.

* * *

Listening to Doriot Anthony Dwyer, principal flutist of the Boston Symphony Orchestra, play the Prokofieff "Sonata for Flute and Piano, Opus 94" at the opening exercises of the Berkshire Music Center last Sunday, brought to mind a recent conversation with Joanne Tanner, flutist with the Springfield Symphony.

There evidently is quite a renewal of interest in the flute. Its use in much popular music is given a good deal of the credit for this.

At any rate, Mrs. Tanner said that she had had an unusually large number of calls recently requesting information and-or instruction on the instrument.

* * *

Prescott Barrows, who conducted that fine choral concert sponsored by the Springfield Chapter of the American Guild of Organists last month, tells me that the response to that program was so encouraging the guild definitely plans to do another next year.

Arthur Honegger's "King David" will be the major work performed.

* * *

Word comes from yet another country concerning the encouragement and promotion of string playing in the commonwealth.

William Gaver, of the University of Massachusetts music department, says that on Oct. 11, the university will host its first annual String Symposium. This comes in the wake of the recent String Jamboree, sponsored by the Western Massachusetts Music Educators Association and held in Longmeadow, and the Suzuki Violin Festival held in Springfield a couple of weeks ago.

Gaver said that invitations had been made to three schools to actively participate. All string students and teachers, however, were invited to attend.

There would be clinics in the morning, and performance and dialogue in the afternoon.

Beethoven big draw at Tanglewood

Seiji Ozawa, Music Director Designate of Tanglewood

The summer festival music season opened officially Friday night with the first concert amid the fresh scents and cooling greens of Tanglewood's 210 acres in the Berkshire hills.

It began with the sweet, stirring, soothing Brandenburg Concertos, in this case Nos. 2 and 5, and the Suite No. 2 and Cantata No. 191, with Seiji Ozawa leading the boys and girls through the Bach scene with the aplomb of a Sidney Greenstreet. He is now Music Director Designate, this young lion-maned conductor, and he's never been in better control of his talent.

Next week Ozawa turns to Mozart. Doriot Anthony Dwyer and Ann Hobson will play the Concerto for flute and harp, giving these two demure members of the orchestra a chance to show their considerable talents. The Bassoon Concerto will follow, starring Sherman Walt, and the Friday night concert will conclude with the Haffner Serenade.

Three Mahler symphonies will be heard on consecutive Sundays with young James Levine doing the Sixth; Michael Tilson Thomas the Fifth, and Ozawa, leading the Eighth.

Brahms won't be neglected. All four symphonies are scheduled. July 22 Leonard Bernstein comes back to conduct Nos. 2 and 4. Colin Davis does No. 3 on Aug. 12, and Bruno Maderna does No. 1 on July 21.

Then comes Beethoven with William Steinberg (hopefully) doing Symphonies No. 1, 5, 6, and 9, and Ozawa doing No. 4, all on a beautiful all-Beethoven weekend beginning July 14.

This weekend has generated more excitement in the Massachusetts hills than anything else Tanglewood has done in years. Reports are that accommodations are so difficult to secure that some ticket holders are commuting from as far as 30 miles away. One motel owner asked plaintively what the fuss was all about? This middle July weekend used to be his weakest, he said.

The fuss is about Beethoven.

Choral works won't be neglected this season. In addition to the mighty Beethoven Ninth, the schedule includes Verdi's Four Sacred Pieces, the Berlioz Te Deum — both to be conducted by Colin Davis — and Haydns The Seasons, and Mahler's Symphony No. 8.

The cast this season is overwhelming. Karel Ancerl, Eugene Ormandy, and Stanislaus Skrowaczewski join the conductors mentioned above. Piano soloists include Gina Bachauer doing the Beethoven No. 4, John Browning doing the Prokofiev No. 3, Mischa Dichter doing the Brahms No. 2, Alicia de Larrocha the Schumann, Peter Serkin the Beethoven Triple Concerto and Choral Fantasy, Alexis Weissenberg the Chopin, Earl Wild the Stravinsky Concerto for piano and winds, Claude Frank the Beethoven No. 1, and Garrick Ohlsson the Beethoven No. 3.

What a lineup!

There are a number of good recent recordings you might take along — if you have a portable player — and listen to in your motel room while waiting for the concerts to begin.

Telefunken has undertaken a majestic project: the recording of all of Bach's cantatas. Nicholas Harnoncourt and his Concentus Musicus, and Gustav Leonhardt and his Consort will take several years to compile and record these magnificent works. One of the first to come out records three listed as BWV 9, BWV 10, and BWV 11 (SKW 3½). It makes one religious just listening.

An interesting recording by the London Symphonic Band under John Snashall is a collection of Mozart suites from his great operas recorded by Columbia (M 31310). To reduce to pure listening enjoyment the sounds of the Abduction, for instance, or the Marriage of Figaro, is grand enough. To listen to a fine band as smooth as silk perform these pieces is a bonus and a novelty.

Alicia de Larrocha will be performing on July 23 with the Schumann piano concerto. This is a great artist. Listen to her do the Chopin Concerto No. 2 and you'll see why. She does it with L'Orchestre de la Suisse Romande, led by Sergiu Commissiona on London (CS 6733).

The Mahler cycle to be given at Tanglewood led me to a recent pair put out by RCA (LSC-3107 and LSC-7066). Eugene Ormandy, who will conduct at Tangewood leads the Philadelphia Orchestra in the First and Second Symphonies, a superb performance.

The Classics

Mark Stuart

The Record
HACKENSACK, N. J.
D. & SUN. 147,389

JUL 2 1972

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 1 1972 New England Newsclip

Bach's Music Was Played Well

By RICHARD CONWAY

It was the music of J. S. Bach last night at the opening concert of the Berkshire Music Festival at Tanglewood. For the gourmet, it was a serving of something from, each of Bach's specialties, prepared to please anyone's tonal tastes.

Actually, the evening had not originally been planned to include such a variety. But, die to an unfortunate illness, it turned out that way.

The Weekend Prelude program was to have been three Bach motet's sung by the Tanglewood Festival Chorus, under the direction of John Oliver. Mr. Oliver, however, was taken ill, and Berj Zamkochian, organist - in - residence at Boston College, stepped in to play a program of organ works by the Keipzig genius.

Zamkochian played the "Toccata and fugue in D minor, S. '65", the "Concerto No. 2 in A minor, S. 593", the chorale prelude "O Mensch, bewein' dein' Sunde gross, S. 622", and the "Prelude an fugue in A minor, S. 543".

Without a Score

With the exception of the chorale prelude, Zamkochian played without benefit of score. The technical difficulties at manuals and pedals were played with an ease and assurance that belied their demands. It was a fitting beginning to an evening of Bach's music, for one can hear the organist in practically everything the St. Thomas cantor ever wrote.

The Boston Symphony Orchestra opened its season with three orchestral works by Bach: Brandenburg Concertos Nos. 2 an 5, and the "Suite No. 2 in B minor, S. 1067".

Conductor Seiji Ozawa, who often rivals Bernstein in athletic conducting, wisely let the music speak for itself. With such fine artists as Doriot Anthony Dwyer, flute; Armando Ghitalla, trumpet; Ralph Gomberg, oboe; Robert Levin, harpsichord; and Joseph Silverstein, violin; making up the concertino group in the Brandenburgs, one need only maintain the balance between and among the instruments, and allow them to interact with each other. These artists know what to do with the Baroque style.

Brilliant Playing

Special mention should be made of the brilliant pianissimo playing in the upper register of the Baroque trmpet by Ghitalla, in the No. 2, and the remarkable harpsichord work in the No. 5, by Robert Levin.

The "Suite No. 2 in B minor" is really close to being a concerto for flute and orchestra. Mrs. Dwyer, principal flutist of the Boston Symphony Orchestra, put on a tremendous display of technical and musical artistry.

Bach's "Cantata No. 191 'Gloria in excelsis Deo'" closed the evening's concert. It was sung with a joyous — almost reckless — abandon by the Tanglewood Festival Chorus, with Phyllis Curtin, soprano, and Seth McCoy, tenor, as soloists.

The cantata is an exuberant work, as are the Brandenburgs and the Suite giving the lie to those who claim that Bach's music is dry, dull, and pedantic. Rather, it throbs with life, propelled forward by an insistent pulse that provides the foundation on which Bach builds his rich rhythmic and melodic invention.

It was given that kind of performance last night.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 6 1972 New England Newsclip

Tanglewood

Friday, June 30

A dampish evening did not prevent a large turnout for Friday's opening all-Bach program at Tanglewood. Conductor Seiji Ozawa led his forces with restraint and sensitivity through the second and fifth Brandenburgs, the Suite no. 2 in B minor, and Cantata 191, "Gloria in excelsis Deo."

But the evening's standouts were the orchestra's principal flutist, Doriot Anthony Dwyer, and harpsichordist, Robert Levin. Miss Dwyer contributed so much to the sheer musicality of the evening that one hesitates to pinpoint any single example. Certainly the opening fugue, florid "double," and breathtaking "Bandinerie" in the Suite were noteworthy. The harmonic tension and supple line she achieved with the fine partnership of violinist Silverstein and oboist Gomberg in the andante of the second Brandenburg were overwhelming.

Mr. Levin's sole work in the demanding fifth was spectacular. Aided by a beautiful Carl Fudge instrument, Mr. Levin played with clarity, imagination, and flawless technique. His solo cadenza was thrilling though the rubato was a trifle excessive.

In Cantata 191 the festival chorus was not up to par. The tone was forced, lines were muddy, and the ensemble unresponsive. An adequate rendering of the duet "Gloria Patri" was turned in by soprano, Phyllis Curtin, and tenor, Seth McCoy.

An organ recital by Berj Zamkochian replaced the festival chorus in the weekend prelude. Mr. Zamkochian made an unsuccessful stab at a Bach

John Hinners

Saturday, July 1

Saturday's concert was conducted by Stanislaw Skrowaczewski, the distinguished musical director of the Minnesota Orchestra. The Bach Suite in D.S. 1068, which opened the program, was given a clean, well-defined performance. Of particular interest was the exciting harpsichord continuo playing of Robert Levin.

The Beethoven First Piano Concerto was rather a disappointment. Mr. Skrowaczewski's accompaniment was extremely tasteful, emphasizing the Mozartean nature of this work. The solo playing of pianist Claude Frank was, however, not of the quality of the orchestra's work. In the first movement the pianist seemed ill at ease; his performance was characterized by sloppy attacks, dropped notes and a poorly-executed cadenza.

Matters improved somewhat in the second movement, but we could have done with less keyboard histrionics and more tasteful, accurate playing. The third movement fared about as well as the first, although the interesting cadenza (attributed to Beethoven) included snatches of that composer's F-major piano sonata.

Fortunately, this was not the end of the concert; Mozart's Symphony 39 in E-flat concluded the program, and this turned out to be the high point of the evening. The conductor's reading was idiomatic — graceful, elegant, crisp — and the orchestra responded with some of the most simply gorgeous classical playing we can ever remember hearing.

Franklin G. Coleman

Sunday, July 2

Seiji Ozawa's performance Sunday was the Franz Josef Hayden oratorio *The Seasons*. Soprano Phyllis Curtin, tenor Seth McCoy, bass Robert Hale, the Tanglewood Festival Chorus and harpsichordist Robert Levin joined Mr. Ozawa and the BSO to create an exciting afternoon of music.

One could exhaust all possible superlatives when describing the quality, the taste and the excitement of this performance — it was simply first-rate.

The soloists were truly sensational; Miss Curtin, in particular, was a joy to hear and to watch. She certainly is one of the most intelligent singers around today, and she conveys the meaning of an aria or recitative in a way that few singers can.

Messrs. McCoy and Hale are not to be slighted, however; indeed, the latter's "shepherd" aria in "Summer" and the former's exquisite singing in the "Winter" section were very fine. The three soloists achieved a fine sense of ensemble when singing together, also — often a rare thing under such circumstances.

The well-trained choral forces sang with great conviction, excellent diction and spirit. Ozawa's ability to infuse everyone in sight with his incredible sense of musical style and performance drama was everywhere evident. This was truly music-making of the highest order!

Franklin G. Coleman

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 1 1972 New England Newsclip

Orchestra's House Organist Performs on Short Notice

John Olivern who was to have conducted the festival chorus singing three of Bach's motets for the 7 p.m. prelude concert, reported in ill, and the orchestra's house organist, Berj Zamkochian, filled in with a 45-minute Bach organ program on short notice.

He played the D Minor Toccata and Fugue, which everyone knows by sound, if not by name, Concerto No. 2, a chorale prelude and the Prelude and Fugue in A Minor.

Tanglewood's organ has an unusual sound, its higher register can be as reedy as a little portable organ and as muffled as one of those old, giants of the movie houses.

It is generally light, however, and airy and transparent, a quality which gives it a spaciousness appropriate to the setting and serves as a distinct advantage when the weather is as heavy as it is this weekend.

Best on the program for me was the closing prelude and fugue because they offer the organist several solo opportunities to display his fancy footwork on the bass pedals and because the fugue is especially agile and dancing.

Tonight Stanislaw Skrowaczewski, music director of the Minnesota (formerly Minneapolis) Orchestra, will conduct the orchestra in a program including Bach's Suite No. 3 in D, Beethoven's Piano Concerto No. 1 with Claude Frank, soloist, and Mozart's Symphony No. 39.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 3 1972

Masters and Musicians Open Tanglewood 1972 Season in Style

By RICHARD VINCENT
Music Critic

Tanglewood Music Festival opened on Friday; and although the weather was threatening it did not rain. On Saturday and Sunday the weather cleared altogether, so for another year in this beautiful place all is well and in order.

The opening program was all Johann Sebastian Bach as is the custom. At the 7 p.m. Prelude, the Tanglewood Festival Chorus, under John Oliver's direction, presented three Motets Later at 9 p.m., Seiji Ozawa conducted the Brandenburg Concerti Nos. 2 in F and 5 in D. The Suite No. 2 in B Minor and the Cantata No. 191 "Gloria in Excelsis Deo" completed the evening.

THERE ARE six of these Brandenburg Concerti Grossi and the two that were performed are probably the most popular. Particularly the No. 5 by any standards is musically and otherwise the most outstanding of them all. It is for the small orchestra and three solo instruments, flute, violin, and harpsichord. The later has a continuing role in all of the six, (as continuo), but in the Fifth it is to the front as soloist and there is much to do.

Robert Levin, a young and intense lad, played very well indeed, particularly his unaccompanied cadenza near the end of the first movement. He has 65 five rapid and demanding bars all to himself and Levin was quite the master of the situation technically and musically.

It is a fact, however, that this type of chamber music does not find the Shed properly amenable for its style and flavor. The intimate subtleties that are there are difficult to project in the large perimeter of the Shed.

LEVIN, DURING the ensemble work, could not be heard at all at times and this from a front section.

The soloists otherwise, Doriot Anthony Dwyer, flute, Joseph Silverstein, violin, Armando Ghitalla, trumpet, and Ralph Gomberg, oboe, need no introduction to the partisans of the Boston Symphony Orchestra. They are all to a man, (and woman) first class players, and after one has heard them as soloists there need be no further conjecture as to the quality of the Orchestra itself.

In the Cantata the solo singers were Phyliss Curtin, soprano and longtime favorite and teacher here at the Berkshire Music School, and Seth McCoy, tenor.

THE TANGLEWOOD Festival Chorus as always was up to the mark musically. This is a young ensemble but the youth brings with it mixed blessings. The young ladies, with their clear and, yes, innocent sound, are a pleasure to listen to. Not in evidence is the fifty year old wobble with which so many large choruses are afflicted. But that same youth is less felicitous for the male voices. Here is where maturity is needed and although there is no question that the boys are giving it a good whack, their tone is thinner and does not project.

On Saturday the traditionalists had an orgy. Bach, Beethoven, and Mozart. What else is there in this life? Indeed, familiar as it all was, the music will never loose that quality to crank up the emotions, to thrill, and, of course, that is the primary reason that these works will be with us until our sun explodes.

The Bach Suite No. 3 in D, Beethoven's First Piano Concerto, and Mozart's Symphony No. 39 in E Flat were conducted by the man from Minnesota, Stanislaw Skrowaczewski. The soloist in the Beethoven 1 was Claude Frank.

LET US not dissemble or beat about the bush, Frank came to play and that he did. He was in fine form right on the go and when he finally romped through that bright Rondo he took the audience right along with him. This Rondo is Beethoven at his happiest. As our soul brothers in the jazz dodge would have it, it swings. At any rate the way Frank played it it did.

Skrowaczewski is a competent conductor but, except for the Beethoven, his conducting was workmanlike, again competent, but no more. Perhaps but no more. Perhaps we have been spoiled over the years by all the great ones, but that dynamic tension that separates the great from the near great was no enough in evidence.

But carperies and nits aside, Tanglewood is open again and sing we all huzzah!

SEIJI OZAWA

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUL 5 1972

New England Newsclip

In Concert

Sounds in the Berkshires–Tanglewood Opens

By Peter M. Knapp

Yes, the other end of the state has been wet, too, and just several hours before Friday's opening of the Berkshire Music Festival at Tanglewood in Lenox, there was another mighty downpour that left the grounds steamy and sodden Fortunately, there was no rain during the opening weekend's three concerts by the Boston Symphony Orchestra, and attendance was surprisingly high.

By Sunday the sun decided to come and the Tanglewood grounds looked like summer again as 7,665 came to hear Seiji Ozawa lead the Boston Symphony and the Tanglewood Festival Chorus in Haydn's "Die Jahreszeiten" ("The Seasons"). Some may have been apprehensive of the warning during the "Summer" section, "See, how threateningly the dark clouds lower, menacing the plain below!" But Haydn's thunderstorm took place only on stage.

The 1801 oratorio had not been given before at Tanglewood (nor in fact has it been heard very often in Boston), which is odd for such an attractive work celebrating the wonders of nature and man's relation to nature. A natural, one would think, for the leafy outdoors setting, with the inevitable birds flying through the shed occasionally.

Sound Effects

The work, in four sections, of course, with choral passages alternating with recitatives, arias and solo ensembles, abounds with some of Haydn's best melodic ideas and pictorial sound effects. Ozawa's edition turned out more late 19th century than early, full-bodied in sound and generous in volume.

There were far too many choristers for clarity and many a detail became swamped in sound. The massed choral sound was impressive in the homophonic passages, but let the line shift from the vertical to the horizontal, and the interweaving of voices got pretty thick. And it was a good thing libretti were passed out (or maybe not so good when the page turning sounded like a librarian's convention), for few words were distinguishable.

Why conductors make problems for themselves with huge choruses of this kind is inexplicable. Even such a well-schooled chorus as the Tanglewood ensemble is going to sacrifice clarity for weight and mass with so many voices.

Effective

Yet even with these problems, the performance was often effective and certainly enthusiastic. There were a number of admirable details and hearty episodes which are, after all, appropriate to the Brueghel-like musical landscape Haydn depicted.

The soloists were soprano Phyllis Curtin, tenor Seth McCoy and bass Robert Hale. McCoy provided the most consistently interesting singing. He has a light, uncluttered voice of reasonable volume and projects a good deal of personality. And his diction was the best of the trio.

Hale has a darkish, resonant, somewhat grainy bass — a solid singer in a part that doesn't give great range for the singer's art. Miss Curtin, unfortunately, seems to be losing her vocal resources. The intonation is precarious and can be downright unpleasant. She hit many bad notes and vanished in the lower register and seemed not the singer she used to be.

Saturday night's program, attended by 7,837, was conducted by Stanislaw Skrowaczewski, music director of the Minnesota Orchestra. The Polish-born conductor, sporting a pink shirt under his white jacket, had his conventional program of Bach, Beethoven and Mozart well under control and the music-making was of a high order.

Skrowaczewski had particularly close rapport with pianist Claude Frank, the splendid soloist in Beethoven's First Piano Concerto. It was an expansively-paced performance on a sensible scale, yet alert and vital. Both conductor and soloist displayed personal touches beyond the conventional. It all seemed to flow so easily.

Familiar And Popular

Frank is a familiar and popular soloist at Tanglewood — a musician of classical balance and interpretive insight. Among the many fine qualities of this performance were his sense of the many gradations of staccato (often echoed in the orchestra), the graceful expression of the second movement, and the bouncy wit of the rondo.

The program opened with a curiously effective reading of the Bach Suite No. 3 in D. Skrowaczeki's tempi were quite fast from beginning to end, but at least consistently so. The formal French overture section seemed quite romantic, with lush instrumental sound and more 19th century than baroque treatment of the dotted rhythms, then the vivace section whizzed by at something like a superpresto. Yet even at this driving pace the playing was tidy and effective.

Later, there were even some appogiature introduced at phrase-endings, and the famous Air was beautifully handled in the rise and fall of its melodic contours. It wasn't really 18th century Bach, but a consistently interesting up-dated version with more than the usual spunk the BSO brings to this score.

To conclude, there was a smooth and deft performance of Mozart's Symphony No. 39 in E-flat — another Tanglewood standby. Happy sounds on a summer night.

Friday Bach

Friday night's opening concert was an all-Bach program conducted by Ozawa. 5,586 attended on a cool, damp evening that must have made string playing hazardous.

Ozawa opened with the Second and Fifth Brandenburg Concerti, with soloists from the orchestra — Armando Ghitalla, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Joseph Silverstein, violin, in No. 2, and harpsichordist Robert Levin joining Mrs. Dwyer and Silverstein in No. 5.

The former concerto could have used fewer strings, greater contrast in dynamics and between the various forces, and a tempo allowing more flexibility than Ozawa's quick ones. While most of the notes were in place, the piece needed greater profile and greater definition of Bach's deft interplay. Ghitalla's light, quick, high trumpet part was a bright spot in this Bach with no bite.

Far better — and the event of the evening — was Brandenburg No. 5 in which harpsichordist Levin properly took command. Here, the string accompaniment was thankfully thinned out to accommodate the intimate scale, and the harpsichord was given an amplification boost. (Whether it was enough to carry out to the lawn, I can't say; certainly playing chamber music in such a large volume as the Tanglewood shed is a contradiction.)

Levin's playing was thoroughly brilliant, as we have come to anticipate from him, especially in the cadenza to the first movement, of course, with its forest of notes and rapid passagework — though Levin was equally impressive for the improvisatory quality of his playing as for his agility. In the slow movement his sense of rhythm, timing and inflection provided the platform for a true sense of action and reaction among the solo trio.

After intermission, Mrs. Dwyer, who had a busy night of solos, was the featured artist in the Suite No. 2 in b minor, which settled into the right groove after an awkward account of the overture's dotted rhythms. For her part, Mrs. Dwyer played with her customary aplomb and technical security.

The program ended with the Cantata No. 191, "Gloria in excelsis Deo," an adaptation of three movements from the B minor Mass. It is a properly festive work for a summer festival, with massed voices, trumpets, timpani and organ. But The Tanglewood Festival Chorus, spread wall to wall, added too many voices to the mix and much of the time definition of the parts was lost. Soprano Phyllis Curtin and tenor Seth McCoy were the soloists in the "Gloria Patri" duet, but most of it sounded like Ormandy Bach.

Claude Frank

Seiji Ozawa

INFORMATION OBSCURED

72

Music Review

Exuberance at Tanglewood

By JAY C. ROSENFELD

THE FIRST weekend of the Tanglewood season came to an exuberant close yesterday afternoon with the performance of Joseph Haydn's oratorio "The Seasons" with the Boston Symphony Orchestra conducted by Seiji Ozawa, the Tanglewood Festival Chorus, trained by John Oliver, and with soprano Phyllis Curtin, tenor Seth McCoy and bass Robert Hall as soloists.

"The Seasons" is essentially an effervescent oratorio. There are no emotional obstacles to be overcome, no political nor military problems which beset the three protagonists whom Haydn charges with the musical narration. At best there is a storm or two, not unlike Beethoven's Pastoral symphony. Haydn drags the sun above the horizon for what in German is the Summer "Morgendammerung" and which his librettist Baron Van Swieten translated as the "morning-twilight," and he introduces Winter by depicting its thick fogs by means of a lugubrious dirge. Otherwise the whole work, taking two hours and a quarter even with many short and judicious cuts, is bright and cheerful and the vigorous and alert response of the chorus compounded the lithe power and youthful robustness Ozawa stimulated.

The score abounds with opportunities for the soloists, all of which were discharged with distinction. One of Miss Curtin's most effective arias was the florid "O What Comfort" in "Spring" allotted to Hanne. McCoy as the young countryman had a mellifluous role all the afternoon and Hale as Hanne's father rounded out the outstanding trio.

The orchestration enlivens the musical action much more than a mere accompaniment and is a happy combination of spontaneity and simplicity. After innumerable inspired pages Haydn's cruse, inexhaustible like the Widow's, still was able to proliferate a stunning fugue for the conclusion of the oratorio and, instead of possibly ending with depleted reserves, he ends with the most rejoiceful utterance of the day.

Whitestone

Conductors Skrowaczewski (left) and Ozawa

* * *

THE SEASON got off Friday night to soggy going on the parking lots and foggy going on the concert stage. It was never quite apparent that Ozawa had a plan in mind for his four Bach works. His tempos were tentative and perfunctory and there seemed to be little awareness of balance. The soloists in the main were proper enough, although Armando Ghitalla did his trumpet in F with virtuosic scintillation in the second Brandenburg concerto and Ralph Gomberg's oboe and Joseph Silverstein's violin were sources of tonal gratification.

In the fifth Brandenburg, Doriot Dwyer and Silverstein were joined by harpsichordist Robert Levin for the solos. There was no poise to the tempo of the first allegro and in the long keyboard cadenza Levin took exagerated liberty. We are used to agogic stress but do not hear distortions with impassivity. If his design was to give proportions to his solo, no one can fault his purpose but the long spells of repose from which it was not obvious that he intended to emerge tried our acceptance tautly. And then to whiz to the other limit of velocity in which he was undeniably extremely capable was of questionable logic.

The B minor suite is the nearest thing to a theme song that Tanglewood and Dwyer maintain. The Badinerie is a *specialité de la maison* and, as always before, it brought down the house. Credit for this might well be divided between Bach and the soloist. Ozawa here chose a cheerful bounce instead of the breakneck speed Munch used to take.

The Cantata "Gloria in Excelsis Deo" enlisted the huge Tanglewood Festival Chorus, John Oliver, director. The two soloists were Phyllis Curtin, soprano, and Seth McCoy, tenor. It was a phlegmatic closing to a late evening.

STANISLAW Skrowaczewski, the first of the season's guest conductors, took over the program Saturday evening with another Bach suite, the No. 3 in D, the E flat Mozart symphony, (K543) and, in between, the Beethoven piano concerto No. 1 with Claude Frank as soloist.

Skrowaczewski disclosed many assets. One which deserves greater emulation is his practice of going from one movement to the succeeding one, especially in Bach and Mozart, without a wait. In multimovement works of a later vintage it may be advisable to allow the atmosphere of one movement to dissolve and become dissipated before resuming the normal sequence, but in the aforementioned works there is a compatibility which fits and joins between the terminus of one and the inception of the following, which becomes pleasant and logical as Saturday's conductor decided.

Moreover, Skrowaczewski gave each of the half-dozen Bach movements a character and did as well in the Mozart. One of the most difficult short idioms in music occurs at the top of the opening ascent of the Mozart andante. Skrowaczewski tried several spacings, none exactly to his satisfaction evidently, and not all the orchestra's comprehensive receptivity.

Claude Frank has played the Beethoven first concerto on this stage before with tremendous success. Saturday night he exceeded what many of us had already accepted as the apogee for that work. There was zest and spirit in the brisk allegro and superlative taste in the largo in which clarinetist Harold Wright matched him in legato roundness and in the rondo finale sparks of abandoned delight flew from the keyboard.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 3 1972 New England Newsclip

AMERICAN
WATERBURY, CONN.
D. 40,675

JUL 3 1972 New England Newsclip

23,102 Attend Premiere Of Tanglewood Concerts

Tanglewood, the summer home of the Boston Symphony Orchestra in Lenox, Mass., attracted the largest opening weekend audiences in its 35-year history this weekend. A total of 23,102 people attended the concerts in the beautiful Berkshire Hills, sitting in the music shed and on the somewhat soggy lawns.

The weekend's concerts were devoted to music for small chamber orchestra, because many of the Boston Symphony members are still in Boston playing in the Esplanade concerts.

Friday evening's concert consisted of four works by Bach—two Brandenburg concertos (No. 2 in F and No. 5 in D), followed by the Suite No. 2 in B minor and the Cantata No. 191. Conductor Seiji Ozawa, artistic director of the Berkshire Festival, led the orchestra in his customary sprightly style.

Featured soloists for the Brandenburgs were first desk performers Armondo Ghitalla, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Joseph Silverstein, violin; and Robert Levin, harpsichord. Levin had a chance to display his virtuosity in an extended cadenza for solo harpsichord in the Brandenburg No. 5. Since most of the music of the Baroque period leaves the details of the continuo to the discretion of the performer, there is ample room for a skilled harpsichordist to display his talent. Levin's improvisation was warmly received by the audience, although to this critic it seemed almost too elaborate and somewhat out of character with the rest of the piece. Another outstanding solo performance was that given by flutist Doriot Anthony Dwyer in the charming Suite No. 2.

A special feature of this weekend was the presence of the 120-odd member Tanglewood Festival Chorus, directed by John Oliver. The chorus performed brilliantly both in the Bach Cantata Friday evening and in Haydn's Die Jahreszeiten (The Seasons) on Sunday afternoon. Neither the cantata nor the Haydn piece had ever been performed at Tanglewood before, and it was a thrill to hear them. Phyllis Curtin, soprano, and Seth McCoy, tenor, were featured soloists in both pieces, and they were joined by Robert Hale, bass, in the Haydn.

Saturday evening's concert of works by Bach, Beethoven, and Mozart was conducted by Stanislaw Skrowaczewski, who is music director of the Minnesota Orchestra (formerly the Minneapolis Symphony), and who has conducted the Boston Symphony on several occasions in recent years.

The Bach Suite No. 3 in D, with its lovely and familiar air, is always a pleasure to hear, and it was beautifully performed. The Beethoven work was the Piano Concerto No. 1 in C, featuring pianist Claude Frank. This concerto, which, despite its number, is actually the second Beethoven wrote, is very close in feeling to Mozart. Claude Frank, who has appeared many times with the Boston, once again treated the audience to a stirring performance.

The final work on Saturday night's program was Mozart's Symphony No. 39 in E flat (K. 543). This is one of the last three symphonies Mozart wrote and is the only one with an introductory adagio movement. Unlike most of Mozart's works, there is no evidence that he was commissioned or paid for writing this one. It was apparently written for his own and audiences' pleasure. The enthusiastic response of Saturday's Tanglewood audience proved he achieved his purpose.

Mozart fans will find much to interest them in next weekend's Tanglewood concerts. Friday evening will be devoted entirely to works of Mozart: His piano music in the Weekend Prelude concert at 7 p.m., and the Concerto for Flute and Harp, the Bassoon Concerto, and the Haffner Serenade in the 9 p.m. concert, conducted by Ozawa. Saturday night's concert at 8:30 p.m., conducted by Bruno Maderna, will feature works by Gabrieli-Maderna, Earle Brown, and Ives, as well as another Mozart work, the "Jupiter" Symphony. Sunday at 2:30 p.m., Seiji Ozawa will return to conduct Haydn's Symphony No. 47, Beethoven's Piano Concerto No. 3 (with pianist Garrick Ohisson), and Ravel's "Ma Mer L'Oye."

S.C.M.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 3 1972

At the Concert

Tanglewood Opens With Ozawa, Bach

By EDWARD FRENCH

Other Review on Page 7B

Summer has officially come to the Berkshires. The Boston Symphony Orchestra, Sejia Ozawa conducting, launched the 1972 Berkshire Festival at Tanglewood with an all Bach program Friday evening.

In spite of far from ideal weather, a marked contrast to last year's beautiful first weekend, the audience was large, knowledgeable and enthusiastic.

THE GENEROUS sampling of the eipsic cantor's work included the F major and D major Brandenburg Concertos, the Suite No. 2 in B minor with solo flute and the Cantata No. 191, Gloria in excelsis Deo. Soprano Phyllis Curtin, tenor Seth McCoy and the Tanglewood Festival Chorus, John Oliver director assisted in this work.

Mr. Ozawa's readings of the Brandenburg concertos had the clarity of form and line and rhythmic vitality so essential to a realization of Bach's inspiration. The tempi were well chosen and the soloists, all first chair members of the orchestra displayed the superb technical skill and artistry we have come to expect.

To all intents and purposes Bach's Suite No. 2 in B minor could properly be called a concerto for flute and orchestra because the flute part is dominant and has the kind of florid writing that tess the technical and musical resources of the soloist.

Doriot Anthony Dwyer's total command of her instrument was brilliantly demonstrated in this performance.

WE ESPECIALLY enjoyed the choral work in the Bach Cantata 191. The voices were young and there was an appealing freshness to the sound of the women's voices in particular.

The difficult solo portions of this work were capably handled by Phyllis Curtin and Seth McCoy.

Saturday night found Stanislaw Skrowaczewski on the podium and Claude Frank, a long time Tanglewood favorite, as soloist in Beethoven's Piano Concerto No. 1 in C major.

Mr. Frank's inspired performance of this delightful concerto was for many of us the high point of this initial weekend.

He has always been known for his excellence in the Beethoven piano literature, but Saturday night his performance of this concerto was incandescent from beginning to end. His technique was brilliant and facile in the outer movements and the lovely slow movement was poetry incarnate.

It would seem that Mr. Frank's playing inspired both conductor and orchestra as the best orchestral playing of the evening was in the concerto accompaniment. Here there was a dynamic subtlety and expressiveness not so apparent in Mozart's E flat Symphony or Bach's D major Suite.

SUNDAY afternoon the Tanglewood charm was in full evidence. Finally the weather was bright and sunny, the puddles were pretty well dried up and the famous lawn was pleasant again.

Musically the afternoon was devoted to Haydn's second great oratorio, "The Seasons." the vitality and spontaneity of this score is remarkable considering that the composer was sixty nine years old when he completed it.

To this listener the most striking feature of the performance was the understanding and sympathy for this central European music that Seija Ozawa displayed.

He underscored Haydn's warmth, humor, nobility and especially his genius for pictorial tone painting.

The work has four divisions, each with its appropriate atmosphere and color. As a whole it is much livelier and less ponderous than most oratorios.

THE PERFORMANCE of the Tanglewood chorus, prepared by John Oliver was an aural delight. The blend was skillful, there was plenty of dynamic variety and even in the loudest sections the sound was never strident.

Soloists Phyllis Curtin, soprano, Seth McCoy, tenor, and Robert Hale, bass, shared a wealth of melodious arias and recitatives as well as duets and trios.

Boston Globe July 24th

Tanglewood: Ozawa conducts BSO in Haydn

By Michael Steinberg
Globe Staff

LENOX — Why can't the Boston Symphony Orchestra Inc. take music as seriously as it takes itself? The concert presented at Tanglewood Sunday afternoon was not something for it to be proud of. The program was Haydn's oratorio, "The Seasons," but someone, presumably Seiji Ozawa, who conducted, decided to make it a "seasons" for people who really don't have time for that sort of thing. So he cut, hacked, snipped, gashed, did some pasting, and once even composed in order to bridge a harmonic chasm of his own making which even he then found intolerable.

It was sad and ugly. Obviously and to begin with, there are beautiful things in "The Seasons" which we could not hear, and they included among many others such sublime achievements in musical landscape paintings as the introduction to "summer" with its depiction of morning twilight until the moment of the first cock crow, or the E major cavatina in which, with muted strings and a few notes on the flute and oboe, the tenor makes us feel a world lamed in noonday heat.

But the problem of cuts takes you beyond the loss of this or that passage. It is a question of shape, and in a strongly composed piece an omitted passage need not be extraordinary in itself for its omission to do harm. For instance, any competent musician could have written the nine bars of recitative that come between the opening chorus of "Spring" and the first aria. When they are left out, we don't miss them as musical poetry or as compositional invention, but we do miss what Haydn put them there to do. We need a little air space between the chorus and the aria.

As awesome as any thunderstorm is the wait that goes before it, and a performance of Haydn's Summer Storm that omits most of that heaviness of waiting takes away the space in which the storm exists, and thereby makes the storm smaller.

One more example: most of the music of the fantastic, proto-Mahlerian drinking chorus which brings "Autumn" to the end has a simple surface and texture. It grows and grows in energy — something Haydn manages chiefly through the immense and unexpected strides of the harmony — and culminates in a great C major shouting riot which is physically the most unbuttoned music ever written up that time. But Haydn, just before he reels into his C major and those beating tambourines and triangles and kettle drums, puts in an episode in which everything suddenly goes contrapuntal and syncopated. It is complicated, and, again apart form how marvelous it is in itself with all that textural and rythmic energy, the contrast which that one complicated minute provides is a vital source of the vigor and humor of the ending. Ozawa left it out.

I don't understand what it was all for. Granted, "The Seasons" is a long piece, but other conductors have given it whole and have lived, and so have their audiences. If the Berkshire Festival's Artistic Director (and the Boston Symphony's future Music Director) really feels that his Tanglewood audience can't take it — which, by the way, is a very insulting statement to make to an audience — then he would do better just to leave out one whole season. Drastic, I know, but at least clean. That Ozawa thinks "The Seasons" a weak work which should be cut on its own demerits, so to speak, is a possibility I hate to consider even momentarily.

Given the choices Ozawa made with his blue pencil, the possibility of achieving a structurally powerful interpretation hardly existed anyway, but beyond that, the performance was disappointing in its persistent lack of response to poetic and pictorial suggestion in words and music. The Tanglewood Festival Chorus, prepared by John Oliver, made a healthy sound, but the choral movements mostly made a rather untransparent effect.

The soloist, Phyllis Curtin, soprano, Seth McCoy, tenor, and Robert Hale, bass, were fair, none very imaginative nor vivid in their handling of the German text, and all in trouble when flexibility and speed were caleld for. There was some fine orchestral work (when it could be clearly heard), and for the third concert in a row Robert Levin contributed distinguished playing of the harpsichord continuo.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
JUL 2 1972 New England Newsclip

AT TANGLEWOOD

All-Mozart Program

LENOX — Tanglewood Artistic Director Seiji Ozawa will conduct an all-Mozart program at the opening concert of the second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, July 7 at 9 p. m. in the Shed.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony principal flutist Doriot Anthony Dwyer, and Boston Symphony harpist Ann Hobson.

Next will follow a performance of the bassoon concerto in B-flat with soloist Boston Symphony principal bassoonist Sherman Walt.

Following intermission, the concert will conclude with a performance of the Serenade No. 8, "Haffner."

Soloist in this performance will be Boston Symphony Concertmaster Joseph Silverstein.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 25 1972

..... MUSIC .....

BERKSHIRE FESTIVAL—Friday, 7 p.m. at Tanglewood, Lenox Mass. Tanglewood Festival Chorus, John Oliver, director. And at 9 p.m., the Boston Symphony Orchestra with Seiji Ozawa conducing a Brahms program.

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUL 7 1972

Ozawa Will Direct Tanglewood Concert

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra today at 9 p.m., at Tanglewood.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for Flute and Harp, with soloists being Anthony Dwyer, principal flutist with the Boston Symphony, and harpist Ann Hobson.

Next follows a performance of the Bassoon Concerto in B Flat, with Sherman Walt the soloist.

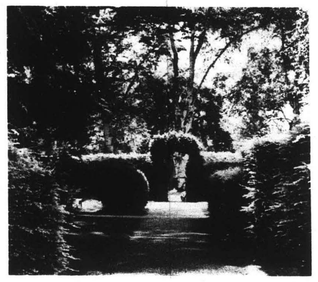
Tonight's performance will conclude with the Haffner Symphony with Joseph Silverstein, concertmaster of the Boston Symphony, the soloist.

Bruno Maderna will conduct July 8 at 8:30 in a concert including his own arrangement of Gabrieli's Ricercare, Earle Brown's Available Forms I and Charles Ives' Tone Roads No. 1, Tone Roads No. 2, the Unanswered Question, and Scherzo. Also on the program will be Mozart's "Jupiter" Symphony.

Ozawa will conduct again July 9 in a 2:30 p.m. concert in a program featuring Haydn's Symphony No. 60, Beethoven's Piano Concerta No. 3 and Ravel's Mother Goose. Garrick Ohlsson will be piano soloist.

Tonight's concert will be preceded by a weekend prelude concert at 7 p.m. featuring Claude Frank and Lillian Kallir in a twin piano recital.

Ozawa will conduct an open rehearsal in the shed July 8 at 10:30 a.m.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 7 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

CLAUDE FRANK & LILIAN KALLIR *pianos*

MOZART

Fugue in C minor for two pianos K. 426

Andante and five variations in G for piano, four hands, K. 501

Sonata in D for two pianos K. 448

Allegro con spirito
Andante
Molto allegro

Claude Frank and Lilian Kallir play Steinway pianos

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 7 1972

All-Mozart Program Tonight By Symphony At Tanglewood

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra today at 9 p.m., at Tanglewood.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for Flute and Harp, with soloists being Anthony Dwyer, principal flutist with the Boston Symphony, and harpist Ann Hobson.

Next follows a performance of the Bassoon Concerto in B Flat, with Sherman Walt the soloist.

Tonight's performance will conclude with the Haffner Symphony, with Joseph Silverstein, concertmaster of the Boston Symphony, the soloist.

Bruno Maderna will conduct Saturday at 8:30 p.m. a concert including his own arrangement of Gabrieli's Ricercare, Earle Brown's Available Forms I and Charles Ives' Tone Roads No. 1, Tone Roads No. 2, the Unanswered Question, and Scherzo. Also on the program will be Mozart's "Jupiter" Symphony.

Ozawa will conduct again Monday in a 2:30 p.m. concert in a program featuring Haydn's Symphony No. 60, Beethoven's Piano Concerta No. 3 and Ravel's Mother Goose. Garrick Ohlsson will be piano soloist.

Tonight's concert will be preceded by a weekend prelude concert at 7 p.m. featuring Claude Frank and Lillian Kallir in a twin piano recital.

Ozawa will conduct an open rehearsal in the shed Saturday at 10:30 a.m.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
JUL 7 1972

Tanglewood To Open With Mozart Concert

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, July 7th at 9:00 p. m. in the huge music shed.

Free to ticket-holders of the 9:00 o'clock concert will be Friday's weekend prelude which will present pianists Claude Frank and Lilian Kallier in music for two pianos by Mozart.

Saturday morning at 10:30 a. m. Ozawa will be wielding the baton in the second of the orchestra's open rehearsals. These open rehearsals, held each Saturday morning, offer a relaxed look at the orchestra, conductor, and soloists preparing for the coming concerts. Proceeds of the sale of seats benefits the orchestra's pension fund.

On Saturday evening at 8:30 Bruno Maderna will be the conductor and the feature of the program will be a performance of Mozart's Symphony no. 41, the "Jupiter".

Sunday's afternoon program will see Seiji Ozawa again on the podium. The concert opens with Haydn's Symphony No. 60, followed by Garrick Ohlsson in Beethoven's piano rconcerto no. 3. After intermission the the program concludes with Ravel's "Mother Goose".

POST
WALLINGFORD, CONN.
W. 7,920
JUL 6 1972 New England Newsclip

Mozart concert at Tanglewood

Music by Mozart will be featured at the Friday, July 7, concert program at the Berkshire Festival at Tanglewood in Lenox, Mass. The 9 p.m. Mozart concert will be preceded by the weekend prelude at 7 p.m.

On Saturday, July 8, the Berkshire Festival will present selections by Ives and Mozart's "Jupiter Symphony" at 8:30 p.m.

Seiji Ozawa will conduct the Sunday afternoon concert at 2:30 p.m., featuring selections by Haydn, Beethoven and Ravel.

It Pays to Advertise In the POST

FREE PRESS
SPRINGFIELD, MASS.
W. 1,890
JUL 1 1972 New England Newsclip

Tanglewood

For music lovers, the 1972 Berkshire Music Festival Concerts by the Boston Symphony Orchestra are a MUST.

The 1972 season at Tanglewood, in Lenox, began officially last week with opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for advanced study of music.

Founded in 1934, the Berkshire Festival is the country's oldest major festival of music. It has been at Tanglewood since 1937.

The Boston Symphony Orchestra gives concerts in Tanglewood's spacious Music Shed for eight weekends each summer. This year's concerts will be launched on Friday with an all-Bach concert conducted by the music director designate of the orchestra, Seiji Ozawa.

Sunday, Ozawa will conduct Hydn's "The Seasons." He will open the second weekend July 7 with an All-Mozart program.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 1 1972 New England Newsclip

Tanglewood

An evening of Mozart

Seiji Ozawa will conduct an all-Mozart program at 9 p.m. next Friday in the Music Shed. The concert will open with a first performance at Tanglewood of the Concerto in C for flute and harp. Next will follow a performance of the Bassoon Concerto in B-Flat. The concert will conclude with a performance of the Serenade No. 7, "Haffner."

The Weekend Prelude at 7 p.m. presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-Minor for two pianos, K. 426; Andante and Five Variations in G for Piano Four Hands, K. 501; Sonata in D. for Two Pianos, K. 448.

Bruno Maderna will conduct at 8:30 p.m. Saturday, July 8. The concert will open with Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available Forms I for chamber ensemble. Next is a performance of Charles Ives' Tone Roads No. 1, Tone Roads No. 3, the Unanswered Question and Scherzo (Over the Pavements). The concert will conclude with Mozart's Symphony No. 41, "Jupiter."

Ozawa will conduct at 2 p.m. Sunday. The concert will open with the first performance by the BSO of Hayden's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's Piano Concerto No. 3. The concert will conclude with Ravel's Mother Goose.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
JUL 9 1972

MUSIC MAKERS

PENNSYLVANIA

PHILADELPHIA—Robin Hood Dell, Philadelphia Orchestra, all concerts, 8:30 P.M.; Monday, Michael Tilson Thomas, conductor, Jan Peerce, tenor. Tuesday, Mr. Thomas, conductor, all symphonic program. Thursday, Mr. Thomas, conductor, Beverly Sills, soprano.

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MASSACHUSETTS

LENOX—Tanglewood, Berkshire Music Festival, Boston Symphony Orchestra, today, 8:30 P.M., Seiji Ozawa, conductor, Garrick Ohlsson, piano.
Symphony No. 60 (Il distratto) ..Haydn
Piano Concerto No. 3 .....Beethoven
Mother Goose .....Ravel
Friday, weekend prelude, 7 P.M., Boston Symphony Chamber Players in all-Beethoven program. 9 P.M., William Steinberg, conductor.
Symphonies Nos. 6 and 8 ..Beethoven
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LENOX—Lenox Arts Center, today, 11 A.M., Concord String Quartet, Saturday, 6 P.M., Pete Seeger. Next Sunday, 11 AM., Sushil Mukherjee, bamboo flute, Terrence Hall, marimba, Manin Mehta, tabla.

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VERMONT

MARLBORO—Marlboro Music Festival, today and next Sunday, 3 P.M., Saturday, 8:30 P.M. Chamber music concerts with orchestra, smaller ensembles and soloists.

CASTLETON COLLEGE—Adirondack-Champlain Festival, Performing Arts Center, Wednesday, 8:15 P.M., Tom Paxton, folksinger.

NEW HAMPSHIRE

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WASHINGTON, D.C.

KENNEDY CENTER—Concert Hall, Friday and Saturday, 8:30 P.M., National Symphony, James de Preist, conductor, Daniel Heifetz, violin, all-Beethoven program.

VIRGINIA

VIENNA—Wolf Trap Farm Park, Tuesday, 8:30 P.M., Wolf Trap American University Academy Orchestra, Izler Solomon, conductor, Beverly Sills, soprano, in works by Toch, Massenet, Thomas, Handel-Beecham, Bellini, Donizetti, Bizet. Wednesday, 8:30, Dave Brubeck Quartet with Gerry Mulligan, Chris Brubeck and the Heavenly Blue. Thursday and Friday, 8:30, Paul Anka Show, with Filene Center Orchestra. Saturday, 8:30, Ferrante and Teicher, duo-pianos.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
JUL 2 1972 New England Newsclip

AT TANGLEWOOD

All-Mozart Program

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The concert will open with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony principal flutist Doriot Anthony Dwyer, and Boston Symphony harpist Ann Hobson.

Next will follow a performance of the bassoon concerto in B-flat with soloist Boston Symphony principal bassoonist Sherman Walt. Following intermission, the concert will conclude with a performance of the Serenade No. 8, "Haffner."

Soloist in this performance will be Boston Symphony Concertmaster Joseph Silverstein.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 25 1972

..... MUSIC .....

BERKSHIRE FESTIVAL—Friday, 7 p.m. at Tanglewood, Lenox Mass. Tanglewood Festival Chorus, John Oliver, director. And at 9 p.m., the Boston Symphony Orchestra with Seiji Ozawa conducing a Brahms program.

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUL 7 1972

Ozawa Will Direct Tanglewood Concert

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Tonight's performance will conclude with the Haffner Symphony with Joseph Silverstein, concertmaster of the Boston Symphony, the soloist.

Bruno Maderna will conduct July 8 at 8:30 in a concert including his own arrangement of Gabrieli's Ricercare, Earle Brown's Available Forms I and Charles Ives' Tone Roads No. 1, Tone Roads No. 2, the Unanswered Question, and Scherzo. Also on the program will be Mozart's "Jupiter" Symphony.

Ozawa will conduct again July 9 in a 2:30 p.m. concert in a program featuring Haydn's Symphony No. 60, Beethoven's Piano Concerta No. 3 and Ravel's Mother Goose. Garrick Ohlsson will be piano soloist.

Tonight's concert will be preceded by a weekend prelude concert at 7 p.m. featuring Claude Frank and Lillian Kallir in a twin piano recital.

Ozawa will conduct an open rehearsal in the shed July 8 at 10:30 a.m.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
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RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
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Free to ticket-holders of the 9:00 o'clock concert will be Friday's weekend prelude which will present pianists Claude Frank and Lilian Kallier in music for two pianos by Mozart.

Saturday morning at 10:30 a. m. Ozawa will be wielding the baton in the second of the orchestra's open rehearsals. These open rehearsals, held each Saturday morning, offer a relaxed look at the orchestra, conductor, and soloists preparing for the coming concerts. Proceeds of the sale of seats benefits the orchestra's pension fund.

On Saturday evening at 8:30 Bruno Maderna will be the conductor and the feature of the program will be a performance of Mozart's Symphony no. 41, the "Jupiter".

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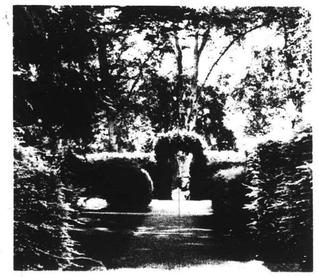

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 7 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

CLAUDE FRANK & LILIAN KALLIR *pianos*

MOZART

Fugue in C minor for two pianos K. 426

Andante and five variations in G for piano, four hands, K. 501

Sonata in D for two pianos K. 448

Allegro con spirito
Andante
Molto allegro

Claude Frank and Lilian Kallir play Steinway pianos

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

POST
WALLINGFORD, CONN.
W. 7,920
JUL 6 1972 New England Newsclip

Mozart concert at Tanglewood

Music by Mozart will be featured at the Friday, July 7, concert program at the Berkshire Festival at Tanglewood in Lenox, Mass. The 9 p.m. Mozart concert will be preceded by the weekend prelude at 7 p.m.

On Saturday, July 8, the Berkshire Festival will present selections by Ives and Mozart's "Jupiter Symphony" at 8:30 p.m.

Seiji Ozawa will conduct the Sunday afternoon concert at 2:30 p.m., featuring selections by Haydn, Beethoven and Ravel.

It Pays to Advertise In the POST

FREE PRESS
SPRINGFIELD, MASS.
W. 1,890
JUL 1 1972 New England Newsclip

Tanglewood

For music lovers, the 1972 Berkshire Music Festival Concerts by the Boston Symphony Orchestra are a MUST.

The 1972 season at Tanglewood, in Lenox, began officially last week with opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for advanced study of music.

Founded in 1934, the Berkshire Festival is the country's oldest major festival of music. It has been at Tanglewood since 1937.

The Boston Symphony Orchestra gives concerts in Tanglewood's spacious Music Shed for eight weekends each summer. This year's concerts will be launched on Friday with an all-Bach concert conducted by the music director designate of the orchestra, Seiji Ozawa.

Sunday, Ozawa will conduct Hydn's "The Seasons." He will open the second weekend July 7 with an All-Mozart program.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 1 1972 New England Newsclip

Tanglewood

An evening of Mozart

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Ozawa will conduct at 2 p.m. Sunday. The concert will open with the first performance by the BSO of Hayden's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's Piano Concerto No. 3. The concert will conclude with Ravel's Mother Goose.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
JUL 9 1972

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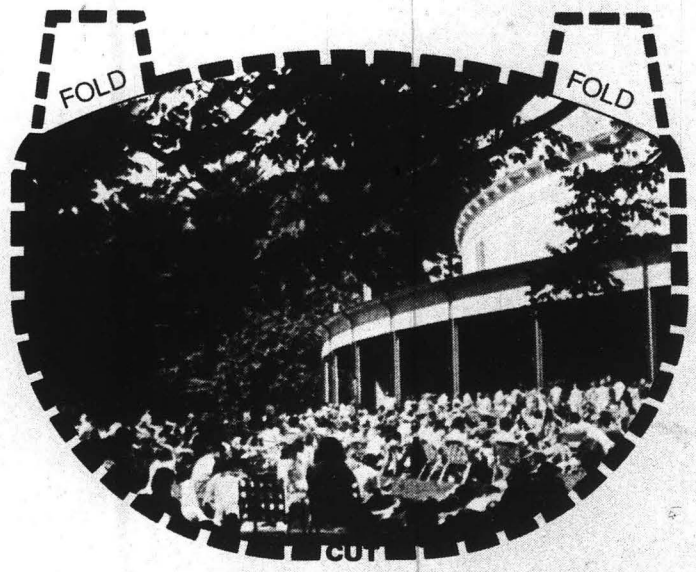
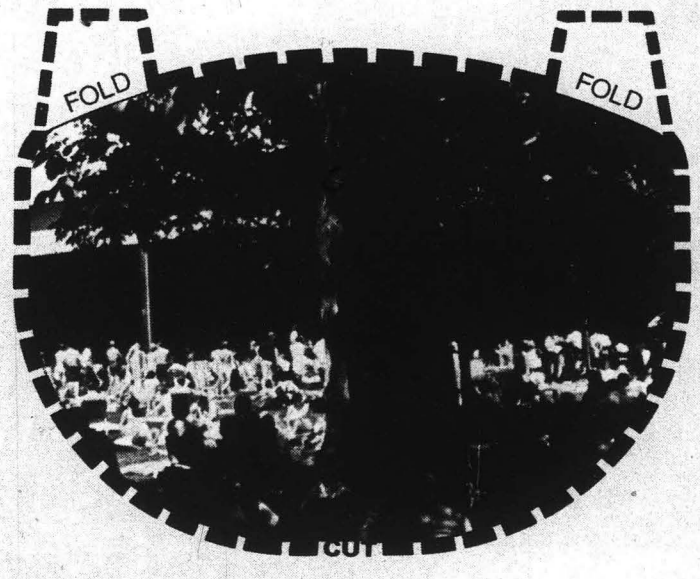
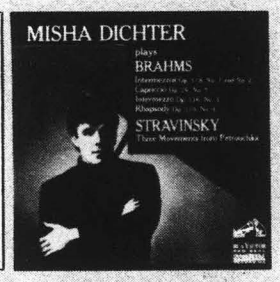




Attach these Tanglewoodian scenes to your sunglasses so you can keep tonight's setting when you're at home watching your phonograph reproduce the Tanglewood performances of these stars:

Seiji Ozawa, here June 30, July 2, 7, 9, 16 and August 18, 20; William Steinberg, July 14, 15; Peter Serkin, July 16; Eugene Ormandy, July 28, 29; Alexis Weissenberg, August 18; Misha Dichter, August 19.



RCA Records and Tapes

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 2 1972 New England Newsclip

AT TANGLEWO

All-Mozart F

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Next will follow performance of the concerto in B-flat with Boston Symphony p bassoonist Sherman

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 7 1972

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RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUL 7 1972

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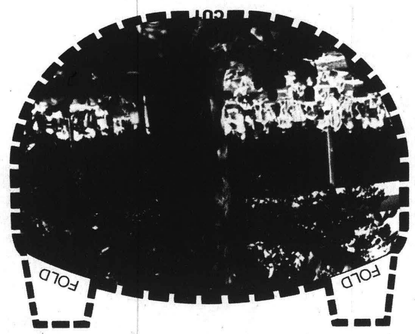

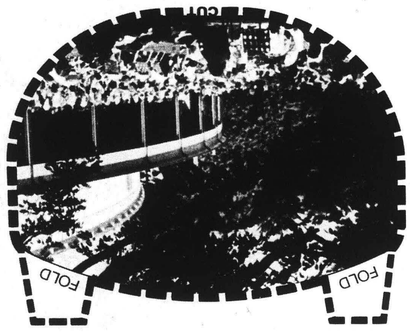

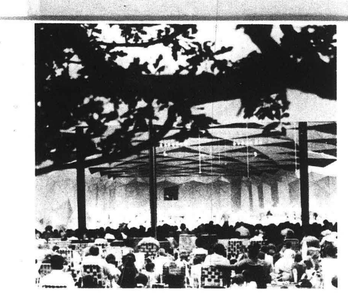

TANGLEWOOD 1972

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LEONARD BERNSTEIN *Adviser*

Friday July 7 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

MOZART

Concerto in C for flute and harp K. 299

Allegro
Andantino
Rondeau: allegro

DORIOT ANTHONY DWYER *flute*
ANN HOBSON *harp*

first performance at the Berkshire Festival

Bassoon concerto in B flat K. 191

Allegro
Andante ma adagio
Rondo: tempo di minuetto

SHERMAN WALT *bassoon*

intermission

Serenade no. 7 in D K. 250 'Haffner'

Allegro maestoso – allegro molto
Andante
Menuetto & trio
Rondeau: allegro
Menuetto galante & trio
Andante
Menuetto – trio 1 – trio 2
Adagio
Allegro assai

JOSEPH SILVERSTEIN *violin*

The program notes for this evening's concert begin on page 26

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

THE TROY RECORD
TROY, N. Y.
D. 8,245

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BERKSHIRE EAGLE
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WASHINGTON, D.C.

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REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 2 1972

New England Newsclip

AT TANGLEW

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THE TIMES RECORD
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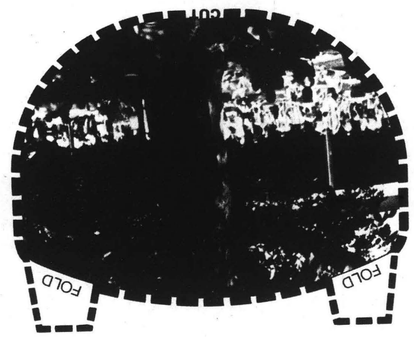

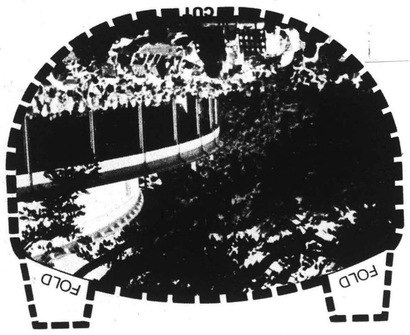

THE FRIENDS OF MUSIC AT

TANGLEWOOD

Tanglewood is good to its friends here's how good . . .

$1000 Benefactor — Free Berkshire Music Center Concerts/Tent Membership/Parking Privileges/Rehearsal Pass/Named Fellowship

$500 Patron — Free BMC Concerts/Tent Membership/Parking Privileges/Rehearsal Pass/Named Fellowship (associate)

$250 Sustaining — Free BMC Concerts/Tent Membership/Parking Privileges/Rehearsal Pass

$100 Sponsor — Free BMC Concerts/Tent Membership/Parking Privileges

$50 Donor — Free BMC Concerts/Tent Membership

$25 Family Member — Free BMC Concerts (entire family)

$15 Individual Member — Free BMC Concerts (individual only)

The Friends of Music at Tanglewood are hundreds of people concerned with keeping beautiful music in the Berkshires. Not only do the Friends help bring famous conductors and soloists to Tanglewood for the Berkshire Festival concerts, but they also provide the critical support for the Berkshire Music Center, the Boston Symphony Orchestra's training institution for tomorrow's great musicians. Further information about becoming a Friend of Music at Tanglewood, and about Berkshire Music Center events is available from the TANGLEWOOD FRIENDS OFFICE located at the Main Gate.

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THE TROY RECORD
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BERKSHIRE EAGLE
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The New York Times
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D. 846,132 S. 1,407,549

JUL 9 1972

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MASSACHUSETTS

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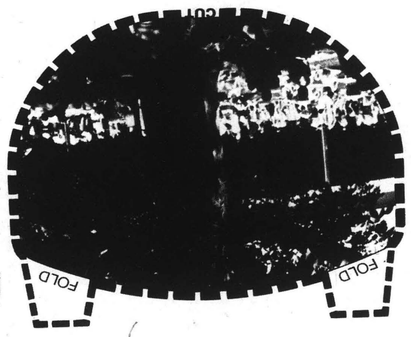

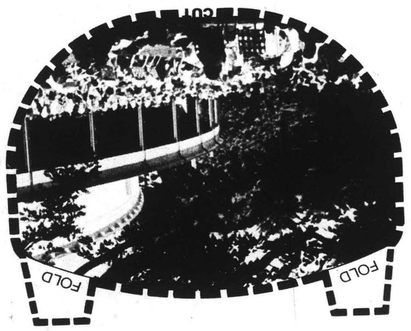

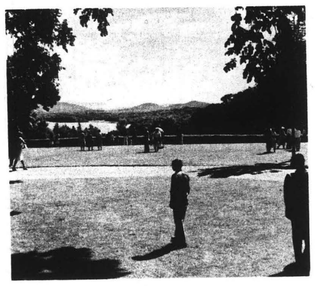

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday July 8 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

BRUNO MADERNA *conductor*

G. GABRIELI	Ricercare (arr. Maderna)
EARLE BROWN	†Available forms 1 for chamber ensemble
IVES	†Tone roads no. 1
	†Tone roads no. 3
	The unanswered question
	†Scherzo (Over the pavements)
intermission	
*MOZART	Symphony no. 41 in C K. 551 'Jupiter'
	Allegro vivace Andante cantabile Menuetto: allegretto – trio Molto allegro

†first performances by the Boston Symphony Orchestra

The program notes for this evening's concert begin on page 28

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & *RCA RECORDS

THE TROY RECORD
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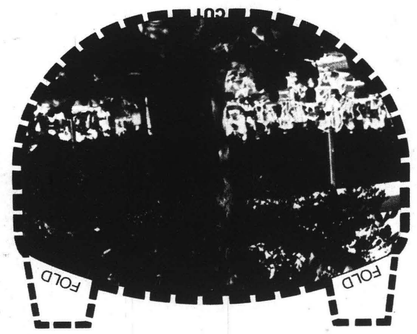

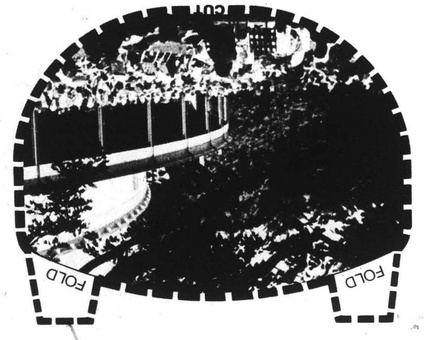

Deutsche Grammophon

Boston Symphony Orchestra

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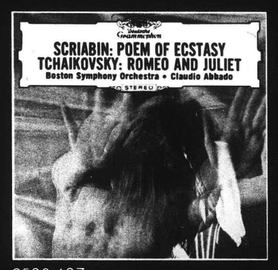

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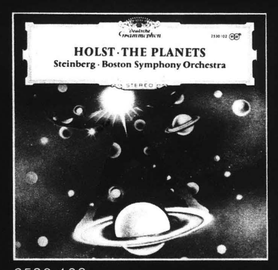

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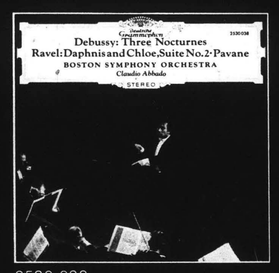

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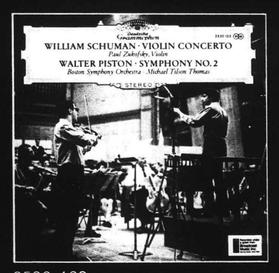

2530 103

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THE TROY RECORD
TROY, N. Y.
D. 8,245
JUL 7 1972

Ozawa Will Direct Tanglewood Concert

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra today at 9 p.m., at Tanglewood.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for Flute and Harp, with soloists being Anthony Dwyer, principal flutist with the Boston Symphony, and harpist Ann Hobson.

Next follows a performance of the Bassoon Concerto in B Flat, with Sherman Walt the soloist.

Tonight's performance will conclude with the Haffner Symphony with Joseph Silverstein, concertmaster of the Boston Symphony, the soloist.

Bruno Maderna will conduct July 8 at 8:30 in a concert including his own arrangement of Gabrieli's Ricercare, Earle Brown's Available Forms I and Charles Ives' Tone Roads No. 1, Tone Roads No. 2, the Unanswered Question, and Scherzo. Also on the program will be Mozart's "Jupiter" Symphony.

Ozawa will conduct again July 9 in a 2:30 p.m. concert in a program featuring Haydn's Symphony No. 60, Beethoven's Piano Concerta No. 3 and Ravel's Mother Goose. Garrick Ohlsson will be piano soloist.

Tonight's concert will be preceded by a weekend prelude concert at 7 p.m. featuring Claude Frank and Lillian Kallir in a twin piano recital.

Ozawa will conduct an open rehearsal in the shed July 8 at 10:30 a.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 1 1972
New England Newsclip

Tanglewood

An evening of Mozart

Seiji Ozawa will conduct an all-Mozart program at 9 p.m. next Friday in the Music Shed. The concert will open with a first performance at Tanglewood of the Concerto in C for flute and harp. Next will follow a performance of the Bassoon Concerto in B-Flat. The concert will conclude with a performance of the Serenade No. 7, "Haffner."

The Weekend Prelude at 7 p.m. presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-Minor for two pianos, K. 426; Andante and Five Variations in G for Piano Four Hands, K. 501; Sonata in D. for Two Pianos, K. 448.

Bruno Maderna will conduct at 8:30 p.m. Saturday, July 8. The concert will open with Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available Forms I for chamber ensemble. Next is a performance of Charles Ives' Tone Roads No. 1, Tone Roads No. 3, the Unanswered Question and Scherzo (Over the Pavements). The concert will conclude with Mozart's Symphony No. 41, "Jupiter."

Ozawa will conduct at 2 p.m. Sunday. The concert will open with the first performance by the BSO of Hayden's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's Piano Concerto No. 3. The concert will conclude with Ravel's Mother Goose.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
JUL 9 1972

PENNSYLVANIA

PHILADELPHIA—Robin Hood Dell, Philadelphia Orchestra, all concerts, 8:30 P.M.; Monday, Michael Tilson Thomas, conductor, Jan Peerce, tenor. Tuesday, Mr. Thomas, conductor, all symphonic program. Thursday, Mr. Thomas, conductor, Beverly Sills, soprano.

AMBLER—Temple University Music Festival, today, 7:30 P.M., Pittsburgh Pops, Meredith Willson, conductor. Wednesday, 8:30, Melba Moore and Cab Calloway. Next Sunday, 7:30, Ferrante and Teicher, duo-pianos, Pittsburgh Pops, Lehman Engel, conductor. Campus Theater, Tuesday and Wednesday, 8:30, Mozart's Cosi Fan Tutte. Thursday, 8:30, concert-lecture on Bach's Brandenburg Concertos with Pittsburgh Chamber Orchestra, Leon Fleisher, conductor, Milton Sutter, lecturer.

MASSACHUSETTS

LENOX—Tanglewood, Berkshire Music Festival, Boston Symphony Orchestra, today, 9:00 P.M., Seiji Ozawa, conductor, Garrick Ohlsson, piano.
Symphony No. 60 (Il distratto) ..Haydn
Piano Concerto No. 3 .....Beethoven
Mother Goose .....Ravel
Friday, weekend prelude, 7 P.M., Boston Symphony Chamber Players in all-Beethoven program. 9 P.M., William Steinberg, conductor.
Symphonies Nos. 6 and 8 ....Beethoven
Saturday, 8:30, Mr. Steinberg, conductor, singers Jeannine Crader, Jeanne Simon, Dean Wilder, Robert Hale, Tanglewood Festival Chorus.
Symphonies Nos. 1 and 9 ....Beethoven
LENOX—Lenox Arts Center, today, 11 A.M., Concord String Quartet. Saturday, 6 P.M., Pete Seeger. Next Sunday, 11 AM., Sushil Mukherjee, bamboo flute, Terrence Hall, marimba, Manan Mehta, tabla.

PITTSFIELD — South Mountain Concerts, Saturday, 3 P.M., Metropolitan Opera Studio presents Vienna to Broadway.

CAMBRIDGE — Harvard Summer School concert, Monday, 8:30, Burden Hall, Business School, program of 17th-century chamber music.

VERMONT

MARLBORO—Marlboro Music Festival, today and next Sunday, 3 P.M., Saturday, 8:30 P.M. Chamber music concerts with orchestra, smaller ensembles and soloists.

CASTLETON COLLEGE—Adirondack-Champlain Festival, Performing Arts Center, Wednesday, 8:15 P.M., Tom Paxton, folksinger.

NEW HAMPSHIRE

HANOVER — Hopkins Center, Dartmouth College, Bentley Theater, today, 8 P.M., electronic music concert.

WASHINGTON, D.C.

KENNEDY CENTER—Concert Hall, Friday and Saturday, 8:30 P.M., National Symphony, James de Preist, conductor, Daniel Heifetz, violin, all-Beethoven program.

VIRGINIA

VIENNA—Wolf Trap Farm Park, Tuesday, 8:30 P.M., Wolf Trap American University Academy Orchestra, Izler Solomon, conductor, Beverly Sills, soprano, in works by Toch, Massenet, Thomas, Handel-Beecham, Bellini, Donizetti, Bizet. Wednesday, 8:30, Dave Brubeck Quartet with Gerry Mulligan, Chris Brubeck and the Heavenly Blue. Thursday and Friday, 8:30, Paul Anka Show, with Filene Center Orchestra. Saturday, 8:30, Ferrante and Teicher, duo-pianos.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
JUL 2 1972
New England Newsclip

AT TANGLEWO

All-Mozart F

LENOX — Tanglewood Artistic Director Seiji Ozawa will conduct an all-Mozart program at the opening concert of the second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, July 7 at 9 p. m. in the Shed.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony principal flutist Doriot Anthony Dwye Boston Symphony Ann Hobson.

Next will follow formance of the concerto in B-flat with Boston Symphony p bassoonist Sherman

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 7 1972

All-Mozart Program Tonight By Symphony At Tanglewood

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra today at 9 p.m., at Tanglewood.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for Flute and Harp, with soloists being Anthony Dwyer, principal flutist with the Boston Symphony, and harpist Ann Hobson.

Next follows a performance of the Bassoon Concerto in B Flat, with Sherman Walt the soloist.

Tonight's performance will conclude with the Haffner Symphony, with Joseph Silverstein, concertmaster of the Boston Symphony, the soloist.

Bruno Maderna will conduct Saturday at 8:30 p.m. a concert including his own arrangement of Gabrieli's Ricercare, Earle Brown's Available Forms I and Charles Ives' Tone Roads No. 1, Tone Roads No. 2, the Unanswered Question, and Scherzo. Also on the program will be Mozart's "Jupiter" Symphony.

Ozawa will conduct again Monday in a 2:30 p.m. concert in a program featuring Haydn's Symphony No. 60, Beethoven's Piano Concerta No. 3 and Ravel's Mother Goose. Garrick Ohlsson will be piano soloist.

Tonight's concert will be preceded by a weekend prelude concert at 7 p.m. featuring Claude Frank and Lillian Kallir in a twin piano recital.

Ozawa will conduct an open rehearsal in the shed Saturday at 10:30 a.m.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
JUL 7 1972

Tanglewood To Open With Mozart Concert

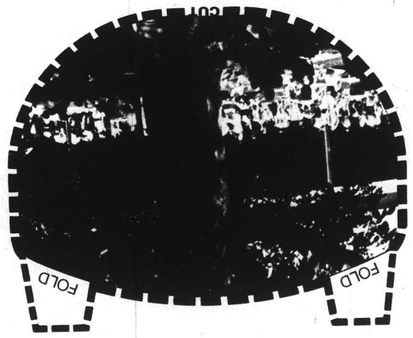
Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, July 7th at 9:00 p. m. in the huge music shed.

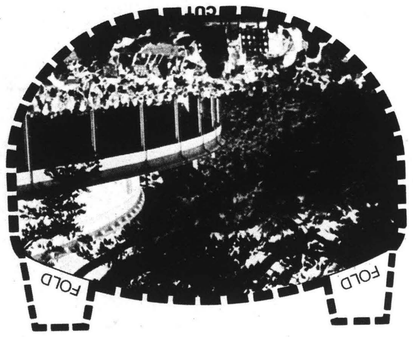
Free to ticket-holders of the 9:00 o'clock concert will be Friday's weekend prelude which will present pianists Claude Frank and Lilian Kallier in music for two pianos by Mozart.

Saturday morning at 10:30 a. m. Ozawa will be wielding the baton in the second of the orchestra's open rehearsals. These open rehearsals, held each Saturday morning, offer a relaxed look at the orchestra, conductor, and soloists preparing for the coming concerts. Proceeds of the sale of seats benefits the orchestra's pension fund.

On Saturday evening at 8:30 Bruno Maderna will be the conductor and the feature of the program will be a performance of Mozart's Symphony no. 41, the "Jupiter".

Sunday's afternoon program will see Seiji Ozawa again on the podium. The concert opens with Haydn's Symphony No. 60, followed by Garrick Ohlsson in Beethoven's piano rconcerto no. 3. After intermission the the program concludes with Ravel's "Mother Goose".





TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday July 9 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

HAYDN — Symphony no. 60 in C 'Il distratto'

Adagio – allegro di molto
Andante
Menuet & trio
Presto
Adagio
Prestissimo

first performance by the Boston Symphony Orchestra

*BEETHOVEN — Piano concerto no. 3 in C minor op. 37

Allegro con brio
Largo
Rondo: allegro

GARRICK OHLSSON

*RAVEL — Ma mère l'oye (Mother Goose)

Pavane de la Belle au bois dormant
(Pavane of the sleeping beauty)
Petit Poucet (Tom Thumb)
Laideronette, impératrice des Pagodas
(The ugly little empress of the Pagodas)
Les entretiens de la Belle et de la Bête
(The conversation between Beauty and the Beast)
Le jardin féerique (The fairy garden)

Garrick Ohlsson plays the Steinway piano

The program notes for this afternoon's concert begin on page 31

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & *RCA RECORDS

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUL 7 1972

Ozawa Will Direct Tanglewood Concert

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra today at 9 p.m., at Tanglewood.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for Flute and Harp, with soloists being Anthony Dwyer, principal flutist with the Boston Symphony, and harpist Ann Hobson.

Next follows a performance of the Bassoon Concerto in B Flat, with Sherman Walt the soloist.

Tonight's performance will conclude with the Haffner Symphony with Joseph Silverstein, concertmaster of the Boston Symphony, the soloist.

Bruno Maderna will conduct July 8 at 8:30 in a concert including his own arrangement of Gabrieli's Ricercare, Earle Brown's Available Forms I and Charles Ives' Tone Roads No. 1, Tone Roads No. 2, the Unanswered Question, and Scherzo. Also on the program will be Mozart's "Jupiter" Symphony.

Ozawa will conduct again July 9 in a 2:30 p.m. concert in a program featuring Haydn's Symphony No. 60, Beethoven's Piano Concerta No. 3 and Ravel's Mother Goose. Garrick Ohlsson will be piano soloist.

Tonight's concert will be preceded by a weekend prelude concert at 7 p.m. featuring Claude Frank and Lillian Kallir in a twin piano recital.

Ozawa will conduct an open rehearsal in the shed July 8 at 10:30 a.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 1 1972
New England Newsclip

Tanglewood

An evening of Mozart

Seiji Ozawa will conduct an all-Mozart program at 9 p.m. next Friday in the Music Shed. The concert will open with a first performance at Tanglewood of the Concerto in C for flute and harp. Next will follow a performance of the Bassoon Concerto in B-Flat. The concert will conclude with a performance of the Serenade No. 7, "Haffner."

The Weekend Prelude at 7 p.m. presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-Minor for two pianos, K. 426; Andante and Five Variations in G for Piano Four Hands, K. 501; Sonata in D. for Two Pianos, K. 448.

Bruno Maderna will conduct at 8:30 p.m. Saturday, July 8. The concert will open with Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available Forms 1 for chamber ensemble. Next is a performance of Charles Ives' Tone Roads No. 1, Tone Roads No. 3, the Unanswered Question and Scherzo (Over the Pavements). The concert will conclude with Mozart's Symphony No. 41, "Jupiter."

Ozawa will conduct at 2 p.m. Sunday. The concert will open with the first performance by the BSO of Hayden's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's Piano Concerto No. 3. The concert will conclude with Ravel's Mother Goose.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
JUL 9 1972

PENNSYLVANIA

PHILADELPHIA—Robin Hood Dell, Philadelphia Orchestra, all concerts, 8:30 P.M.; Monday, Michael Tilson Thomas, conductor, Jan Peerce, tenor. Tuesday, Mr. Thomas, conductor, all symphonic program. Thursday, Mr. Thomas, conductor, Beverly Sills, soprano.

AMBLER—Temple University Music Festival, today, 7:30 P.M., Pittsburgh Pops, Meredith Willson, conductor. Wednesday, 8:30, Melba Moore and Cab Calloway. Next Sunday, 7:30, Ferrante and Teicher, duo-pianos, Pittsburgh Pops, Lehman Engel, conductor. Campus Theater, Tuesday and Wednesday, 8:30, Mozart's Cosi Fan Tutte, Thursday, 8:30, concert-lecture on Bach's Brandenburg Concertos with Pittsburgh Chamber Orchestra, Leon Fleisher, conductor, Milton Suther, lecturer.

MASSACHUSETTS

LENOX—Tanglewood, Berkshire Music Festival, Boston Symphony Orchestra, today, 9:00 P.M., Seiji Ozawa, conductor, Garrick Ohlsson, piano.
Symphony No. 60 (Il distratto) . . Haydn
Piano Concerto No. 3 .....Beethoven
Mother Goose ..... Ravel
Friday, weekend prelude, 7 P.M., Boston Symphony Chamber Players in all-Beethoven program. 9 P.M., William Steinberg, conductor.
Symphonies Nos. 6 and 3 . . Beethoven
Saturday, 8:30, Mr. Steinberg, conductor, singers Jeannine Crader, Jeanne Simon, Dean Wilder, Robert Hale, Tanglewood Festival Chorus.
Symphonies Nos. 1 and 9 ....Beethoven
LENOX—Lenox Arts Center, today, 11 A.M., Concord String Quartet. Saturday, 6 P.M., Pete Seeger. Next Sunday, 11 AM., Sushil Mukherjee, bamboo flute, Terrence Hall, marimba, Manan Mehta, tabla.

PITTSFIELD — South Mountain Concerts, Saturday, 3 P.M., Metropolitan Opera Studio presents Vienna to Broadway.

CAMBRIDGE — Harvard Summer School concert, Monday, 8:30, Burden Hall, Business School, program of 19th-century chamber music.

VERMONT

MARLBORO—Marlboro Music Festival, today and next Sunday, 3 P.M., Saturday, 8:30 P.M. Chamber music concerts with orchestra, smaller ensembles and soloists.

CASTLETON COLLEGE—Adirondack-Champlain Festival, Performing Arts Center, Wednesday, 8:15 P.M., Tom Paxton, folksinger.

NEW HAMPSHIRE

HANOVER — Hopkins Center, Dartmouth College, Bentley Theater, today, 8 P.M., electronic music concert.

WASHINGTON, D.C.

KENNEDY CENTER—Concert Hall, Friday and Saturday, 8:30 P.M., National Symphony, James de Preist, conductor, Daniel Heifetz, violin, all-Beethoven program.

VIRGINIA

VIENNA—Wolf Trap Farm Park, Tuesday, 8:30 P.M., Wolf Trap American University Academy Orchestra, Izler Solomon, conductor, Beverly Sills, soprano, in works by Toch, Massenet, Thomas, Handel-Beecham, Bellini, Donizetti, Bizet. Wednesday, 8:30, Dave Brubeck Quartet with Gerry Mulligan, Chris Brubeck and the Heavenly Blue. Thursday and Friday, 8:30, Paul Anka Show, with Filene Center Orchestra. Saturday, 8:30, Ferrante and Teicher, duo-pianos.

NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 5 1972 New England Newsclip

Ozawa and Maderna Are Featured During BFC Second Weekend

Tanglewood Artistic Director Seiji Ozawa conducts an all - Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday, July 7 at 9 p. m. in the Shed, Tanglewood, Lenox.

The concert opens with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony Principal Flutist Doriot Anthony Dwyer, and Boston Symphony Harpist Ann Hobson.

Next follows a performance of the bassoon concerto in B-flat with soloist Boston Symphony Principal Bassoonist Sherman Walt. Following intermission, the concert concludes with a performance of the Serenade No. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7 p. m. in the Shed (free to ticket - holders of the 9 p. m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday, July 8 at 10:30 a. m., Seiji Ozawa rehearses the Boston Symphony in the summer's second open rehearsal. Tickets for these open rehearsals are on sale the morning of the concert at the Festival ticket office. These open rehearsals offer a relaxed look at the orchestra, conductor and soloists preparing music for the concerts. The proceeds from the sale of seats benefits the orchestra's pension fund.

Saturday, July 8 at 8:30 p. m. in the Shed, Bruno Maderna conducts the Boston Symphony. The concert opens with Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is a performance of Charles Ives' "Tone Roads No. 1," "Tone Roads No. 3," "The Unanswered Question," and "Scherzo (Over the Pavement"). The concert concludes with a performance of Mozart's Symphony No. 41 "Jupiter."

Seiji Ozawa conducts the Boston Symphony Sunday, July 9 at 2:30 p. m. in the Shed. The concert opens with the first performance by the Boston Symphony of Haydn's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's piano concerto No. 3. Following intermission, the concert concludes with a performance of Ravel's "Mother Goose."

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 3 1972

A Weekend of Concerts At Berkshire Festival

The second weekend of the Berkshire Festival Concerts at Tanglewood, Lenox, Mass., includes a concert of music for two pianos; Seiji Ozawa conducting an all-Mozart program; Bruno Maderna conducting the symphony in modern works; and Ozawa conducting another concert of music by Haydn, Beethoven and Ravel.

* * *

The weekend begins at 7 p.m. Friday with pianists Claude Frank and Lillian Kallir presenting a variety of works by Mozart for two pianos.

At 9 p.m. Ozawa, Tanglewood's artistic director, conducts Mozart's "Concerto in C" for flute and harp, his "Bassoon Concerto in B Flat" and his "Serenade No. 7, Haffner." Soloists for the evening include Doriot Anthony Dwyer on flute; Ann Hobson on harp; Sherman Walt on bassoon and Joseph Silverstein on violin.

Ozawa will also conduct the symphony in an open rehearsal beginning at 10:30 a.m. July 8. Music to be rehearsed is unspecified.

Maderna leads the symphony at 8:30 p.m. that evening in his own arrangement of Gabrieli's "Ricercare," followed by Earle Brown's "Available forms one for chamber ensemble." Also to be performed are Charles Ives' "Tone Roads no. 1," "Tone Roads no. 3," "The Unanswered Question," and "Scherzo." The concert concludes with a performance of Mozart's "Symphony no. 41."

Ozawa takes over the baton again at 2:30 p.m. July 9 in a performance including Haydn's "Symphony no. 60," followed by Garrick Ohlsson performing Beethoven's "Piano Concerto no 3." Ravel's "Mother Goose" will conclude the performance.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
JUL 6 1972 New England Newsclip

Tanglewood in 2nd weekend

Tomorrow (Friday) at 9 p.m., Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program to launch the second weekend of the season at the Berkshire Festival in Lenox by the Boston Symphony Orchestra. Concerts are being presented in the Shed.

Opening the concert will be a first performance at the Festival of the Concerto in C for flute and harp, with soloists BSO principal flutist Doriot Anthony Dwyer, and the orchestra harpist Ann Hobson. Following will be the Bassoon Concerto in B-flat with BSO soloist Sherman Walt. After intermission, the program closes with Serenade no. 7, "Haffner," with solist Joseph Silverstein, orchestra concertmaster.

Tomorrow (Friday) the Prelude will be at 7 p.m. in the Shed, and free to ticketholders of the 9 p.m. concert. Presented will be pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-minor, K 426; Andante and five variations in G for piano four-hands, K 501; and Sonata in D for two pianos, K. 448.

Saturday at 10:30 a.m., Mr. Ozawa rehearses the orchestra in the season's second Open Rehearsal. Tickets are on sale the morning of the event at the regular box office. Proceeds go into the orchestra pension fund.

At 8:30 Saturday evening in the Shed, Bruno Maderna conducts the BSO, opening with Mr. Maderna's arrangement of Gabrielli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is Charles Ives' Tone roads no. 1 and no. 3, The unanswered question, and Scherzo (Over the pavements). Concluding number will be Mozart's Symphony no. 41, the "Jupiter."

Sunday at 2:30 p.m., Mr. Ozawa leads the orchestra in the Shed, opening with the first performance by the BSO of Haydn's Symphony no. 60, followed by Garrick Ohlsson presenting Beethoven's Piano concerto no. 3. After intermission, the concert closes with Ravel's "Mother Goose."

ITEM
LYNN, MASS.
D. 34,202
JUL 3 1972 New England Newsclip

The PERFORMING ARTS

The music chambers are rooms in fabled nineteenth century mansions. The genres: ballet, chamber music, opera and film. The seaside setting is as titillating as the rare works being performed. The experience is Newport 1972.

Highlighting this year's 17-day Newport Music Festival sponsored by the Rhode Island Arts Foundation are over 50 outstanding artists, performances of 19th century music for the first time in the 20th century and a new film series by Sir Kenneth Clark: "Pioneers of Modern Painting."

Among distinguished artists appearing are: concert pianists: Raymond Lewenthal, Flavio Varani, Virginia Eskin, and Peter Basquin; The Bergson Trio; The Lark Woodwind Quintet; The Festival Double String Quartet; cellist, George Ricci and concert violinist, Henryk Kowalski.

Two evenings of ballet will feature the Joffrey II Ballet and the Boston Ballet Company. Artists of the Metropolitan Opera Studio will perform in the American premier of Cesa Cui's salon opera, "Le Fils Du Mandarin."

Two cruise concerts on Narragansett Bay are scheduled for July 29 and Aug. 12 and Kenneth Clark's painting cycle of six 55-minute color films makes its New England debut.

Write Festival, 23 Bridge Street, Newport, R.I., 02840.

* * *

Seiji Ozawa, Artistic Director of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood conducts an all-Mozart program Friday at 9 p.m. in the Tanglewood Shed in Lenox. A first performance at the Festival of the Concerto in C for flute and harp with soloists Doriot A. Dever on flute and harpist Ann Hobson will open the program. The Bassoon Concerto in B-flat features BSO principal bassoonist Sherman Walt.

Rounding out the concert is the Serenade No. 7 known as the "Haffner Serenade." Joseph Silverstein will solo. A weekend prelude in the shed at 7 p.m. (free to ticket-holders of the 9 p.m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart. A fugue, andante and sonata will be featured.

Each Saturday at 10:30 p.m. Ozawa rehearses the Boston Symphony Orchestra. The open rehearsals provide a relaxed look at the orchestra, conductor and soloist preparing Festival concert music. Saturday at 8:30 p.m. in the shed Bruno Maderna conducts the Boston Symphony in his own arrangement of Gabrieli's "Ricercare" and Earle Brown's Available forms 1 for chamber ensemble.

Also on the program are Charles Ives' "Tone Roads No. 1," "Tone Roads No. 3," "The Unanswered Question" and "Scherzo Over the Pavements." The concert concludes with Mozart's "Jupiter" Symphony (No. 41.)

Sunday, July 9 at 2:30 p.m. Ozawa conducts Hayden's Symphony No. 60 "Il Distratti"; Beethoven's Piano Concerto No. 3 and "Mother Goose" by Ravel.

* * *

Also in the Berkshires next week for six performances at Jacob's Pillow Dance Festival in Lee are Matteo and the Indo-American Dance Company along with the Claude Kipnis Mime Theatre. The ethnic dance troupe and humor-fantasy mime theatre open Tuesday and continue through Saturday.

* * *

The Northshore Strawhatters will present a series of six Friday evening band concerts on the Northshore Shopping Center mall starting July 7 and concluding Aug. 11. Concert time is 6:30 p.m. Marches, musical comedies, dixieland and dance band hits will be conducted by Richard Boisvert.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 6 1972 New England Newsclip

Tanglewood

BSO To Perform Mozart's Works

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 7, 7 p.m. in the Shed.

The concert opens with a first performance at the Berkshire Festival of the Concert in C for flute and harp with soloists flutist Doriot Anthony Dwyer, and harpist Ann Hobson, both of the Boston Symphony.

Next follows a performance of the Bassoon concerto in B-flat with soloist Principal Bassoonist Sherman Walt.

Following intermission, the concert concludes with a performance of the Serenade no. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Prelude at 7 p.m.

Friday's Weekend Prelude at 7 p.m. in the Shed (free to ticket-holders of the 9 p.m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday morning, July 8 at 10:30 a.m. Seiji Ozawa rehearses the Boston Symphony in the summer's second Open Rehearsal. These rehearsals offer a relaxed look at the orchestra, conductor and soloists preparing music for the Berkshire Festival Concerts. The proceeds from the sale of seats benefits the Orchestra's Pension Fund.

Bruno Maderna conducts the Boston Symphony Saturday evening, July 8 at 8:30 p.m. in the Shed

The concert opens with his arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms for chamber ensemble. Next is a performance of Charles Ives' *Tone roads no. 1, Tone roads no. 3, The unanswered question,* and *Scherzo (Over the pavements).* The concert concludes with a performance of Mozart's Symphony no. 41 "Jupiter".

Seiji Ozawa conducts the Boston Symphony Sunday afternoon, July 9 at 3:30 p.m. in the Shed. The concert opens with the first performance by the Boston Symphony of Haydn's Symphony no. 60, followed by Garrick Ohlsson performing Beethoven's Piano concerto no. 3. Following intermission, the concert concludes with a performance of Ravel's *Mother Goose.*

ADVOCATE
STAMFORD, CONN.
D. 32,000
B. Symphony
JUN 29 1972 New England News

News Of Area Art Happenings

Tanglewood Festival.

The second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra will feature conductors Seiji Ozawa, and Bruno Maderna with soloists symphony members, Doriot Anthony Dwyer, flute; Ann Hobson, harp; Sherman Walt, bassoon; Joseph Silverstein, violin; and pianist Garrick Ohlsson.

Friday Weekend Prelude presents pianists Claude Frank and Lilian Kallir at 9 p.m.

NEWS-TIMES
DANBURY, CONN.
D. 31,285
JUL 5 1972 New England Newsclip

Ives music at Tanglewood

Tanglewood Artistic Director Seiji Ozawa will conduct an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday at 9 p.m. in the Shed, Lenox, Mass.

The concert includes a first performance at the Festival of the Concerto in C for flute and harp with Boston Symphony soloists and a performance of the Serenade No. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7 p.m. in the Shed presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart.

Saturday morning at 10:30 Ozawa will rehearse the Symphony in the summer's second open rehearsal.

Saturday at 8:30 p.m. in the Shed Brudo Maderna will conduct the orchestra in a performance including music by Charles Ives.

Ozawa will conduct the Symphony Sunday afternoon at 2:30 in the Shed, opening with Haydn's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's Piano concerto No. 3. The concert will conclude with Ravel's Mother Goose.

74

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 5 1972 New England Newsclip

Ozawa and Maderna Are Featured During BFC Second Weekend

Tanglewood Artistic Director Seiji Ozawa conducts an all - Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday, July 7 at 9 p. m. in the Shed, Tanglewood, Lenox.

The concert opens with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony Principal Flutist Doriot Anthony Dwyer, and Boston Symphony Harpist Ann Hobson.

Next follows a performance of the bassoon concerto in B-flat with soloist Boston Symphony Principal Bassoonist Sherman Walt. Following intermission, the concert concludes with a performance of the Serenade No. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7 p. m. in the Shed (free to ticket - holders of the 9 p. m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday, July 8 at 10:30 a. m., Seiji Ozawa rehearses the Boston Symphony in the summer's second open rehearsal. Tickets for these open rehearsals are on sale the morning of the concert at the Festival ticket office. These open rehearsals offer a relaxed look at the orchestra, conductor and soloists preparing music for the concerts. The proceeds from the sale of seats benefits the orchestra's pension fund.

Saturday, July 8 at 8:30 p. m. in the Shed, Bruno Maderna conducts the Boston Symphony. The concert opens with Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is a performance of Charles Ives' "Tone Roads No. 1," "Tone Roads No. 3," "The Unanswered Question," and "Scherzo (Over the Pavement"). The concert concludes with a performance of Mozart's Symphony No. 41 "Jupiter."

Seiji Ozawa conducts the Boston Symphony Sunday, July 9 at 2:30 p. m. in the Shed. The concert opens with the first performance by the Boston Symphony of Haydn's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's piano concerto No. 3. Following intermission, the concert concludes with a performance of Ravel's "Mother Goose."

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 3 1972

A Weekend of Concerts At Berkshire Festival

The second weekend of the Berkshire Festival Concerts at Tanglewood, Lenox, Mass., includes a concert of music for two pianos; Seiji Ozawa conducting an all-Mozart program; Bruno Maderna conducting the symphony in modern works; and Ozawa conducting another concert of music by Haydn, Beethoven and Ravel.

* * *

The weekend begins at 7 p.m. Friday with pianists Claude Frank and Lillian Kallir presenting a variety of works by Mozart for two pianos.

At 9 p.m. Ozawa, Tanglewood's artistic director, conducts Mozart's "Concerto in C" for flute and harp, his "Bassoon Concerto in B Flat" and his "Serenade No. 7, Haffner." Soloists for the evening include Doriot Anthony Dwyer on flute; Ann Hobson on harp; Sherman Walt on bassoon and Joseph Silverstein on violin.

Ozawa will also conduct the symphony in an open rehearsal beginning at 10:30 a.m. July 8. Music to be rehearsed is unspecified.

Maderna leads the symphony at 8:30 p.m. that evening in his own arrangement of Gabrieli's "Ricercare," followed by Earle Brown's "Available forms one for chamber ensemble." Also to be performed are Charles Ives' "Tone Roads no. 1," "Tone Roads no. 3," "The Unanswered Question," and "Scherzo." The concert concludes with a performance of Mozart's "Symphony no. 41."

Ozawa takes over the baton again at 2:30 p.m. July 9 in a performance including Haydn's "Symphony no. 60," followed by Garrick Ohlsson performing Beethoven's "Piano Concerto no 3." Ravel's "Mother Goose" will conclude the performance.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289

JUL 6 1972 New England Newsclip

Tanglewood in 2nd weekend

Tomorrow (Friday) at 9 p.m., Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program to launch the second weekend of the season at the Berkshire Festival in Lenox by the Boston Symphony Orchestra. Concerts are being presented in the Shed.

Opening the concert will be a first performance at the Festival of the Concerto in C for flute and harp, with soloists BSO principal flutist Doriot Anthony Dwyer, and the orchestra harpist Ann Hobson. Following will be the Bassoon Concerto in B-flat with BSO soloist Sherman Walt. After intermission, the program closes with Serenade no. 7, "Haffner," with solist Joseph Silverstein, orchestra concertmaster.

Tomorrow (Friday) the Prelude will be at 7 p.m. in the Shed, and free to ticketholders of the 9 p.m. concert. Presented will be pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-minor, K 426; Andante and five variations in G for piano four-hands, K 501; and Sonata in D for two pianos, K. 448.

Saturday at 10:30 a.m., Mr. Ozawa rehearses the orchestra in the season's second Open Rehearsal. Tickets are on sale the morning of the event at the regular box office. Proceeds go into the orchestra pension fund.

At 8:30 Saturday evening in the Shed, Bruno Maderna conducts the BSO, opening with Mr. Maderna's arrangement of Gabrielli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is Charles Ives' Tone roads no. 1 and no. 3, The unanswered question, and Scherzo (Over the pavements). Concluding number will be Mozart's Symphony no. 41, the "Jupiter."

Sunday at 2:30 p.m., Mr. Ozawa leads the orchestra in the Shed, opening with the first performance by the BSO of Haydn's Symphony no. 60, followed by Garrick Ohlsson presenting Beethoven's Piano concerto no. 3. After intermission, the concert closes with Ravel's "Mother Goose."

ITEM
LYNN, MASS.
D. 34,202

JUL 3 1972 New England Newsclip

The PERFORMING ARTS

The music chambers are rooms in fabled nineteenth century mansions. The genres: ballet, chamber music, opera and film. The seaside setting is as titillating as the rare works being performed. The experience is Newport 1972.

Highlighting this year's 17-day Newport Music Festival sponsored by the Rhode Island Arts Foundation are over 50 outstanding artists, performances of 19th century music for the first time in the 20th century and a new film series by Sir Kenneth Clark: "Pioneers of Modern Painting."

Among distinguished artists appearing are: concert pianists: Raymond Lewenthal, Flavio Varani, Virginia Eskin, and Peter Basquin; The Bergson Trio; The Lark Woodwind Quintet; The Festival Double String Quartet; cellist, George Ricci and concert violinist, Henryk Kowalski.

Two evenings of ballet will feature the Joffrey II Ballet and the Boston Ballet Company. Artists of the Metropolitan Opera Studio will perform in the American premier of Cesa Cui's salon opera, "Le Fils Du Mandarin."

Two cruise concerts on Narragansett Bay are scheduled for July 29 and Aug. 12 and Kenneth Clark's painting cycle of six 55-minute color films makes its New England debut.

Write Festival, 23 Bridge Street, Newport, R.I., 02840.

* * *

Seiji Ozawa, Artistic Director of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood conducts an all-Mozart program Friday at 9 p.m. in the Tanglewood Shed in Lenox. A first performance at the Festival of the Concerto in C for flute and harp with soloists Doriot A. Dever on flute and harpist Ann Hobson will open the program. The Bassoon Concerto in B-flat features BSO principal bassoonist Sherman Walt.

Rounding out the concert is the Serenade No. 7 known as the "Haffner Serenade." Joseph Silverstein will solo. A weekend prelude in the shed at 7 p.m. (free to ticket-holders of the 9 p.m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart. A fugue, andante and sonata will be featured.

Each Saturday at 10:30 p.m. Ozawa rehearses the Boston Symphony Orchestra. The open rehearsals provide a relaxed look at the orchestra, conductor and soloist preparing Festival concert music. Saturday at 8:30 p.m. in the shed Bruno Maderna conducts the Boston Symphony in his own arrangement of Gabrieli's "Ricercare" and Earle Brown's Available forms 1 for chamber ensemble.

Also on the program are Charles Ives' "Tone Roads No. 1," "Tone Roads No. 3," "The Unanswered Question" and "Scherzo Over the Pavements." The concert concludes with Mozart's "Jupiter" Symphony (No. 41.)

Sunday, July 9 at 2:30 p.m. Ozawa conducts Hayden's Symphony No. 60 "Il Distratti"; Beethoven's Piano Concerto No. 3 and "Mother Goose" by Ravel.

* * *

Also in the Berkshires next week for six performances at Jacob's Pillow Dance Festival in Lee are Matteo and the Indo-American Dance Company along with the Claude Kipnis Mime Theatre. The ethnic dance troupe and humor-fantasy mime theatre open Tuesday and continue through Saturday.

* * *

The Northshore Strawhatters will present a series of six Friday evening band concerts on the Northshore Shopping Center mall starting July 7 and concluding Aug. 11. Concert time is 6:30 p.m. Marches, musical comedies, dixieland and dance band hits will be conducted by Richard Boisvert.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 6 1972 New England Newsclip

Tanglewood

BSO To Perform Mozart's Works

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 7, 7 p.m. in the Shed.

The concert opens with a first performance at the Berkshire Festival of the Concert in C for flute and harp with soloists flutist Doriot Anthony Dwyer, and harpist Ann Hobson, both of the Boston Symphony.

Next follows a performance of the Bassoon concerto in B-flat with soloist Principal Bassoonist Sherman Walt.

Following intermission, the concert concludes with a performance of the Serenade no. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Prelude at 7 p.m.

Friday's Weekend Prelude at 7 p.m. in the Shed (free to ticket-holders of the 9 p.m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday morning, July 8 at 10:30 a.m. Seiji Ozawa rehearses the Boston Symphony in the summer's second Open Rehearsal. These rehearsals offer a relaxed look at the orchestra, conductor and soloists preparing music for the Berkshire Festival Concerts. The proceeds from the sale of seats benefits the Orchestra's Pension Fund.

Bruno Maderna conducts the Boston Symphony Saturday evening, July 8 at 8:30 p.m. in the Shed

The concert opens with his arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms for chamber ensemble. Next is a performance of Charles Ives' *Tone roads no. 1, Tone roads no. 3, The unanswered question,* and *Scherzo (Over the pavements).* The concert concludes with a performance of Mozart's Symphony no. 41 "Jupiter".

Seiji Ozawa conducts the Boston Symphony Sunday afternoon, July 9 at 3:30 p.m. in the Shed. The concert opens with the first performance by the Boston Symphony of Haydn's Symphony no. 60, followed by Garrick Ohlsson performing Beethoven's Piano concerto no. 3. Following intermission, the concert concludes with a performance of Ravel's *Mother Goose.*

ADVOCATE
STAMFORD, CONN.
D. 32,000

JUN 29 1972 New Engl. News

News Of Area Art Happenings

Tanglewood Festival.

The second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra will feature conductors Seiji Ozawa, and Bruno Maderna with soloists symphony members, Doriot Anthony Dwyer, flute: Ann Hobson, harp; Sherman Walt, bassoon; Joseph Silverstein, violin; and pianist Garrick Ohlsson.

Friday Weekend Prelude presents [illegible] Frank and Lilian K[illegible] p.m.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JUL 5 1972 New England Newsclip

Ives music at Tanglewood

Tanglewood Artistic Director Seiji Ozawa will conduct an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday at 9 p.m. in the Shed, Lenox, Mass.

The concert includes a first performance at the Festival of the Concerto in C for flute and harp with Boston Symphony soloists and a performance of the Serenade No. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7 p.m. in the Shed presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart.

Saturday morning at 10:30 Ozawa will rehearse the Symphony in the summer's second open rehearsal.

Saturday at 8:30 p.m. in the Shed Brudo Maderna will conduct the orchestra in a performance including music by Charles Ives.

Ozawa will conduct the Symphony Sunday afternoon at 2:30 in the Shed, opening with Haydn's Symphony No. 60, followed by Garrick Ohlsson performing Beethoven's Piano concerto No. 3. The concert will conclude with Ravel's Mother Goose.

BANNER
BENNINGTON, VT.
D. 6,000

JUN 29 1972 New England Newsclip

Mozart program in 2nd BSO Tanglewood concert

LENOX, Mass. — Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday, July 7 at 9 p.m. in the Shed.

The concert opens with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony Principal Flutist Doriot Anthony Dwyer, and Boston Symphony Harpist Ann Hobson. Next follows a performance of the Bassoon concerto in B-flat with soloist Boston Symphony Principal Bassoonist Sherman Walt.

Following intermission, the concert concludes with a performance of the Serenade No. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's weekend prelude at 7 p.m. in the Shed (free to ticket-holders of the 9 p.m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in c-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday morning at 10:30 Seiji Izawa rehearses the Boston Symphony in the summer's second open rehearsal. Tickets for the open rehearsals are on sale the morning of the concert at the festival ticket office at a cost of $2.50 each. The Open Rehearsals, held each Saturday morning at 10:30, offer a relaxed look at the orchestra, conductor and soloists preparing music for the Berkshire Festival concerts. The proceeds from the sale of seats benefits the orchestra's pension fund.

Saturday, July 8 at 8:30 p.m. in the Shed, Bruno Maderna conducts the Boston Symphony. The concert opens with Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is a performance of Charles Ives' Tone roads no. 1, Tone roads no. 3, The unanswered question, and Scherzo (Over the pavements). The concert concludes with a performance of Mozart's Symphony No. 41 "Jupiter."

Seiji Ozawa conducts the Boston Symphony Sunday afternoon at 2:30 in the Shed. The concert opens with the first performance by the Boston Symphony of Haydn's Symphony no. 60, followed by Garrick Ohlsson performing Beethoven's Piano concerto no. 3. Following intermission, the concert concludes with "Mother Goose."

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 5 1972

Tanglewood, Lenox, Mass. Friday at 7 p.m., Weekend Prelude, Claude Frank, Lillian Kallir; at 9 p.m., Boston Symphony Orchestra conducted by Seiji Ozawa in an all-Mozart program. Saturday at 10:30 a.m., open rehearsal; 8:30 p.m., the orchestra directed by Bruno Maderna; Sunday at 2:30 p.m., Seiji Ozawa conducts Haydn, Beethoven, Ravel.

Eight Step Coffee House, 14 Willett St., Albany. Today at 9 p.m., Lee and Carrie Pierce, English ballads and contemporary folk, with guitar, autoharp, mountain dulcimer.

Lenox card includes Maderna

LENOX, Mass. — The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens Friday evening, ~~July 21~~ at 9 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild.

The Weekend Prelude, at 7 p.m. on Friday, July 21 will present pianist Earl Wild in an all-Chopin piano recital.

Karl Ancerl will rehearse the Boston Symphony Saturday morning, July 22 at 10:30 a.m. The open rehearsals are held each Saturday morning during the Berkshire Festival season. Tickets are $2.50 on sale the morning of the open rehearsal at the festival ticket office, and proceeds from the sale of tickets benefits the orchestra's pension fund.

Tanglewood adviser Leonard Bernstein conducts the Boston Symphony in an all-Brahms concert Saturday evening, July 22 at 8:30 p.m. The concert includes the Symphony no. 4 and Symphony no. 2.

Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha.

PRESS
BRISTOL, CONN.
D. 18,000

JUL 1 1972 New England Newsclip

Berkshire Festival Mozart Program Set

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 7 at 9:00 p.m. in the Shed. The concert opens with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony Principal Flutist Doriot Anthony Dwyer, and Boston Symphony Harpist Ann Hobson. Next follows a performance of the Bassoon concerto in B - flat with soloist Boston Symphony Principal Bassoonist Sherman Walt. Following intermission, the concert concludes with a performance of the Serenade no. 7, "Haffner". Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7:00 p.m. in the Shed (free to ticket - holders of the 9:00 p.m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in C-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday morning, July 8 at 10:30 a.m., Seiji Ozawa rehearses the Boston Symphony in the summer's second Open Rehearsal. Tickets for these Open Rehearsals are on sale the morning of the concert at the Festival Ticket Office. These Open Rehearsals, held each Saturday morning at 10:30 a.m., offer a relaxed look at the Orchestra, conductor and soloists preparing music for the Berkshire Festival Concerts. The proceeds from the sale of seats benefits the Orchestra's Pension Fund.

Saturday evening, July 8 at 8:30 p.m. in the Shed, Bruno Maderna conducts the Boston Symphony. The concert opens with Mr. Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is a performance of Charles Ives' Tone roads no. 1, Tone roads no. 3, The unanswered question, and Scherzo (Over the pavements). The concert concludes with a performance of Mozart's Symphony no. 41 "Jupiter".

Seiji Ozawa conducts the Boston Symphony Sunday afternoon, July 9 at 2:30 p.m. in the Shed.

CITY POST
MARLBORO, MASS.
W. 3,300

JUL 6 1972 New England Newsclip

STAR
NORTHBORO, MASS.
W. 1,700

JUL 6 1972 New England Newsclip

Talking Tanglewood

By Cathy Chapman

The "Silver Eagle" will wing its way to Tanglewood via the super and not so super-highways, Sunday, July 9 with 36 or 46 persons aboard depending on who acts fast enough to obtain reservations.

The trip to Tanglewood for an afternoon of music is a repeat. Last year a busload of "Friends" and their friends made the trip to the shrine of music in the Berkshires to hear Leonard Bernstein conduct. The program was most enjoyable, but, unfortunately the bus "balked" "fussed" and "fumed" at making the trip. Evidently it had planned a quiet weekend in the parking lot with a spanking new busette parked in lot 17. Ah! such is life for buses and busettes.

This year with the cooperation of the "Silver Eagle" a bus equipped with the accoutrements of finer living the Friends of the Marlboro Public Library and their guests will hear Seiji Ozawa conduct the Boston Symphony Orchestra in the "~~Haydn Symphony No~~ 47," "Beethoven Piano Concerto No. 3", with Garrick Ohlasson, also Ravel's "Ma mere l'Oye."

Reservations for the bus trip which includes the price of admission and free tonic are still available. Everybody brings picnic lunches. Reservations may be made by calling Mrs. Toni Paternoster at 481-1390 or contact the Marlboro Public Library.

Later in the summer August 19 to be exact the Friends will travel to Jacob's Pillow for the 1972 Dance Festival which is in its 40th year. Luis Rivera and Company along with Takako Askawa and David Hatch Walker will be among the performing artists at this festival. Reservations for this trip can be made now by contacting Mrs. Paternoster or the library.

If you were aboard the "Silver Eagle" last summer when the Friends skimmed their way over the highways to Stratford-on-Avon in Connecticut you simply must know how great it was!

The trip to Tanglewood promises to be as great this year, but, in order to be part of the happy throng quick action is necessary. Hope you will be among the lucky ones!

BANNER
BENNINGTON, VT.
D. 6,000

JUL 12 1972 New England Newsclip

CONN.
JUL 6 1972 New England Newsclip

Berkshire Has Busy Week-end

Tanglewood Artistic Director Seiji Ozawa conducts an all-Mozart program at the opening concert of the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra Friday evening, July 7 at 9:00 p.m. in the Shed. The concert opens with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Boston Symphony Principal Flutist Doriot Anthony Dwyer, and Boston Symphony Harpist Ann Hobson.

Next follows a performance of the Bassoon concerto in B-flat with soloist Boston Symphony Principal Bassoonist Sherman Walt. Following intermission, the concert concludes with a performance of the Serenade no. 7, "Haffner." Soloist in this performance is Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7:00 p.m. in the Shed (free to ticket-holders of the 9:00 p.m. concert) presents pianists Claude Frank and Lilian Kallir in music for two pianos by Mozart: Fugue in c-minor for two pianos, K. 426; Andante and five variations in G for piano four hands, K. 501; Sonata in D for two pianos, K. 448.

Saturday morning, July 8 at 10:30 a.m., Seiji Ozawa rehearses the Boston Symphony in the summer's second Open Rehearsal. Tickets for these Open Rehearsals are on sale the morning of the concert at the Festival Ticket Office at a cost of $2.50 each. These Open Rehearsals, held each Saturday morning at 10:30 a.m., offer a relaxed look at the Orchestra, conductor and soloists preparing music for the Berkshire Festival Concerts. The proceeds from the sale of seats benefits the Orchestra's Pension Fund.

Saturday evening, July 8 at 8:30 p.m. in the Shed, Bruno Maderna conducts the Boston Symphony. The concert opens with Mr. Maderna's arrangement of Gabrieli's Ricercare, followed by Earle Brown's Available forms 1 for chamber ensemble. Next is a performance of Charles Ives' Tone roads no. 1, Tone roads no. 3, The unanswered question, and Scherzo (Over the pavements). The concert concludes with a performance of Mozart's Symphony no. 41 "Jupiter."

Seiji Ozawa conducts the Boston Symphony Sunday afternoon, July 9 at 2:30 p.m. in the Shed. The concert opens with the first performance by the Boston Symphony of Haydn's Symphony no. 60, followed by Garrick Ohlsson performing Beethoven's Piano concerto no. 3. Following intermission, the concert concludes with a performance of Ravel's Mother Goose.

TELEGRAPH
NASHUA, N. H.
D. 69,493

JUL 1 1972 New England Newsclip

Tanglewood Will Feature Boston Symphony Orchestra

LENIX, Mass. — Tanglewood Artistic Director Seiji Ozawa will conduct an all-Mozart program July 7 at 9 p.m. to open the second weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra.

The concert will open with a first performance at the Berkshire Festival of the Concerto in C for flute and harp with soloists Doriot Anthony Dwyer, principal flutist with the orchestra and Ann Hobson, Boston Symphony harpist. Also to be performed will be the Bassoon Concerto in B-flat with Sherman Walt, principal Bassoonist as soloist.

Following intermission, the concert will conclude with a performance of the Serenade No. 7, the "Haffner." Soloist for this work will be Boston Symphony Concertmaster Joseph Silverstein.

Friday's Weekend Prelude at 7 p.m. the Shed will feature pianists Claude Frank and Lillian Kallir in music for two pianos by Mozart.

Saturday morning at 10:30, Ozawa will rehearse the Boston Symphony in the summer's second open rehearsal. These rehearsals, held each week, offer a relaxed look at the preparation of the music heard during the festival concerts. The proceeds from open rehearsal concerts benefit the orchestra's pension fund.

Bruno Maderna will conduct the orchestra at Saturday night's performance. The concert, starting at 8:30 will include works by Babrieli, Earle Brown, and Charles Ives. It will conclude with a performance of Mozart's "Jupiter" symphony.

The final concert of the weekend will be held Sunday starting at 2:30 p.m. Ozawa will lead the symphony in performances of Hayden, Beethoven and Ravel. Soloist for the Beethoven Piano Concerto will be Garrick Ohlsson.

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Concert Review

Tanglewood's Second Week

BY MARTHA deB. BEAVER

The second weekend of the Berkshire Festival at Tanglewood in Lenox was illuminated by an all-Mozart program for both the Friday evening Weekend Prelude at 7 and the Boston Symphony chamber orchestra's concert at 9, directed by Seisi Ozawa. Clear weather, though still retaining a bit of dampness, contributed to the pleasure of the audience, its total of 6,009 setting a record for opening night of the series' second weekend concerts.

Claude Frank and his wife Lillian Kallir opened the Weekend Prelude with a Fugue in C minor for two pianos, K.426, composed by Mozart in 1783, after a close study of Bach's works, which shows his great assimilation and use of this technique. Unfortunately, only the fugal themes stood out in vivid clarity, the development lost in cloudy tones created by injudicious pedaling. (This was also noticeable in Frank's playing last week of the Beethoven first concerto's third movement). It is a point we have seldom associated with this pianist's usually explicit musicianship.

For the "Andante and five variations in G major for four hands, K.501", a 1786 work, Miss Kallir assumed the treble position, but in no manner the dominant, for the variations are delightfully shared by the two pianists. In spite of the rhythmic and modulatory variety we found a lack of tonal color which would have added to the work's pleasing diversity.

The closing and familiar Sonata in D major for two pianos, (1781) K.448, redeemed the program, Miss Kallir's rather overly brilliant tone tempered but still animated, Frank displaying his customary reflective interpretation, both beautifully balanced, in the delicious interchange of melodic lines and figures similarly executed but personally distinctive.

Pleasurable anticipation was in no sense diminished with the performance of the 9:00 program, opening with the premiere of Mozart's Concerto in C for flute and harp, K.299, singularly played by Doriot Antony Dwyer and Ann Hobson. Written in Paris for the Duc de Guines and his daughter, whom the composer considered excellent players of the flute and harp, respectively, its formal yet simplistic elegance, set mainly in the middle to upper register, was entrancingly displayed by the soloists and musicians, with Seiji Ozawa controlling and coordinating all for the most musically effective development.

For the first time, we felt a closer rapport between Ozawa and the orchestra players, a more restrained control by the director and recognition of these mainly seasoned musicians, with a real sense of unified definition between the two unities. As always, one admired the unique personal grace of Ozawa (even likening it to Mozart's), the sharply defined movements of his hands suggesting the sculptural lines of Japanese paper art.

As delectable as the flute and harp concerto, if not more so, was that in B flat for bassoon, K.191, one of two extant, although the authenticity of the second is much doubted.

Written at the age of 18, when Mozart was establishing himself as a mature independent composer, it has irresistible appeal, and particularly as performed by Sherman Walt. The delicacy of phrasing and nicety of balance between orchestra and bassoon was never undermined by Ozawa's sensitive directions.

After a spirited orchestral introduction (the tempo was admirably established) Walt immediately showed his facile technique in the beginning ornamental runs and wide tonal range; these are interrupted by a minor interchange between orchestra and bassoon, original themes returning and ending the movement with that incomparable Mozartean blend of elegance and energy.

Similarity to the saxophone was especially noticeable in the persuasive lyricism of the tenderly conceived second movement, its overall mood of serenity and peace in perfect contrast to the sprightly finale, an inimitable Rondo in tempo di minuetto, bold and jaunty, (never stately) ending ebulliently after an extended coda of great difficulty, which in hands of these masterly musicians was not evident.

Of provocative and continual interest, the final work, not often heard, was one of many such by the composer, the Serenade No. 7 in D, K.250, another youthful masterpiece, in nine extended sections, commissioned by Siegmund Haffner for his daughter's wedding.

Distinguishing the work are an Andante and Rondo highlighting the principal violin; here Joseph Silverstein displayed his inimitable talents, a caressing tone, never faltering placement and technique that encompasses any demands. The cadenzas were his own, varied, brief and finely conceived.

Ozawa contained the Serenade in its lengthy display, allowing each its full measure of value and clarification, delighting in the parodied second minuet, bringing grave contemplation to the Adagio preceding the completely contrasted finale, Allegro Assai, alternating forte and piano, forceful and pleading, sections.

It was a fully satisfying evening as Mozart's music usually promises, and the audience appreciated with prolonged applause.

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D. 16,200
JUL 10 1972
New England Newsclip

NEWS
SPRINGFIELD, MASS.
D. 95,528
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New England Newsclip

Imaginative Choices Friday Set High Standard at Tanglewood

By RICHARD CONWAY

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The unusual programming began with the Weekend Prelude, when husband and wife team Claude Frank and Lilian Kallir presented a fine program of duo piano music by Mozart. (In fact, the entire evening was devoted to the music of the great Classical composer.)

The duo pianists played the "Fugue in C minor for two pianos, K. 426"; the "Andante and five variations in G for piano, four hands, K. 501"; and the "Sonata in D for two pianos, K. 448."

For the regular concert, conductor Seiji Ozawa chose the "Concerto in C for flute and harp, K. 299"; the "Bassoon concerto in B flat, K. 191"; and the "Serenade No. 7 in D, K. 250 'Haffner' ".

The unlikely "hero" of this rather unusual programming was bassoonist Sherman Walt. Largely due to our public school training, I suppose, we generally think of the bassoon as the orchestra's clown, not to be taken very seriously. But Mozart's Concerto gives the bassoonist a fine chance to display considerable technical artistry and expressive playing.

Just Superb

Walt turned in a superb performance. He held the audience literally spellbound with his virtuosity. For us, the second movement andante was a masterpiece of control, phrasing, and articulation. The audience called Walt back for several bows, and one couldn't help but notice the look of immense satisfaction on conductor Ozawa's face.

The "Concerto for flute and harp" is a pleasant enough work, easy to hear. Doriot Anthony Dwyer, flute, and Ann Hobson, harp, gave it a workman - like performance, but really uninspired. We felt that Mrs. Dwyer played much better in the Bach works last week.

After intermission, the orchestra returned for the "Haffner" Serenade. Originally composed for, and played at, the wedding of merchant Haffner's daughter, the music is really rather ideal for the Tanglewood surroundings. One needn't listen for anything of any great depth.

Boston Symphony Orchestra concertmaster Joseph Silverstein was solo violinist for the Serenade, and he turned in his usual, first-rate job. Silverstein does not draw a big tone from his instrument, but he plays with impeccable sensitivity and musicianship. Following his fine work in the second, third, and fourth movements of the "Haffner," he received well-deserved applause from the audience, and the work was stopped while he took his bows.

Friday's concert was a welcome change from the usual. We think there is room for more of this kind of imaginative programming.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
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Mostly Music

BY WILLIAM P. MERRILL

Tanglewood: Ozawa tops in Mozart program

Any write-up of an evening at Tanglewood must necessarily include further description besides one of the music which took place. For Tanglewood is a total experience. The open air, the beautiful surroundings, the fellowship of music lovers on the lawn, combined with the superb artistry of the Boston Symphony Orchestra take music out of the sterile atmosphere of the concert hall and put it in a unique and thoroughly refreshing environment. Friday night was our first time down this season, an event looked forward to since early Spring.

To begin with, we took the scenic route down: Route 43 to N.Y. 22 over 295 through Richmond and arriving at Tanglewood via the Lenox Road in 45 minutes. This route, while perhaps a little longer, completely avoids Pittsfield with its annoying traffic lights, and with sparse traffic gets you there by way of some beautiful scenery.

Essential to the Tanglewood experience is the picnic consumed upon the lawn, be it gourmet or simple. A party of epicures in our vicinity was seen to partake of a first course of crabmeat, followed by lobster, and then baba au rhum. Each course was accompanied by the appropriate wine, and the feast ended with champagne. Of course by the time the concert had started, they were all asleep, so we recommend lighter fare. French bread, cold cuts, cheese, fresh fruit, and Almaden Chablis did us just fine.

As this was a Friday night concert, it began with the Weekend Prelude, a bonus tossed in for us locals who can make it to the Shed before the city folk. Pianists Claude Frank and Lilian Kallir played works by Mozart for two pianos and piano, four hands. The airiness of the music combined with the joviality of atmosphere made for an excellent introduction to the main events of the evening.

Seiji Ozawa led the Boston Symphony in impeccable performances of Mozart's Concerto for Flute and Harp, K.299; Concerto for Bassoon, K.191; and Seranade in D, K.250, the "Haffner". The Flute and Harp Concerto does not by any means reflect Mozart's legendary disdain for the former instrument. There is sincerity in the writing supported by great spirit in the performance. A note on Mr. Ozawa's conducting. He worked with livliness and precision, bringing out the charm and delicacy inherent in Mozart. Among the new generation of conductors, his selection as the future music director of the BSO is a fortunate one.

The Bassoon Concerto, always a pleasure to hear, is a virtuoso work, which in the words of Alfred Einstein, is "unmistakably conceived for a wind instrument, a real bassoon concerto, which can not be arranged, say, for violincello." The soloist was Sherman Walt, principal bassoon of the BSO. The work received a standing ovation at its conclusion.

The Haffner seranade was composed in 1776 for the wedding of the daughter of Sigmund Haffner, Burgomaster of Salzburg. Six years later, the Burgomaster again commissioned a work from Mozart, this time commemorating the elevation of his son to the nobility, and it is the latter work which is forbearer of the famed Haffner symphony. The earlier seranade played Friday night suffers from a lack of cohesiviness. Its nine movements, each of which are delightful in themselves, might better have been suited to concert performance if they had ended in four. Concert Master Joseph Silverstein performed the concerto parts brilliantly.

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Sherman Walt, first bassoonist with the Boston Symphony Orchestra, was soloist at Tanglewood Friday night as the orchestra played a bassoon concerto by Mozart.

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LENOX — One of the beauties of Mozart was that he treated lightweight music with great respect.

The first half of Friday's program at Tanglewood offered two cases in point: the Concerto for Flute and Harp (K.299) and the Concerto for Bassoon (K.191).

Both are light, unpretentious, amiable, transparent music full of lyrical beauty. They have the stamp of garden-party pleasure on them, without a moment of frivolity.

The conductor was Seiji Ozawa, and the soloists were Doriot Anthony Dwyer, flutist, Ann Hobson, harpist, and Sherman Walt, bassoonist, all members of the Boston Symphony Orchestra, 25 other members of which served as accompanists.

Walt was soloist for the bassoon concerto several times with the orchestra on its trip to Europe 15 months ago. It is a challenge for a soloist, requiring virtuoso agility with a difficult instrument.

The audience responded with enthusiasm; it recognized a fine performance and also, of course, the passages of pure, beautiful tone that came out of that apparently awkward instrument during the melodic middle movement.

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Mrs. Dwyer and Miss Hobson also demonstrated beautifully the delicacy of the flute-harp concerto, although the flute was at something of a disadvantage; the harp had a large volume.

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUL 10 1972

New England Newsclip

THEATER / ARTS

Bruno Maderna conducts; BSO offers 4 Ives works

By Michael Steinberg
Globe Staff

LENOX — The Italian composer Bruno Maderna, who is in charge of contemporary music activities at the Berkshire Music Center this summer, was guest conductor at the Boston Symphony's Saturday evening concert. In the big Music Shed, the 20th century usually isn't much heard from, but Maderna's program included four short pieces by Charles Ives as well as "Available Forms I" by Earle Brown. It was, moreover, "Available Forms" that produced the evenings's longest and loudest ovation (with a few boos mixed in).

The material of "Available Forms" is 20-some short musical statements for chamber ensemble. The conductor is free to begin with any of these and proceed to any others in any order, making repetitions or omissions at will. In a limited liability proposition of that sort, the effectiveness of the piece as a whole depends on the skill, which here I think means intuition plus a little bit of luck, of the conductor. The local effectiveness depends on the composer because the short statements themselves are, except for the possibility of varying the dynamics, all worked out. Brown's musical gestures are simple but charming, and their timbres run through a pleasant combination of delicate and edgy, with a touch sometimes of soft croak and rasp.

Saturday's version provided 10 minutes of fun, sagging a bit toward the end (one manic-but-muted bit of oratory from the solo trombone came round rather too often). As to the sensuous, emotional and intellectual receivers to which music can appeal, "Available Forms" speaks only to the first, but that genuinely. Brown applauded enthusiastically, but paid no heed to the conductor's attempts to find him in the audience. He ended up taking no bow, fair enough perhaps for a composer who did not really finish composing his piece.

"The Unanswered Question" is a work where Ives had a striking poetic idea and an interesting compositional and sonorous plan, and then also the patience and technique to turn all that into a coherent piece of music. "Tone Roads" numbers 1 and 3, as well as the Scherzo, "Over the Pavements," which completed the Ives group at Saturday's concert, are for me among the majority of his pieces which do not take the final and crucial step from fascinating and original ideas to professional and lucid execution. The performances, to be sure, were of no help — there cannot have been enough rehearsal time — and there were too many violinists playing too inaccurately in the chamber-musical "Tone Roads." And from what parish house did the BSO borrow the bizarrely untuned piano for "Over the Pavements?"

Maderna began the concert with his transcription for two quartets, each of bassoon, horn, trumpet, and trombone, of a Gabrieli Ricercare, played with sour intonation and a general sense of uncertainty.

He ended with Mozart's "Jupiter" Symphony, of which his performance was interesting and not completely successful. It was interesting in two respects. One came out of Maderna's concern for an emphasis on Mozart's rhythmic and polyphonic complexities. Not merely the spectacular and famous show in the coda of the finale, but also touches like the simultaneous fanfares at two different tempi in the last bars of the first movement. The other proceeded from Maderna's notion of reading the "Jupiter" as though it were the first Beethoven symphony, one, that is, designed as a cumulative structure in which everything builds toward a climactic finale. If any Mozart symphony can be read that way, it is the "Jupiter," but in making his point, Maderna had to underplay the first movement drastically and almost perversely, and while he said some interesting things about the "Jupiter," he ended up telling not quite the whole truth about it.

It was an unsuccessful performance, in part because, given an unusual interpretation, some very quick tempi, and a determination not to subdivide the beat, there had not been enough rehearsal, and also because it was singularly colorless.

I think Maderna had the strings leave off their mutes in the Andante, but in any case the string sound had no lustre or brilliance in the unmuted movements, nor any mystery in the muted ones.

Tanglewood Program Both Traditional And Modern

By BILL RICE

Saturday evening's concert in the second weekend of music of the Berkshire Festival at Tanglewood, near Lenox, Mass., could hardly be called ordinary. Heard were works dating from the 16th century "golden age of brass," to the present, with compositions in the program to delight both the traditionalist and most progressive listener.

The most unusual work heard was also the newest, Earle Brown's Available Forms I for Chamber Orchestra. Brown is currently a composer in residence at the Berkshire school and penned the work heard Saturday in 1961.

Scored for an unusual number of mallot instruments, considering the size of the orchestra used, Available Forms uses marimba, xylophone and vibraphone plus tympani and orchestra bells. But the work is most interesting from the standpoint of direction.

Complex Score

Bruno Maderna, Saturday evening's conductor, had in front of him a score of six sections on separate pages, as well as a chart with a sliding indicator.

Maderna adjusted the chart during the piece to indicate which section the orchestra should play, and with the use of finger signals indicated which segment of the section should be heard. Traditional "three or four to a measure" conducting was absent, though Maderna did indicate entrances and dynamics with chopping jabs and circular motions.

The process gives an unusual range of freedom to the conductor, but an accurate opinion of the music could probably come only after several listenings, as the work is never heard exactly the same way.

The music often comes in spurts and spasms with sections of the orchestra tumbling in on top of one another, with toots, peeps or slides from individual instruments often closing a fragment.

Ives' Works

Coming on the heels of the Brown composition, a series of four pieces by Charles Ives, though severely atonal in their own right, sounded as tame as Beethoven's Moonlight Sonata. All of the Ives' works were written in, or prior to, 1915.

The first, Tone Roads No. 1, had a dry texture and seemed devoid of the tensions we expect from dodecaphonic writing.

In Tone Roads no 3 the tonal quality of the instruments at hand was more fully explored.

In The Unanswered Question, the third section, we again had an unusual situation on the podium. This time conductor Maderna stood motionless while concertmaster Joseph Silverstein conducted the strings with his bow from his chair. Maderna's only function was to occasionally cue the brasses and woodwinds.

Beautiful Chords

This section consisted of slowly and beautifully changing chord progressions in the strings, with trumpets interrupting with a haunting phrase which was as far from the strings in tonality as could be. Jagged answerings from the woodwinds also colored the section.

The fourth section, Sherzo (Over the Pavements), began with a surging motor motion initially generated by piano. The motion soon becomes bogged down in a tangle of orchestral cross rhythms. This section was often grandiose in it's boldness, sometimes a bit pompous, sometimes ponderous. It concluded with a humorous and very tonal oom-pa-pa in it's final gasp.

Opening the program was a Bruno Maderna arrangement of a Giovanni Gabrieli Ricercare. This was most satisfying if not exciting, listening.

The Saturday evening concert again closed with Mozart, this time his Jupiter symphony.

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Mozart, Modern Masters Make Tanglewood a Marvel

By RICHARD VINCENT
Music Critic

The very high standards for which Tanglewood has been a symbol for years were maintained and then some on both Friday and Saturday evenings.

Friday the Boston Symphony Orchestra, under the direction of Seiji Ozawa presented an all Mozart program. The works were the Concerto for flute and harp in C, K. 299; Bassoon Concerto in B Flat, K. 191; Serenade No. 7 in D K 250, 'Haffner.'

OZAWA LIKES Mozart, in fact, one impression is that he likes Mozart better than Bach. This impression is fixed if one compares the opening program last week which was all-Bach with the one Friday. This by no means is meant to imply that Ozawa was less than meticulous in the Bach, but that he gave a very real sense of involvement with these three subtle and gentle works of Mozart.

The Concerto In C for flute and harp presented as soloists Doriot Anthony Dwyer, flute and Ann Hobson, harp. Miss Dwyer has for some time augmented the activities in Boston and Tanglewood with her most musical and impeccable manner with the flute. Miss Hobson was an able accomplice in all respects in this work; particularly the Andantino with its lovely melody was, for the two of them, a delightful exersise.

Sherman Walt, bassoon, was just fine in the Concerto in B Flat.

This instrument, often used for comedic effect in the orchestra, is here extended to the ultimate and Walt made it seem easy. Technically it's demands are excessive, and in this respect Walt was in total command. But what raised this performance beyond the merely good was the first-rate musicality and artistry of the soloist. The subtlety with which he played the last note of the final cadence of the Andante, the quiet and sure fashion with which he let the sound withdraw and end, was most evocative.

The final work, the Serenade No. 7 was made whole by the performance of Joseph Silverstein, the concertmaster of the BSO. We have eulogized Silverstein considerably in the past, and we have no reason now to react differently. He is a fine and versatile fiddle player well on a par with more famous concert players and in many cases, superior.

Saturday Bruno Maderna, whose name is calculated to make old ladies shake and murmer, children to shriek and fall down, strong men to blanch and tremble, took the podium for a program which was about as eclectic as one could imagine.

Consider: Ricercare, by Giovanni Gabrieli, a turn of the 16th Century composer; Earle Brown, "Available forms 1 for chamber ensemble" (1961); Charles Ives, "Tone Roads No. 1 and 3, "The Unanswered Question," and "Over the Pavements"; and Mozart Symphony No. 41 in C K. 551.

IT IS A MEASURE of Maderna's ability that he made this program work and work very well. He is himself a composer of the atonal school, and much like Pierre Boulez, has avowed purpose in life is to bring today's audiences knicking and screaming out of the 19th Century. Well, he is a very effective instrument for doing so.

No two performances of "Available Forms 1" can be identical. The score consists of six unbound pages with either four or five events on page and the conductor is at liberty to begin with any event on any page and go from there to any other event on that or any other page, making repetitions or omissions at will. This information is provided by the notes and the composer and there is very little I can add. The only proper method of assessment is to hear it yourself and make up your own mind. I have.

The Ives, particularly the "Unanswered Question" was for me, moving and very evocative. The three separate voices in the work consists of a solo trumpet, a woodwind quartet and, to one side, a string orchestra.

Ives, with his entirely original musical mind and his completely heuristic musical style, combines all the elements that could be found in the mainstream of his time and adds some strikingly new applications of his own. The results are completely original and often smack of true genius.

It might seem strange, but Maderna for all his devotion to the contemporary sound and method is a very good conductor of Mozart. His reading of the Symphony No. 41 was a model of precision and mobility. He really understands Mozart and it showed. Of course it is strange only on the face of it, any musician of Maderna's sensibilities would be his very nature of Mozart.

Mozart Magic Felt at Tanglewood

By EDWARD FRENCH

There was a liberal helping of tonal magic at Tanglewood Friday evening thanks to an assortment of Mozart's sunniest inspirations.

This wonder-working began with the Weekend Prelude featuring Claude Frank and Lilian Kallir in music by Mozart for four hands at one and two keyboards.

PERFECTLY molded phrases, impeccable technic and delicately balanced sonorities gave the Sonata in D, K.448 a vitality and finish rarely encountered. This same loving care was given to the Variations in G and Fugue in C minor.

Seiji Ozawa conducted a program designed to exploit the solo capabilities of four members of the Boston ensemble. Doriot Anthony Dwyer and Anne Hobson were soloists in the Concerto in C for Flute, Harp and Chamber Orchestra. This light and graceful work was performed with a technical fluency and style that enhanced its entertaining charm.

The cadenzas written by Robert Levin, harpsichordist of the orchestra, revealed a remarkable understanding of Mozarty's style and thematic procedures.

SHERMAN WALT was soloist in the Bassoon Concerto in B flat. Technically and tonally he achieved miracles with his instrument, so often considered the "clown" of the orchestra. The slow movement was unusually expressive and the fast ones gracefully fluent.

Thanks to Mr. Ozawa's perceptive conducting, the orchestral accompaniments Mozart's style and thematic were ideal complements to the soloists.

The major work was the rather lengthy "Haffner" Serenade in D, K 25.0. It is unusual in that it contains a full fledged violin concerto (Andante, Menuetto, Rondeau) within the seven sectioned work.

Concertmaster Joseph Silverstein played the solo part with his customary perfection of technic, lovely tone and graceful style. Throughout the concert the orchestra displayed a subtlety of nuance and perfection of ensemble found only in the finest chamber music groups.

Bruno Maderna made his first appearance on the podium this season Saturday evening. His way with 20th century music was persuasively demonstrated in his reading of a far out piece by Earle Brown, current artist in residence at the Berkshire Music Center, and three pieces by Charles Ives whose music is much in evidence these days.

MR. BROWN'S "Available Forms 1" impressed us as being cut from much the same cloth as the work of George Crumb and Ligetti. It seems quite static and utilizes a large battery of percussion instruments. The structure call for a sustained slow series of mildly dissonant chords alternated with short scurrying passage.

The Ives' works are highly individual, sturdy, atonal and have attention gripping momentum. Mr. Maderna's reading of these was lucid and convincing. We especially enjoyed the mood established in "The Unanswered Question" and the boisterous vitality of the Scherzo.

Mr. Maderna's command of the classic idiom was convincingly demonstrated in a magnificent reading of Mozart's "Jupiter" Symphony. The structure was clearly defined, the tonal texture was transparent and lovely and the marvelous Finale had the headlong impetuosity of an element unchained.

SUNDAY afternoon found Tanglewood at its golden best. Seiji Ozawa was back in command and favored us with superb readings of an unfamiliar Haydn Symphony known as "Il Distratto", and the always exquisite "Mother Goose" Suite by Ravel.

The Haydn work was originally written as incidental music for the comedy "Le Distrait" (the absent-minded) by Jean Regnard. The music is delightfully zany and full of surprises. The Presto, a wonderful assortment of Balkan folksongs taken at headlong speed was an orchestral tour de force. The rhythms had an infectious lilt, passage work was beautifully articulated and the overall sound was superb.

The Mother Goose Suite was Ravel at his descriptive best, the orchestration providing a multitude of delicate tonal colorings. This is music Ozawa has made his own and the orchestra responded in kind.

Beethoven's C minor Piano Concerto had the young American virtuoso Garrick Ohlsson as soloist. We thought his first movement on the fast side resulting in some blurred passages. The Adagio was expressive and tonally lovely and the Rondo while slower than the traditional tempo had a definite rhythmic bite. The cadenzas had the necessary virtuoso flair. However our personal conviction is that Mr. Ohlsson is a very talented pianist, but not yet a great one.

SEIJI OZAWA
Perceptive Conducting

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Ohlsson Exhibits Football Finesse

By RICHARD VINCENT
Music Critic

Garrick Ohlsson is a big young man. As big; say, as the standard pro tight end. And some of this size projects into the manner in which he plays piano.

Sunday afternoon at Tanglewood, the Boston Symphony Orchestra, (the small one, the big one comes next weekend) under the direction of Seiji Ozawa combined with Ohlsson in the Beethoven Piano Concerto No 3 in C Minor.

OHLSSON IS a strong and competent player, but that is about all he is. His playing simply does not measure up to the top rank player one hears today in considerable numbers. His technique is sound enough but it is mechanical and he does not use it in tandem with that great sense of musical phrasemaking that separates the men and the boys in the arena of inspired music making.

The DeLarrochas, the Franks, the Gileles, the Ashkenazys and Presslers, to name just a few, all have this innate feeling for the suave legato line but with Ohlsson it is not enough in evidence.

HE IS an affable and engaging young man nonetheless. At one point in a descending scale, he hit a minor clam and in an ingenuous display of humanity, he grimaced sadly.

For openers, we were served that rarely performed Haydn Simphony No 60 in C "Il Distratto." It is good Haydn which means good muic even if one one is unaware that it is also a musical joke. Haydn quite deliberately tossed in what were for those times musical aberrations even to the point of having the orchestra stop in the Finale and retune the G string which had been in F.

OZAWA AND the BSO are quite at home in such programmatic works as Ravel's "Ma Mere L'oye" (Mother Goose).

Like much of Ravel's work, it is an orchestration of a piece written originally for piano, in this case for four hands. He orchestrated this one himself with all the unique and authentic colors from his musical palette.

This is charming music, descriptive of course, so descriptive that the auditor can easily accept the musical portraits that are being painted even without program notes. Or, without the ballet for which this work was orchestrated. As a musical suite it stands quite easily by itself and the performance that Ozawa and his troops accorded it certainly helped in all respects.

Kite Magazine July 20th

Maderna Conducts at Tanglewood

By Milton Zapolski

Bruno Maderna guest-conducted the Boston Symphony Orchestra at Tanglewood this past Saturday in a varied program featuring music old and new. In a way, the pieces on the first half were about Sound, specifically the nature of it. First we heard Maderna's arrangement of Gabrielli's **Ricercare** for two antiphonal brass choirs. Each quartet of instruments would echo the other or provide imitative harmony in the manner of a round, or canon. With the exception of some poor intonation and almost inaudible playing by the first horn the piece sounded very enjoyable (although the middle was less good than either the end or the very beginning) and made one wonder what this music sounded like in Gabrielli's day, bouncing around from band to band in the almost overresonant acoustic of Venice's Saint Mark's Cathedral.

Modern Music

Earl Brown's Available Forms Number One continued the concert. This is an aleatory, or chance, piece that depends on which numbers (from one to six) the conductor flashes before the orchestra. Depending on the conductor's "inspiration" (mood is a more logical word) the orchestra responds by instantly playing one of six completely composed mini-pieces that, when taken together and in combinations, comprise the complete finished performance. Needless to say, the work never sounds the same way twice. The building blocks of this piece were somewhat interesting in themselves; for example number five was for sarcastic and/or snarly muted lower brass; numbers one and two included piano or celeste, etc. Seen as a whole though, the music is like a series of orchestral impressions where one senses, for example, the "essence" of light metallic high percussion (glockenspiels and triangle) and that is all. It's sort of like the modern paintings of just one color: the idea is to get involved in one abstract magnification and perceive it as an artistic entirety. Of course the magnification under consideration must at least be interesting to be of any pragmatic aesthetic value to the observer, and it was in precisely this area of communication that Brown's music left one seeking more substance.

Ives Featured

The highlight of the first half were four Ives selections grouped like a small symphony. The **Tone Roads One** and **Three** which were offered first have been labeled Ives' anticipation of serialism, or 12-tone music. Personally, I did not discern any tone-rows, but rather the typically complex Ivesian blend of harmonies and free counterpoint. The Third Road began with bells and reminded one of the From the Steeples and the Mountains. **The Unanswered Question** formed the third movement, and for the occasion Concertmaster/Assistant Conductor Joseph Silverstein led the string orchestra in the chord progressions representing eternal silence. Silverstein's wrist movements were extremely supple, and he conducted with his bow in clear, articulated movements that elicited continuity and distinctiveness from his players even though a second violin dropped a B-natural one bar too soon just before the second reiteration of the question. Maderna conducted the trumpet and wind quartet equally brilliantly: one of his more interesting effects was the trumpet's repeating the question louder at each reappearance the first four times (but why not the other two?). Ives's playful **Over the Pavements** scherzo closed the first half. Here the orchestra sounded humorous and fascinating and left the audience with a real positive feeling.

Second Half

After intermission Mozart's **Jupiter** Symphony was given. Maderna observed repeats in all movements but the andante, a rather bad idea owing to the fact that architecturally these repeats hinder the normal symmetry of the music; since the repeats generally last twice as long as any development section or recap. It is the same as seeing a vaulting arch with one column twice as massive as the other. Besides, Maderna does not conduct the second time around with the fervor he gets the first time; you'd think the sheer drop in intensity would impress upon the conductor his fundamental out-of-phaseness with regard to repeats. Another thing he did badly was his choice of tempi for the inner movements, which went much too quickly to give the music proper breathing room. Maderna's tempi fluctuated constantly in the slow movement, the triplet-figures for horns becoming repeatedly harder to articulate properly as the tempo increased. At times the outer movements sounded very good though, for Mozart's brisk music should have a quickstep feeling about it. Even so, Maderna could have been more sensitive with wind and ostentatious horn parts although he got sounds in the fugal section that sounded really nice.

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New England Newsclip

Tanglewood

BSO

Friday, July 7

The chill evening air of the Berkshires greeted a large audience at Tanglewood for an all-Mozart program. This may account for the less than perfect start of the concert directed by Seiji Ozawa. Mozart's Concerto in C (K200) for flute and harp opened the program with Doriot Anthony Dwyer, flutist, and Ann Hobson, harpist, as soloists.

In the opening movement one had difficulty hearing the harp, and the balance between the solo instruments and orchestra was confusing. The second movement, an andantina, was given an interpretation similar to music of the romantics. It really did not sound like Mozart. However, in the third movement, marked rondeau: allegro, the small ensemble again provided a deliberate reading of the score.

What we could hear of Miss Hobson's playing, especially the cadenzas, was impressive. Doriot Anthony Dwyer's artistry is well known and her playing of the first order.

The concert gained momentum and excitement with the bassoon concerto in B flat. Sherman Walt, principal bassoonist, was more than able to manage the technical difficulties of a work for which he seems to have great affection. Mr. Walt's tone was clear and lovely throughout.

The final offering was the Serenade No. 7 in D Major, (K250), composed as part of the wedding celebration of Elizabeth Haffner, daughter of a Salzburg burgomeister. Quite naturally the prevailing mood of this music is joyful and Ozawa elicted from the orchestra a glorious, rich sound.

One of the highlights of this concert was the playing of the solo violin part by Joseph Silverstein, concertmaster, a very careful, sensitive musician who lets the music sing for itself without intruding himself into it. As a result, one comes away from the concert with a profound respect for the score.

It was an evening filled with new musical experiences in which the soloists gave inspiring performances. Ozawa, whose leadership was impressive, communicated affection and rapport with the orchestra and music.

Meredith and William Penfield

Saturday, July 8

Bruno Maderna's program Saturday evening was inventive, exciting and controversial; the audience, while small, was very enthusiastic, and, generally speaking, had every reason to be.

Maderna began with his own transcription of a Ricercare of Giovanni Gabrieli as arranged for pairs of trumpets, horns, bassoons and trombones. Not only did the superb performance give one a chance to hear some of the fine BSO instrumentalists individually, but it also evoked visions of San Marco and the antiphonal choral and instrumental music the composer performed there.

A truly fascinating work followed: the "Available forms 1" of the contemporary American composer Earle Brown. Composed with the aleatory principle of freedom of choice in performance, no two performances of this work are likely to be exactly the same.

Maderna has recorded this work for RCA (VICS-1239), but we felt the live performance had much more life and humor; the reader is referred to the recording for an idea of the work's potential, however. The work was very well-received, indeed.

Four pieces by the late Connecticut composer Charles Ives ended the first half of the program. These are all experimental pieces dating from the period 1906-15; the first two, Tone Roads Nos. 1 and 3, received interesting performances, but "The Unanswered Question" and "Over the Pavements" were the high-points of the evening.

Concertmaster Silverstein conducted the string choir, which represents the "Silence of the Druids," while Maderna directed the trumpet, which asks the "Question," and the woodwind quartet argues over the "Invisible Answer." The score calls for a quartet of flutes, but an oboe and a clarinet were used to good advantage in this performance. The Scherzo "Over the Pavements" is completely atonal, save for the last two bars in C major; this drew hearty laughter from the audience.

The latter half of the program was devoted to a reading of the Mozart "Jupiter Symphony," with all the repeats observed. This was not the clean, delicate, idiomatic Mozart-playing Mr. Skrowaczewski offered the week before; instead, it was rather Romantic Mozart, with extreme tempi, lots of rubato, not heavy-handed yet not elegant, either.

We were pleased with the first movement but felt the others were a bit uneven; the "Andante cantabile" called for in the second movement seemed more like a singing "run" than a "walk," and much detail was omitted in the rapid tempi of movements 3 and 4.

Still, some of the lines which Maderna emphasized are rarely heard in other performances, and he put the virtuoso playing of the BSO to an impressive test. We do encourage more concert-goers to watch for future Maderna visits. They're never dull evenings!

Franklin G. Coleman

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OZAWA AND the BSO are quite at home in such programmatic works as Ravel's "Ma Mere L'oye" (Mother Goose).

Like much of Ravel's work, it is an orchestration of a piece written originally for piano, in this case for four hands. He orchestrated this one himself with all the unique and authentic colors from his musical palette.

This is charming music, descriptive of course, so descriptive that the auditor can easily accept the musical portraits that are being painted even without program notes. Or, without the ballet for which this work was orchestrated. As a musical suite it stands quite easily by itself and the performance that Ozawa and his troops accorded it certainly helped in all respects.

Kite Magazine July 20th

Maderna Conducts at Tanglewood

By Milton Zapolski

Bruno Maderna guest-conducted the Boston Symphony Orchestra at Tanglewood this past Saturday in a varied program featuring music old and new. In a way, the pieces on the first half were about Sound, specifically the nature of it. First we heard Maderna's arrangement of Gabrielli's **Ricercare** for two antiphonal brass choirs. Each quartet of instruments would echo the other or provide imitative harmony in the manner of a round, or canon. With the exception of some poor intonation and almost inaudible playing by the first horn the piece sounded very enjoyable (although the middle was less good than either the end or the very beginning) and made one wonder what this music sounded like in Gabrielli's day, bouncing around from band to band in the almost overresonant acoustic of Venice's Saint Mark's Cathedral.

Modern Music

Earl Brown's Available Forms Number One continued the concert. This is an aleatory, or chance, piece that depends on which numbers (from one to six) the conductor flashes before the orchestra. Depending on the conductor's "inspiration" (mood is a more logical word) the orchestra responds by instantly playing one of six completely composed mini-pieces that, when taken together and in combinations, comprise the complete finished performance. Needless to say, the work never sounds the same way twice. The building blocks of this piece were somewhat interesting in themselves; for example number five was for sarcastic and/or snarly muted lower brass; numbers one and two included piano or celeste, etc. Seen as a whole though, the music is like a series of orchestral impressions where one senses, for example, the "essence" of light metallic high percussion (glockenspiels and triangle) and that is all. It's sort of like the modern paintings of just one color: the idea is to get involved in one abstract magnification and perceive it as an artistic entirety. Of course the magnification under consideration must at least be interesting to be of any pragmatic aesthetic value to the observer, and it was in precisely this area of communication that Brown's music left one seeking more substance.

Ives Featured

The highlight of the first half were four Ives selections grouped like a small symphony. The **Tone Roads One** and **Three** which were offered first have been labeled Ives' anticipation of serialism, or 12-tone music. Personally, I did not discern any tone-rows, but rather the typically complex Ivesian blend of harmonies and free counterpoint. The Third Road began with bells and reminded one of the From the Steeples and the Mountains. **The Unanswered Question** formed the third movement, and for the occasion Concertmaster/Assistant Conductor Joseph Silverstein led the string orchestra in the chord progressions representing eternal silence. Silverstein's wrist movements were extremely supple, and he conducted with his bow in clear, articulated movements that elicited continuity and distinctiveness from his players even though a second violin dropped a B-natural one bar too soon just before the second reiteration of the question. Maderna conducted the trumpet and wind quartet equally brilliantly: one of his more interesting effects was the trumpet's repeating the question louder at each reappearance the first four times (but why not the other two?). Ives's playful **Over the Pavements** scherzo closed the first half. Here the orchestra sounded humorous and fascinating and left the audience with a real positive feeling.

Second Half

After intermission Mozart's **Jupiter** Symphony was given. Maderna observed repeats in all movements but the andante, a rather bad idea owing to the fact that architecturally these repeats hinder the normal symmetry of the music; since the repeats generally last twice as long as any development section or recap. It is the same as seeing a vaulting arch with one column twice as massive as the other. Besides, Maderna does not conduct the second time around with the fervor he gets the first time; you'd think the sheer drop in intensity would impress upon the conductor his fundamental out-of-phaseness with regard to repeats. Another thing he did badly was his choice of tempi for the inner movements, which went much too quickly to give the music proper breathing room. Maderna's tempi fluctuated constantly in the slow movement, the triplet-figures for horns becoming repeatedly harder to articulate properly as the tempo increased. At times the outer movements sounded very good though, for Mozart's brisk music should have a quickstep feeling about it. Even so, Maderna could have been more sensitive with wind and ostentatious horn parts although he got sounds in the fugal section that sounded really nice.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 13 1972

New England Newsclip

Tanglewood

BSO

Friday, July 7

The chill evening air of the Berkshires greeted a large audience at Tanglewood for an all-Mozart program. This may account for the less than perfect start of the concert directed by Seiji Ozawa. Mozart's Concerto in C (K200) for flute and harp opened the program with Doriot Anthony Dwyer, flutist, and Ann Hobson, harpist, as soloists.

In the opening movement one had difficulty hearing the harp, and the balance between the solo instruments and orchestra was confusing. The second movement, an andantina, was given an interpretation similar to music of the romantics. It really did not sound like Mozart. However, in the third movement, marked rondeau: allegro, the small ensemble again provided a deliberate reading of the score.

What we could hear of Miss Hobson's playing, especially the cadenzas, was impressive. Doriot Anthony Dwyer's artistry is well known and her playing of the first order.

The concert gained momentum and excitement with the bassoon concerto in B flat. Sherman Walt, principal bassoonist, was more than able to manage the technical difficulties of a work for which he seems to have great affection. Mr. Walt's tone was clear and lovely throughout.

The final offering was the Serenade No. 7 in D Major, (K250), composed as part of the wedding celebration of Elizabeth Haffner, daughter of a Salzburg burgomeister. Quite naturally the prevailing mood of this music is joyful and Ozawa elicted from the orchestra a glorious, rich sound.

One of the highlights of this concert was the playing of the solo violin part by Joseph Silverstein, concertmaster, a very careful, sensitive musician who lets the music sing for itself without intruding himself into it. As a result, one comes away from the concert with a profound respect for the score.

It was an evening filled with new musical experiences in which the soloists gave inspiring performances. Ozawa, whose leadership was impressive, communicated affection and rapport with the orchestra and music.

Meredith and William Penfield

Saturday, July 8

Bruno Maderna's program Saturday evening was inventive, exciting and controversial; the audience, while small, was very enthusiastic, and, generally speaking, had every reason to be.

Maderna began with his own transcription of a Ricercare of Giovanni Gabrieli as arranged for pairs of trumpets, horns, bassoons and trombones. Not only did the superb performance give one a chance to hear some of the fine BSO instrumentalists individually, but it also evoked visions of San Marco and the antiphonal choral and instrumental music the composer performed there.

A truly fascinating work followed: the "Available forms 1" of the contemporary American composer Earle Brown. Composed with the aleatory principle of freedom of choice in performance, no two performances of this work are likely to be exactly the same.

Maderna has recorded this work for RCA (VICS-1239), but we felt the live performance had much more life and humor; the reader is referred to the recording for an idea of the work's potential, however. The work was very well-received, indeed.

Four pieces by the late Connecticut composer Charles Ives ended the first half of the program. These are all experimental pieces dating from the period 1906-15; the first two, Tone Roads Nos. 1 and 3, received interesting performances, but "The Unanswered Question" and "Over the Pavements" were the high-points of the evening.

Concertmaster Silverstein conducted the string choir, which represents the "Silence of the Druids," while Maderna directed the trumpet, which asks the "Question," and the woodwind quartet argues over the "Invisible Answer." The score calls for a quartet of flutes, but an oboe and a clarinet were used to good advantage in this performance. The Scherzo "Over the Pavements" is completely atonal, save for the last two bars in C major; this drew hearty laughter from the audience.

The latter half of the program was devoted to a reading of the Mozart "Jupiter Symphony," with all the repeats observed. This was not the clean, delicate, idiomatic Mozart-playing Mr. Skrowaczewski offered the week before; instead, it was rather Romantic Mozart, with extreme tempi, lots of rubato, not heavy-handed yet not elegant, either.

We were pleased with the first movement but felt the others were a bit uneven; the "Andante cantabile" called for in the second movement seemed more like a singing "run" than a "walk," and much detail was omitted in the rapid tempi of movements 3 and 4.

Still, some of the lines which Maderna emphasized are rarely heard in other performances, and he put the virtuoso playing of the BSO to an impressive test. We do encourage more concert-goers to watch for future Maderna visits. They're never dull evenings!

Franklin G. Coleman

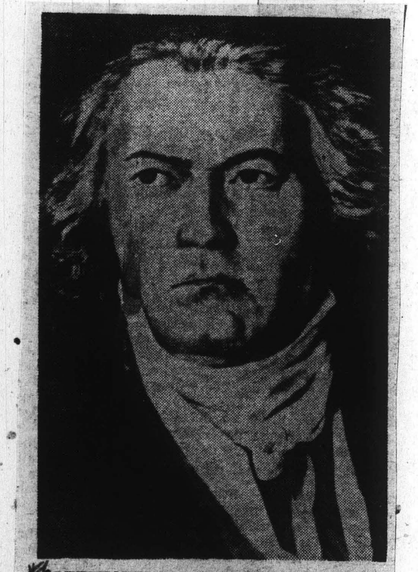
MISSING
PAGE(S)

INFORMATION OBSCURED

81

KINGSTON, N. Y.
FREEMAN
D. 20,500

JUL 2 1972



BEETHOVEN PROGRAMS at nearby Tanglewood in the Berkshires are traditional. This summer, William Steinberg will direct an open rehearsal of Beethoven's Symphony No. 1 and Symphony No. 9 on two separate occasions on July 15—at 10:30 a.m. and 8:30 p.m.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 12 1972

Tanglewood, Lenox, Mass., Friday at 7 p.m., Weekend Prelude, Boston Symphony Chamber Players; at 9 p.m., the orchestra in an all Beethoven program under the direction of William Steinberg; Sunday, all Beethoven program under the direction of Seiji Ozawa.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 8 1972

New England Newsclip

Week of July 16

MUSIC: Tanglewood: July 16: Seiji Ozawa, Beethoven Program, Joseph Silverstein, Jules Eskin, Peter Serkin, Symphony No. 4, Choral Fantasy: Peter Serkin, Tanglewood Festival Chorus, John Oliver, director, **July 21:** Weekend Prelude with Earl Wild, Bruno Maderna, Gabriel/Maderna's Motet, Stravinsky's Concerto for piano and winds, Earl Wild, Brahms' Symphony No. 1, **July 22:** Leonard Bernstein, Brahms Program, Symphony No. 4, Symphony No. 2

Tanglewood Beethoven Program Set

The third weekend of Berkshire Festival concerts at Tanglewood, near Lenox, Mass., will open today with William Steinberg conducting the Boston Symphony in an all Beethoven program, consisting of symphonies No. 6 and 5, beginning at 9 p.m.

The regular concert will be preceded by a weekend prelude at 7 p.m. featuring the Boston Symphony Chamber Players with Peter Serkin performing the works of Beethoven.

On Saturday at 8:30 p.m., two more Beethoven Symphonies will be heard, the first and ninth. Jeannie Crader, Joanna Simon, Dean Wilder and Robert Hale will be the soloists with the Tanglewood Festival Chorus also in the performance. Steinberg will again be the conductor.

Seiji Ozawa will conduct the Sunday afternon concert, beginning at 2:30 p.m. On the program are Beethoven's Triple Concerto with Joseph Silverstein, Jules Eskin and Peter Serkin, soloists, Beethoven's Symphony No. 4 and Choral Fantasy.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 14 1972

CATSKILL, N. Y.
MAIL
(ALBANY MARKET AREA)
D. 4,000

JUL 13 1972

KINGSTON, N. Y.
FREEMAN
D. 20,500

JUL 9 1972

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 14 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY CHAMBER PLAYERS
PETER SERKIN *piano*

BEETHOVEN

Trio for piano, clarinet and cello in B flat op. 11

Allegro con brio
Adagio
Theme from Joseph Weigl's comic opera
L'amor marinaro (Pria ch'io l'impegno),
and variations: allegretto

PETER SERKIN *piano*
HAROLD WRIGHT *clarinet*
JULES ESKIN *cello*

Piano trio in E flat op. 70 no. 2

Poco sostenuto – allegro ma non troppo
Allegretto
Allegretto ma non troppo
Finale: allegro

PETER SERKIN *piano*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

THE BOSTON SYMPHONY CHAMBER PLAYERS RECORD EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA RECORDS

19

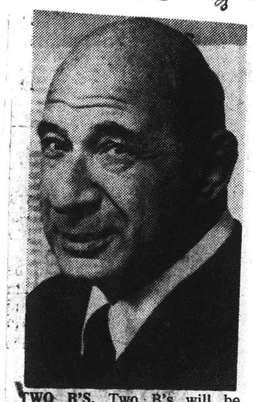
The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 14 1972

AT TANGLEWOOD — Jeannine crader will make a first-time appearance with the Boston Symphony Orchestra at 8:30 p.m. tomorrow at Tanglewood. She will sing in a program of Beethoven music conducted by music director William Steinberg.

SYRACUSE
Herald Journal
D. 129,656

JUL 11 1972



TWO B'S. Two B's will be present Friday when William Steinberg conducts the Boston Symphony in its concert at 9 p.m. at the Berkshire Music Festival's home at Tanglewood, Lenox, Mass. The program will be comprised of two of Beethoven's symphonies, the Fifth and Sixth.

Berkshire Festival Salute to Beethoven

LENOX

The third weekend of concerts by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass. is devoted entirely to the music of Beethoven.

Concerts begin Friday, July 14, with the Weekend Prelude at 7 p.m. in the Shed and feature the Boston Symphony Chamber Players with pianist Peter Serkin performing the Trio for piano, clarinet, and cello in B-flat, op. 11 with soloists Peter Serkin piano, Harold Wright clarinet, and Jules Eskin cello, and the Piano trio in E-flat, op. 70, no. 2 with Peter Serkin piano, Joseph Silverstein violin, and Jules Eskin cello. The Weekend Prelude, held each weekend two hours before the Friday evening concert, is free to ticket-holders of the 9 p.m. concert.

William Steinberg, retiring from his post as Music Director of the Boston Symphony Orchestra at the conclusion of the 1972 Tanglewood season, conducts the Boston Symphony at 9 p.m. Friday, July 14 in the Shed. The concert is devoted to a performance of two Beethoven symphonies: Symphony no. 6, and Symphony no. 5.

Saturday, July 15, Tanglewood Artistic Director Seiji Ozawa rehearses the Boston Symphony Orchestra at the summer's third Saturday morning Open Rehearsal at 10:30 a.m. in the Shed. Tickets are $2.50, on sale at the Festival Ticket Office the morning of the rehearsal. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund.

In the Shed

William Steinberg again conducts the Boston Symphony Saturday, July 15 at 8:30 p.m. in the Shed. The concert includes a performance of the Symphony no. 1, and Symphony no. 9 with soloists Jeannine Crader soprano, Joanna Simon alto, Dean Wilder tenor, Robert Hale bass, with the Tanglewood Festival Chorus, John Oliver, director.

Sunday, July 16 at 2:30 in the Shed, Seiji Ozawa conducts the Orchestra in a performance of the Triple concerto in C for violin, cello, and piano with soloists Joseph Silverstein violin, Jules Eskin cello, and Peter Serkin piano. Next is a performance of the Symphony no. 4, and, concluding the concert, a performance of the Choral Fantasia in C for piano, chorus, and Orchestra with piano soloist Peter Serkin, and the Tanglewood Festival Chorus, John Oliver, director.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

JUL 13 1972

New England Newsclip

Tanglewood Presents 3rd Week Of Music

The third weekend of concerts by the Boston Symphony Orchestra at Tanglewood is devoted entirely to the music of Beethoven. The concerts Friday evening, July 13, begin with the Weekend Prelude at 7 p.m. in the Shed and features the Boston Symphony Chamber Players with pianist Peter Serkin performing the Trio for piano, clarinet, and cello in B-flat, Op. 11 with soloists Peter Serkin piano, Harold Wright clarinet, and Jules Eskin cello, and the Piano trio in E-flat, Op. 70, No. 2 with Peter Serkin piano, Joseph Silverstein violin, and Jules Eskin cello. The Weekend Prelude, held each weekend two hours before Friday evening concert, is free to ticket-holders of the 9 p.m. concert.

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RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUL 14 1972

Beethoven Music At Tanglewood This Week

William Steinberg and Seiji Ozawa will be in command of the Boston Symphony Orchestra this weekend at Tanglewood when all three concerts will be devoted to the music of Beethoven.

Friday evening's prelude, starting at 7:00 p. m., will feature the Boston Symphony Chamber Players in a program of chamber music with Peter Serkin.

At 9:00 p. m. Friday William Steinberg will conduct as the orchestra presents two Beethoven Symphonies, No. 6 and No. 5.

On Saturday evening, with Steinberg again wielding the baton, two more of Beethoven's symphonies will be played, No. 1 and No. 9. Soloists Jeannine Crader, Joanna Simon, Dean Wilder and Robert Hale and the Tanglewood Festival Chorus will be heard. This concert starts at 8:30 o'clock.

Sunday afternoon Seiji Ozawa will return to the podium to conduct three more Beethoven compositions, the Triple Concerto with Joseph Silverstein, Jules Eskin and Peter Serkin; the 4th Symphony; and the Festival Chorus.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 14 1972

Beethoven Events Set At Festival

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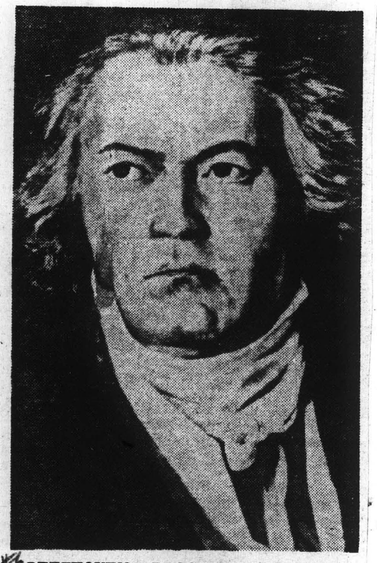
INFORMATION OBSCURED

KINGSTON, N. Y.
FREEMAN
D. 20,500

JUL 2 1972



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DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

JUL 13 1972

New England Newsclip

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THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 12 1972

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The Knickerbocker News
ALBANY, N. Y.
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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 20,400

JUL 8 1972

New England Newsclip

Week of July 16

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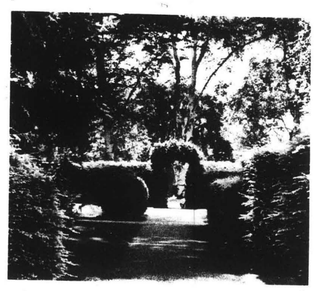

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 14 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY CHAMBER PLAYERS
PETER SERKIN *piano*

BEETHOVEN

Trio for piano, clarinet and cello in B flat op. 11

Allegro con brio
Adagio
Theme from Joseph Weigl's comic opera *L'amor marinaro (Pria ch'io l'impegno)*, and variations: allegretto

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Allegretto
Allegretto ma non troppo
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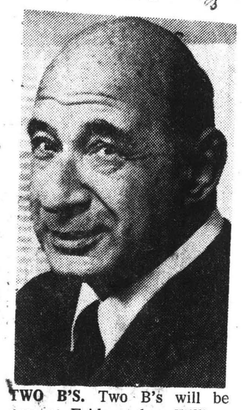
BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA RECORDS

19

SYRACUSE
Herald Journal
D. 129,656

JUL 11 1972



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THE TIMES RECORD
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CATSKILL, N. Y.
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Saturday, July 15, Tanglewood Artistic Director Seiji Ozawa rehearses the Boston Symphony Orchestra at the summer's third Saturday morning Open Rehearsal at 10:30 a.m. in the Shed. Tickets are $2.50, on sale at the Festival Ticket Office the morning of the rehearsal. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund.

In the Shed

William Steinberg again conducts the Boston Symphony Saturday, July 15 at 8:30 p.m. in the Shed. The concert includes a performance of the Symphony no. 1, and Symphony no. 9 with soloists Jeannine Crader soprano, Joanna Simon alto, Dean Wilder tenor, Robert Hale bass, with the Tanglewood Festival Chorus, John Oliver, director.

Sunday, July 16 at 2:30 in the Shed, Seiji Ozawa conducts the Orchestra in a performance of the Triple concerto in C for violin, cello, and piano with soloists Joseph Silverstein violin, Jules Eskin cello, and Peter Serkin piano. Next is a performance of the Symphony no. 4, and, concluding the concert, a performance of the Choral Fantasia in C for piano, chorus, and Orchestra with piano soloist Peter Serkin, and the Tanglewood Festival Chorus, John Oliver, director.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUL 14 1972

Beethoven Music At Tanglewood This Week

William Steinberg and Seiji Ozawa will be in command of the Boston Symphony Orchestra this weekend at Tanglewood when all three concerts will be devoted to the music of Beethoven.

Friday evening's prelude, starting at 7:00 p. m., will feature the Boston Symphony Chamber Players in a program of chamber music with Peter Serkin.

At 9:00 p. m. Friday William Steinberg will conduct as the orchestra presents two Beethoven Symphonies, No. 6 and No. 5.

On Saturday evening, with Steinberg again wielding the baton, two more of Beethoven's symphonies will be played, No. 1 and No. 9. Soloists Jeannine Crader, Joanna Simon, Dean Wilder and Robert Hale and the Tanglewood Festival Chorus will be heard. This concert starts at 8:30 o'clock.

Sunday afternoon Seiji Ozawa will return to the podium to conduct three more Beethoven compositions, the Triple Concerto with Joseph Silverstein, Jules Eskin and Peter Serkin; the 4th Symphony; and the Festival Chorus.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 14 1972

Beethoven Events Set At Festival

The third weekend of Berkshire Festival concerts at Tanglewood, near Lenox, Mass., will open today with William Steinberg conducting the Boston Symphony in an all Beethoven program, consisting of symphonies No. 6 and 5, beginning at 9 p.m.

The regular concert will be preceded by a weekend prelude at 7 p.m. featuring the Boston Symphony Chamber Players with Peter Serkin performing the works of Beethoven.

On Saturday at 8:30 p.m., two more Bethoven Symphonies will be heard, the first and ninth. Jeannie Crader, Joanna Simon, Dean Wilder and Robert Hale will be the soloists with the Tanglewood Festival Chorus also in the performance. Steinberg will again be the conductor.

Seiji Ozawa will conduct the Sunday afternon concert, beginning at 2:30 p.m. On the program are Beethoven's Triple Concerto with Joseph Silverstein, Jules Eskin and Peter Serkin, soloists, Beethoven's Symphony No. 4 and Choral Fantasy.

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 14 1972

CLEFS & ARPEGGIOS

by NANCY GURRAN

Eastward Ho

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Seiji Ozawa will direct Sunday's 2:30 concert the Triple Concerto with Joseph Silverstein, Jules Eskin and Peter Serkin.

Special Events

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A great blue banner with the interwoven initials I. S. was transported to SPAC honoring the late Igor Stravinsky when his music is danced by the ballet. Tuesday and Wednesday will be all-Stravinsky programs.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUL 12 1972
New England Newsclip

To Perform

JEANNINE CRADER will be singing with the Boston Symphony Orchestra at Tanglewood for the first time Saturday at 8:30 p.m. She will sing in the Beethoven program conducted by Music Director William Steinberg.

To Conduct

William Steinberg will be conducting the Boston Symphony Orchestra at Tanglewood Friday at 9 p.m. and Saturday at 8:30 p.m. He will be conducting the first two concerts of the Beethoven series.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 13 1972
New England Newsclip

Tanglewood

Works By Beethoven To Be Played By BSO Over Weekend

The third weekend of concerts by the Boston Symphony Orchestra at Tanglewood is devoted entirely to the music of Beethoven.

The concerts Friday evening, July 14, begin with the Weekend Prelude at 7 p.m. in the Shed and feature the Boston Symphony Chamber Players with pianist Peter Serkin. They will perform the Trio for piano, clarinet, and cello in B-flat, op. 11 with soloists Serkin, Harold Wright, clarinet, and Jules Eskin, cello. In the Piano trio in E-flat, op. 70, no. 2 Peter Serkin piano, Joseph Silverstein, violin, and Jules Eskin, cello will be heard.

The Weekend Prelude, held each weekend two hours before the Friday evening concert, is free to ticket-holders of the 9 p.m. concert.

William Steinberg, retiring from his post as Music Director of the Boston Symphony Orchestra at the conclusion of the 1972 Tanglewood season, conducts the Boston Symphony at 9 p.m., Friday evening, July 14, in the Shed. The concert is devoted to a performance of two Beethoven symphonies: Symphony no. 6 and Symphony no. 5.

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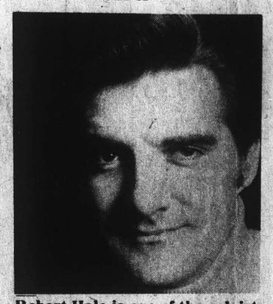

Robert Hale is one of the soloists with the Boston Symphony Orchestra at Tanglewood Saturday evening, July 15, at 8:30 p.m. Mr. Hale is leading baritone of the New York City Opera. — Photo from Tanglewood

William Steinberg again conducts the Boston Symphony Saturday evening, July 15 at 8:30 p.m. in the Shed. The concert includes a performance of the Symphony no. 1, and Symphony no. 9 with soloists Jeannine Crader, soprano, Joanna Simon, alto, Dean Wilder, tenor, Robert Hale, bass, and the Tanglewood Festival Chorus, John Oliver, director.

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NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 13 1972
New England Newsclip

BSO Devotes Program Entirely to Beethoven

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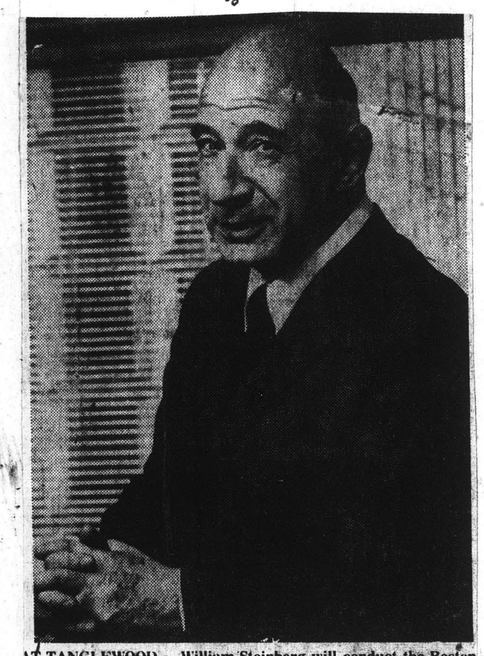
Sunday at 2:30 p.m. in the Shed, Seiji Ozawa conducts the Orchestra in a performance of the Triple concerto in C for violin, cello, and piano with soloists Joseph Silverstein violin, Jules Eskin cello, and Peter Serkin piano.

Next is a performance of the Symphony no. 4, and, concluding the concert, a performance of the Choral Fantasia in C for piano, chorus, and Orchestra with piano soloist Peter Serkin, and the Tanglewood Festival Chorus, John Oliver, director.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 12 1972



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THE TROY RECORD
TROY, N. Y.
D. 8,245
JUN 24 1972

Boston Stereo Concert Sunday On WFLY

The fourth stereo concert in WFLY's summer Boston Symphony presentations will mark the final appearance of William Steinberg as the orchestra's music director.

This Sunday from 9 to 11 p.m. on WFLY, Mr. Steinberg will conduct a program of Wagner's musical works.

He opens the program with the second act of "Tristan Und Isolde". Soloists will be James King as Tristan, Eileen Farrell as Isolde, Nell Rankin as Brangane, Robert Hale as King Marke, Jan Davies as Kurwenal and Dean Wilder as Melot.

Mr. Steinberg also conducts Wotan's Farewell and the Magic Fire Music from "Die Walkure" with Robert Hale as Wotan. The concert closes with Brunnhilde's immolation from "D'e Gotterdammerung," with Eileen Farrell as Brunnhilde.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
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NEWS-TIMES
DANBURY, CONN.
D. 31,285
JUL 11 1972
New England Newsclip

Beethoven concert

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William Steinberg will conduct the Boston Symphony Orchestra at 9 in the shed. The concert will be Beethoven's Symphonies 6 and 5.

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
JUL 14 1972

CLEFS & ARPEGGIOS

by NANCY CURRAN

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HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUL 12 1972
New England Newsclip

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JOURNAL
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W. 4,405
JUL 13 1972
New England Newsclip

Tanglewood

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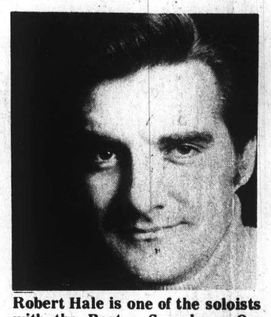

Robert Hale is one of the soloists with the Boston Symphony Orchestra at Tanglewood Saturday evening, July 15, at 8:30 p.m. Mr. Hale is leading baritone of the New York City Opera. — Photo from Tanglewood

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NEWS
SPRINGFIELD, MASS.
D. 95,528
JUL 13 1972
New England Newsclip

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The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 12 1972

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THE TROY RECORD
TROY, N. Y.
D. 8,245
JUN 24 1972

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RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
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NEWS-TIMES
DANBURY, CONN.
D. 31,285
JUL 11 1972
New England Newsclip

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William Steinberg will conduct the Boston Symphony Orchestra at 9 in the shed. The concert will be Beethoven's Symphonies 6 and 5.

Steinberg will again conduct the Boston Symphony Saturday evening at 8:30 p.m. in the shed. The concert will include a performance of the Symphonies 1, and 9 with soloists Jeannine Crader, Joanna Simon, Dean Wilder, and Robert Hale.

Sunday afternoon at 2:20 in the shed, Seiji Ozawa will conduct the orchestra in a performance of the Triple concerto in C for violin, cello, and piano. Symphony No. 4 will follow and concluding the concert, a performance of the Choral Fantasia in C for piano, chorus, and orchestra.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 14 1972

New England Newsclip

THIS WEEK—William Steinberg will be conducting the Boston Symphony Orchestra at Tanglewood tonight at 9 and tomorrow at 8.30 p.m. He will conduct first two concerts of the Beethoven series. He is Music Director of Boston Symphony Orchestra and Pittsburgh Symphony.

William Steinberg

Steinberg, Bernstein next at Tanglewood

The third weekend of concerts by the Boston Symphony Orchestra at Tanglewood is devoted entirely to the music of Beethoven. The concerts July 14 begin with the Weekend Prelude at 7 p.m. in the Shed and features the Boston Symphony Chamber Players with pianist Peter Serkin performing the Trio for piano, clarinet, and cello in B-flat, op. 11 with solists Peter Serkin piano, Harold Wright clarinet, and Jules Eskin cello, and the Piano trio in E-flat, op. 70, no. 2 with Peter Serkin piano, Joseph Silverstein violin, and Jules Eskin cello.

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Sunday afternoon, July 16 at 2.30 Mr. Ozawa conducts the Orchestra in a performance of the Triple concerto in C for violin, cello, and piano with soloists Mr. Silverstein violin, Mr. Eskin cello, and Mr. Serkin piano. Next is a performance of the Symphony no. 4, and, concluding the concert, a performance of the Choral Fantasia in C for piano, chorus, and Orchestra with piano soloist Peter Serkin, and the Tanglewood Festival Chrous.

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens Friday evening, July 21 at 9 in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild. The concert opens with a performance of A. Gabrieli's "La battaglia," arranged by Mr. Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna conducts the Boston Symphony in a performance of Brahms' Symphony no. 1.

The Weekend Prelude, at 7 p.m. on Friday, July 21 presents pianist Earl Wild in an all-Chopin piano recital.

Karl Ancerl rehearses the Boston Symphony Saturday morning, July 22 at 10.30 a.m. The Open Rehearsals are held each Saturday morning during the Berkshire Festival season. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund.

Tanglewood Adviser Leonard Bernstein conducts the Boston Symphony in an all-Brahms concert Saturday evening, July 22 at 8.30 p.m. The concert includes the Symphony no. 4 and Symphony no. 2.

Sunday afternoon, July 23 at 2.30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide", Vejvanovsky's "Sonata a 7," and "Sonata a 10," Schumann's Piano concerto in a minor, and Dvorak's Symphony no. 8.

THE COURIER-NEWS
PLAINFIELD, N. J.
D. 53,566

JUL 14 1972

Beethoven weekend at Tanglewood; Lake George Opera Festival opens

Although music lovers can find a wealth of summer listening in the immediate North Jersey area, there are some for whom at least one weekend must be spent at the Berkshire Music Festival at Tanglewood in Lenox, Mass.

If the music of Beethoven appeals, then this is the weekend. The prelude concert this evening features the Boston Symphony Chamber Players with pianist Peter Serkin. William Steinberg, retiring as music director of the Boston Symphony at the conclusion of the Tanglewood season, will conduct. The concert will be devoted to two Beethoven symphonies, No. 6 and No. 5.

Seiji Ozawa, Tanglewood artistic director, will conduct the third Saturday morning open rehearsal of the symphony orchestra at 10:30. William Steinberg again conducts Saturday evening. Symphonies No. 1 and 9 will be heard with soloists Jeannine Crader, soprano; Joanna Simon, alto; Dean Wilder, tenor; Robert Hale, bass, and the Tanglewood Festival Chorus, John Oliver directing.

Sunday afternoon at 2:30 with Mr. Ozawa conducting, there will be a performance of the Triple Concerto in C for violin, cello and piano with soloists Joseph Wilverstein, violin, Jules Eskin, cello and Mr. Serkin, piano. Symphony No. 4 is on the program which concludes with a performance of the Choral Fantasia in C for piano, chorus and orchestra.

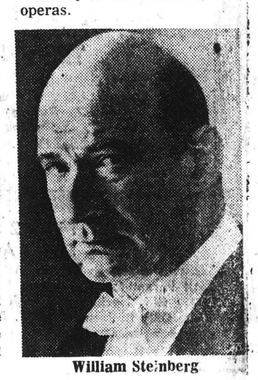
Seiji Ozawa

Also worth consideration is the Lake George Opera Festival season which opened this week with "The Three Penny Opera."

Its summer season consists of 37 performances—four full stage productions by the Lake George resident company, a Mozart gala, the Eastern premiere of a production by the Center Opera of Minnesota and three new Opera-on-the-Lake cruises.

Most of the performances will be at the Opera Festival Auditorium at Glens Falls but six have been scheduled at the Performing Arts Center of the State University of New York at Albany.

The three opera-on-the-lake cruises will take place Sunday evenings, July 30, Aug. 6 and Aug. 13. The cruises will last two hours and will present a quartet of singers from the Festival's resident company singing popular favorites from a variety of the world's great operas.



William Steinberg

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 8 1972

New England Newsclip

Tanglewood

Chamber Players open Beethoven weekend, Fiedler will start Tuesday specials

The third weekend of concerts by the Boston Symphony Orchestra at Tanglewood will be devoted entirely to music of Beethoven. The concerts Friday evening, July 14 begin with the Weekend Prelude at 7 p.m. in the Music Shed and features the Boston Symphony Chamber Players with pianist Peter Serkin performing the Trio for Piano, Clarinet, and Cello in B-Flat, Opus 11, with other soloists Harold Wright, clarinet, and Jules Eskin, cello; and the Piano Trio in E-Flat, Opus 70, No. 2 with Joseph Silverstein, violin, and Eskin, cello. The Weekend Prelude, held each weekend two hours before the Friday evening concert, is free to ticket-holders of the 9 p.m. concert.

William Steinberg, retiring from his post as music director of the B.S.O. at the conclusion of the 1972 Tanglewood season, will conduct the orchestra at 9 in the Shed. The concert will be comprised of performances of two Beethoven symphonies: No. 6 and No. 5.

Seiji Ozawa, Tanglewood artistic director, will rehearse the orchestra at the summer's third Saturday morning Open Rehearsal at 10:30 a.m. Saturday in the Shed. Tickets will be $2.50, on sale at the Festival ticket office the morning of the rehearsal. Proceeds will benefit the orchestra's pension fund.

Steinberg again conducts the Boston Symphony at 8:30 p.m. Saturday. The orchestra will perform Symphony No. 1 and Symphony No. 9, with soloists Jeannine Crader, soprano; Joanna Simon, alto; Dean Wilder, tenor; Robert Hale, bass, with the Tanglewood Festival Chorus under the direction of John Oliver.

Seiji Ozawa will conduct the Orchestra at 2:30 p.m. Sunday in a performance of the Triple Concerto in C for Violin, Cello, and Piano with soloists Silverstein, violin, Eskin, cello, and Serkin, piano. A performance of Symphony No. 4 will follow. The concert will conclude with a performance of the Choral Fantasia in C for Piano, Chorus, and Orchestra with piano soloist Serkin, and the Tanglewood Festival Chorus.

Three concerts will highlight the 1972 series of Tanglewood Tuesday Specials, beginning with the annual appearance of Arthur Fiedler conducting the Boston Pops at 8:30 p.m. August 1 in the Shed. Other special events will include a special Festival of Contemporary Music concert honoring the 20th anniversary of the Fromm Music Foundation at 8:30 p.m. August 8 in the Shed, and finally, on August 15, Tanglewood-on-Parade.

The concert by Arthur Fiedler and the Boston Pops features an evening of the music of Lerner and Loewe with soloists soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks with the Tanglewood Festival Chorus, directed by John Oliver. The concert will include music from "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi."

The Festival of Contemporary Music concert will feature Elliott Carter conducting members of the Berkshire Music Center in his Double Concerto for Piano, Harpsichord, and Orchestra, and Luciano Berio conducting his Circles for Soprano, Harp, and Two Percussionists. The concert also will include newly commissioned works by Gunther Schuller, Tanglewood artistic director for the Berkshire Music Center, and Bruno Maderna. The Fromm Music Foundation sponsors Tanglewood's Festival of Contemporary Music which runs this year from Aug. 4 through 10.

Tanglewood-on-Parade begins at 2:00 p.m. August 15 with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highlight of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8:30 p.m. in the Shed. Michael Tilson Thomas will conduct the orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikovsky's 1812 Overture, complete with cannons and fireworks over the Stockbridge Bowl.

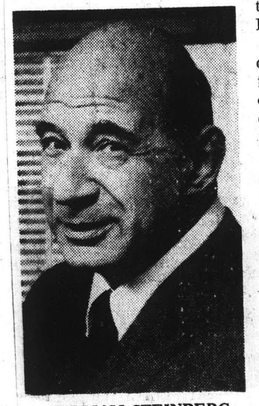
UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 16 1972

New England Newsclip

Beethoven Music At Tanglewood, Traditional Beauty

By RICHARD HAMMERICH



WILLIAM STEINBERG

LENOX — The annual Beethoven weekend at Tanglewood is somehow profoundly humbling. It is a happening again this weekend.

Universal Value

There are those who downgrade it as commercial because it is so successful at the box office. But there must be some kind of universal value in Beethoven's symphonies.

Their appeal transcends all variables, except, of course, quality of performance. We have to stand in awe of the mysterious compulsion that draws listeners back to them endlessly.

Heaven knows that the Fifth and Sixth ("Pastoral") Symphonies are well known, and nearly everyone knows what the full - sized Boston Symphony Orchestra sounds like. And most serious music lovers are acquainted with William Steinberg's conducting style.

9539 Listeners

What then could have brought 9539 listeners to Tanglewood last night except the prospect of once again experiencing a musical sensation automatically understood regardless of age or origin or education.

Don't forget; this music is already 200 years old. What kind of magic does it have? Steinberg and the orchestra gave it a standard, traditional performance (there is really no alternative, any more), and the audience cheered.

Of course, one difference is that the musicians are alive. They do not sound like a stereophonic machine. They pulse with tension and release, and they offer a range of dynamic expression impossible from a machine, even tape.

And admittedly the opening phrase of the Fifth Symphony, the famous dit - dit - dit - dah, has become trite, but how many of us can hum the other themes in the Fifth?

Certainly the combination of Beethoven's symphonies, a first -class, full - sized orchestra and a traditionalist conductor will produce a predictable round.

The sound at Tanglewood was as predicted, but only those who sat and listened really know what it sounded like, and yet, it was Beethoven's Fifth and Sixth again ... beautifully, but again, nevertheless.

But the seven p.m. prelude program was a different kind of Beethoven — a connoisseru's Beethoven, and there were about 3000 early listeners in the shed for it. Or perhaps they were all sports fans because no basketball or soccer team can demonstrate a kind of teamwork that is more interdependent, more precise, more continuously surprising in its give and take than a first class chamber group — which is what we had Friday evening.

Peter Serkin at the piano and Jules Eskin with his cello were joined first by Harold Wright and his clarinet for Beethoven's trio in B flat opus 11, and second by Joseph Silverstein with his violin for the trio in E flat opus 70, No. 2.

The first, a young work, was full of open candor and friendliness, and the second, written when Beethoven was 38 and more than half deaf, showed much more breadth and depth, more complexity, more substance, more satisfying in the long run, but no less pleasing.

All of it was infused with warmth and affection, largely because of a personal, intimate approach of the players and because of the soft, sensitive, non-aggressive tones they draw from the machines they play.

For the regular concertgoer, this kind of chamber music has become more reliably satisfying than the common symphonies, like the fifth and sixth, because of their constant repetition.

Tonight at 8:30 Steinberg will conduct Beethoven's Symphony No. 1 before intermission and No. 9 after. The fourth movement will offer the Tanglewood Festival Chords and four solists, Jeannine Crader, soprano; Joanna Simon, alto; Dean Wilder, tenor; and Robert Hale, bass.

Tomorrow Seiji Ozawa will conduct another Beethoven program; the Triple Concerto (for piano, violin, cello, and orchestra), Symphony No. 4 and the Fantasy for Piano, Chorus, and Orchestra, with Peter Serkin, pianist.

INCORRECT PAGINATION

53

Beethoven Pieces Draw Large Friday Crowd

By RICHARD CONWAY

There is surely some kind of magic in the name of Beethoven. Perhaps it is just that somehow we have been conditioned to equate symphonic music with his name.

Maybe it's just that it was a beautiful night up in the Berkshires. Or maybe that a number of tickets had been sold under the auspices of the Mount Holyoke College Alumnae Council to benefit their scholarship fund.

The latter two may have helped. But I think the large audience came to hear the music of Beethoven. And they were not disappointed.

Prelude Crowd

An extraordinary crowd was on hand for the 7 o'clock Weekend Prelude. Guest artist Peter Serkin, pianist, joined with Harold Wright, clarinetist, and Jules Eskin, cellist, for a fine performance of the master's "Trio for piano, clarinet, and cello in B flat, op. 11". Serkin then teamed with Joseph Silverstein, violinist, and Eskin again in an equally strong performance of the "Piano trio in E flat, op. 70, no. 2".

There was a rather remarkable empathy among the musicians, especially so when one realizes that these particular men do not play together in ensemble all the time, such as a touring string quartet does, for instance.

At any rate, the two works were extremely successful, and set the stage for the larger accomplishments to come.

For the regular 9 o'clock concert, conductor William Steinberg chose two highly contrasting Beethoven symphonies, "No. 6 in F," and the famous "No. 5 in C minor."

Beethoven loved to walk in the woods and countryside around Vienna. He did much of his composing there. And in his sixth symphony, called the "Pastoral," he expresses in musical terms his feeling for the country.

Dr. Steinberg gave it a beautiful reading last night. Conducting with more clarity than we have seen him do the last few times, he played his orchestra in a relaxed, unhurried way, allowing the work to breathe, and capturing the moods and atmospheres of Beethoven's music.

Individual lines were allowed to sing, and Steinberg brought out some exquisite dynamic contrasts. There were some especially breath - taking pianissimos last night. And Steinberg drew out some stunning crescendos. We recall ones in the first and second movements in particular.

Dr. Steinberg, now in his seventies, is ending his work as music director of the Boston Symphony Orchestra this weekend. (He will conduct the monumental Beethoven Ninth tonight.) And, as if calling on all his superb musicianship for a "last hurrah", he followed the memorable Sixth with a dramatic reading of the Fifth.

Despite some poor woodwind work, the performance was exciting and electric. Again, Steinberg achieved the remarkable dynamic contrasts. There was strong rhythmic definition. He captured the high drama of this most well - known of all symphonic works. The audience was intent on every sound, nuance, and gesture.

It was a performance of Beethoven well worth hearing.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 15 1972

New England Newsclip

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 17 1972

William Steinberg Gives Beethoven Insight He Deserves

By RICHARD VINCENT
Music Critic

The always fascinating confrontation between the old guard and the new, the continuing and inevitable phenomenon which occurs with each generation has always been worthy of scrutiny.

Friday and Saturday evenings at Tanglewood it was the Old Guard as represented by William Steinberg. The new had already been in the lists, notably Ozawa and Maderna.

STEINBERG, 76, is square-in that direct line of European, indeed, German-trained conductors, that have served concertgoers so well for over 100 years.

Karl Muck, George Szell, Mengelberg, Furtwangler, Klemperer, Walter, Koussevitsky, and Ormany are some of the others.

Although the young Turks inevitably reflect some of this tradition, (it would be impossible for them not to), their approach to the great works of great composer, is, without question, marked by considerably less awe and reverence, indeed, less respect, than that of the breed.

This is neither good nor bad on the face of it. Perhaps a reappraisal is in order in the traditional repertory, a house cleaning, a clearing of the air.

PERHAPS. But when four Beethoven symphonies, Nos. 1, 4, 5 and 9 are conducted with the insight and clarity of concept with which Steinberg did the job this weekend, one could ask for little more.

With the exception of Ormandy in this country, it is now too rare to hear these perhaps overly familiar works given such a high and impeccable reading as this fine Boston Symphony Orchestra ensemble did under Steinberg's direction.

Under the young men, the notes are all in place, they are not at all frivolous about it, but what they might lack is that long and scholarly apprenticeship during the middle years when others, like Szell and Walter were falling asleep in the small hours, a dog eared and heavily marked score of the 9th lying open at the Finale.

The balances, the sonorities, the thoughtful and immaculate unity and coherence of the musical ideas and concepts are so firmly in hand with a musician-scholar like Steinberg.

THE YOUNGSTERS have talent, oh so much talent, no mistake about that, but they are cursed with that urgency, that sense of immediate gratification that so many of us are heir to, that the subtleties and depths of such profound works are often left unplumbed.

The orchestra plays it so well too, with this firm and assured father figure tugging and pushing and cajoling them, making them better than they are. With no theatrical flair but with consummate control, Steinberg, that grey eminence, leads the players and everything is as it should be.

It is inevitable, things will change, but it will be a less enriching place, this world of music, if, for a realization of the genus of Beethoven, for example, that long and arduous apprenticeship that Steinberg was willing to serve is eschewed for the flash and fire of the the show biz set. There is room for both.

If this is all to esoteric and ivory-towerish, how about this fact? Steinberg and the Boston Symphony, playing Beethoven, drew almost 15,000 people Saturday night. This should impress even the most pragmatic agency or management type.

The Record
HACKENSACK, N. J.
& SUN. 147,389

JUL 23 1972

Old Ludwig still has pull

The Classics

Mark Stuart

It was the old boy's last performance as music director of the Boston Symphony Orchestra. William Steinberg chose as his swan song the Beethoven Ninth. Into his performance he put more youth, more vigor, more zest, more meaning, and more control than any conductor on the scene today half his age. It was a superb exhibition.

First about the weekend. It was an all Beethoven setting, and if you wonder if old Ludwig still has pulling power consider the following:

1. There wasn't a motel with a vacancy anywhere in the Berkshire area from Williamstown to Egremont, and most were sold out as early as May 1.

2. There were 9,000 people admitted Friday night. About a third of the audience that had tickets in advance couldn't get into the grounds at Tanglewood until Steinberg was halfway through the second movement of the Pastoral Symphony, his first number.

3. For the first time in recent memory the parking lots on the Tanglewood grounds were full. Friday night the lineup of cars trying to reach the concert grounds stretched into the center of Lenox for at least an hour after the concert began, and the concert began 20 minutes later than its scheduled 9 p.m. Saturday night the crush was just as bad, but many ticket holders avoided Friday's problems by arriving sooner and getting settled as early as 4:30 p.m. for the 8:30 start. Sunday afternoon the line of cars trying to get into the grounds stretched in one direction from the parking lot through Lenox all the way to Route 7 near the Cranwell School; that's at least three miles.

4. Every ticket for Friday, Saturday, and Sunday was sold. Several tickets became available Saturday night after 8 p.m. from ticket buyers who failed to pick them up. These were snapped up in minutes. The grass-sitters filled three quarters of the area near the shed.

The Friday night lineup had, besides the Pastoral, the Fifth and the verve with which Steinberg endowed this familiar piece gave it new meaning.

Saturday night was a special treat. In addition to a superb reading of the Ninth, Steinberg chose to open the evening with the First. The listeners had an opportunity to hear the beginning and the end of the master's progression to greatness. It was instructive; it was also awe-inspiring.

Steinberg won the audience with his costume before he even lifted his baton. He emerged on this most sweltering night with a bagel jacket version of a tuxedo coat. It was white in back and black in front, with white piping adding a cheery touch. The coat was made with half sleeves, but the maestro added his own fashion note by wearing his regular cuff-linked dress shirt with long sleeves. The double sleeve effect gave him the look of Uncle Harry getting ready to go out for lox and bagels on a Sunday morning.

The Ninth was endowed with a fervor that was transcendental. The Tanglewood Festival Chorus under John Oliver was superb. The orchestra responded to the excitement of the evening with its own nostalgic backbreaking effort as a farewell present to Steinberg.

One disappointment was the lackluster performance of the solosists. Jeannine Crader tended to shout instead of sing her soprano part. Joanna Simon couldn't be heard. Dean Willer was unimpressive. The only one who rose to the occasion was Robert Hale, a bass whose work at the New York City Opera we've applauded before. He rang out clearly, a prepossessing voice that takes command.

But the evening was Steinberg's. He'll be back next summer as guest conductor. Watch him if you can. See him shed his years, his infirmities, and his aches to become young again before your eyes. Long life to him.

Kite MAGAZINE July 20 1972

Classical Music — Ninth Genuinely Fabulous

By Milton Zapolski

At first glance a Beethoven program conducted by William Steinberg would hardly seem worth the bother of attending, but astute concertgoers familiar with psychological profiles of orchestras must have known that Steinberg's last concert as Music Director of the Boston Symphony Orchestra would be a major event. Although the Steinberg-BSO liaison has suffered serious communicative difficulties through the recent present, the orchestra's polite disposition and social consciousness would never condone less than perfect behavior for such a culminating event. Thus those who bet on this concert to be a success really won. The others who came just to hear Beethoven's sublime Ninth Symphony were treated to something special and unusual: a great performance.

concert opener

The program began with the First Symphony, which received an acceptable if undistinguished reading. Steinberg did not work hard encouraging the orchestra to play, and the parts he did emphasize seemed contextually out of phase. He got interesting effects in the inner movements though, and his treatment of the finale's introduction was most illuminating: one really felt the gradual addition of single notes to build the main theme, and the provacative softness and crescendo of the E-natural in the fourth addition sequence proved delightful as well as inspired.

second half

Regarding the Ninth Symphony, Steinberg lacked raw power at times (a curiosity since his conducting style is overbearing and almost Prussian in an ugly-cum-military way) but was able to sustain a momentous performance by highlighting unusual details and having such a responsive and knowledgeable orchestra to lead. The first movement opened dramatically and evolved interestingly, especially during the fugue, but never got overwhelmingly intense until the very end when it was almost too late.

The scherzo was marvelous. Steinberg brought to it a quality with which he's not generally associated, namely humor. Certain brass parts (notably the first fairly loud part and each recurrance) exhibited healthy guffaws and the interesting wind writing sounded benignly funny at times, especially in the big proclamations terminating same. Timpanist Everett Firth was very good in his contributions throughout.

sensitive adagio

With the adagio Steinberg opted for a brisker tempo once he started but the orchestra held him back, thankfully, and thereby expanded the heavenly sounds by slightly prolonging instead of hastily rushing through them. About a third through the violins became incredibly beautiful-sounding, and their sheer sweetness and exquisite tone was in certain ways the peak of the evening. Charles Kavoloski's sensitive horn playing was really great too, a vast improvement over the previous principal's.

finale towering

It seems unlikely the long introduction to the finale will ever be played better. Steinberg brought out fabulous textures, phrased the bass-line recitatives most musically (practically everyone else pulls them out of shape by over-interpreting) and recapped the themes of earlier movements in an intellectual and emotional way. His treatment of the rest was never less than good and more often than not was outstanding. Felicitous details emerged that are always overlooked, and the construction (especially the mighty double-fugue) left nothing to be desired.

The vocal quartet, consisting of Jeanine Crader, soprano; Joanna Simon, mezzo; Dean Wilder, tenor, and Robert Hale, bass; was only average. Robert Hale sang loudly and clearly but his German pronunciation was atrocious and he breathed in all the wrong spots. Tenor Wilder had a smaller voice by comparison but was extremely musical, breathing and phrasing superbly. For example he saved his biggest voice for last in the "Froh! Froh!" section, a judicious move that allowed the music to grow and flourish. Too bad other singers lack his good taste and firm musical instincts. Both females sang horribly flat.

Festival Chorus superb

The chorus was excellent in the extreme, contributing a very full tone that did not sacrifice tenderness and mystery when it was called for (as in the second "Uber sternen" section) while being a knockout in all other respects. It was a shame Steinberg's severly heavy underlining of the "All men will be brothers" sounded more grave than prophetically beautiful, but viewed over-all the conductor did a truly fine job or got simply superb results, for this was a Ninth to remember.

AT TANGLEWOOD

Beethoven Weekend Breaks Records

By R. C. HAMMERICH

LENOX — Well, Beethoven has done it again — helped the Boston Symphony Orchestra set another attendance record at Tanglewood.

The new one is 41,337 customers for a weekend of three concerts and an open rehearsal. All of the music played was composed by Beethoven.

The figures were 9539 Friday night, 4434 at the Saturday morning open rehearsal, 14,841 for the Saturday-night performance of the first and ninth symphonies, and 12,513 yesterday afternoon.

William Steinberg conducted Friday and Saturday, his only appearances at Tanglewood this summer;

Seiji Ozawa conducted yesterday, his fifth appearance. He will return Aug. 18 and 20 to end the season.

The concert yesterday didn't reach the heights of the Saturday-night performance of the ninth symphony largely because the program didn't have the same kind of substance.

Yesterday there was the "Triple" concerto (for piano, violin, cello and orchestra, Op. 56) to begin, Symphony No. 4 before intermission, and the Fantasy for Piano, chorus and orchestra, Op. 80, to wind it up.

None of them have the size and guts to be found in the ninth symphony. The concerto, with Joseph Silverstein's violin, Jules Eskin's cello and Peter Serkin's piano, is like chamber music . . . full of beauty, but small in scale.

Ovation from Listeners

The symphony, composed almost as a diversion while the famous fifth was half done, also is small-scaled when set beside the fifth. It is loaded with gentle serenity and light-hearted exuberance, however, and came over that way Sunday.

The fantasy, played at Tanglewood in 1965 with Serkin's father, Rudolf, at the piano, is an odd mixture of conflicting moods including pianistic virtuosity, simple nursery tunes, pretentious orchestration, and choral excitement.

It brought an ovation for Ozawa, however, and for Serkin.

The chorus, which again displayed a precision and dynamism rare among choruses, provided its own foot-stamping applause for its rehearsal director, John Oliver, when he was brought out for a bow.

There were some really beautiful moments in the performance of the ninth symphony Saturday night and some exciting ones — and some rough spots — and of course, there are those uncomfortable passages of churning rhetoric in the first and fourth movements.

Most of the beautiful passages came during the slow third movement. Boston's vaunted string section put out those liquid melodies with loving care.

The second movement, usually a source of pulsing excitement because of the momentum of its repetitive patterns, was relentless rather than a source of tension.

The general feeling until the chorus came in for the final movement was one of benign, latent strength.

But the chorus seemed to wake up the whole world, and Steinberg took advantage of the lively, incisive excitement Oliver had trained into it. The piece came alive, and the air moved and jumped with a power which brought the audience to its feet.

Soloists were Jeannine Crader, soprano, who came close to shrillness a couple of times; Joanna Simon, a beautiful contralto whose dark tones were buried; Dean Wilder, whose tenor was pleasant but not strong enough; and Robert Hale, whose strong, mellow bass voice easily supported the requirements of the most important solo role.

The Sunday morning chamber music session in the theater offered a duet for flute and percussion, a quintet for piano and strings and Beethoven's late string quartet of Opus 127, a formidable work which the youthful students from the Berkshire Music Center played neatly but weakly.

Next week, the fourth this season, the Boston Symphony Orchestra will play Friday with Earl Wild, piano soloist, under Bruno Maderna, conductor; Saturday with two Brahms symphonies under Leonard Bernstein, and Sunday afternoon with Alicia De Larrocha, piano soloist, under Karel Ancerl, conductor.

BOSTON HERALD TRAVELER & RECORD AMERICAN
BOSTON, MASS.
D. 312,885
JUL 18 1972
New England Newsclip

Hot Tanglewood Uninspired

By ELLEN PFEIFER
Music Critic

The combination of Beethoven's greatest hits and sunny humid weather produced one of the most jammed weekends in memory around the Lenox-Lee-Pittsfield area last week. Every hotel, motel and guest house was filled, traffic jams clogged streets throughout the day, and the Boston Symphony broke all attendance records with 14,851 people crowding the grounds at Tanglewood to hear the 9th Symphony.

By Sunday, the heat, the crowds and attempts of police to handle the cars had made everyone irritable. I, for one, was snapped at by an usher for "leaning" on the restraining rope which prevents latecomers entering the Shed. That, after spending what seemed like hours trying to find a parking place.

If there is any justice at all, the struggle just to get to Tanglewood should have

• Concert Review

been rewarded by spectacular playing. It wasn't. (Although the temperature plus repertory that could be played in one's sleep probably didn't contribute much to the players' motivation.)

The program, Sunday, probably contained the most esoteric music of the weekend, the Triple Concerto, Choral Fantasy, and Symphony No. 4. Which gives you some idea of just how unusual the programming was on Friday and Saturday.

The concerto, a real piece of exotica as far as the concerto repertory is concerned, is a fascinating example of not too memorable material handled with dazzling technique and fitted to an unwieldy group of solo instruments — violin, cello and piano. The Fantasy, for chorus, orchestra and piano, is a funny piece with lots of going-nowhere, undistinguished music which suddenly takes shape and begins to work during the last-half choral section, which is sort of a trial run for the choral music of the Ninth Symphony.

The performances, conducted by William Steinberg on Saturday night and by Seiji Ozawa on Sunday, were routine, although the orchestra sounded surprisingly coarse on Saturday.

It was the old slick BSO that played on Sunday though, but without the subtleties of dynamics or nuance which give real distinction, definition and beauty to music, whether familiar or unknown.

Peter Serkin, Joseph Silverstein, and Jules Eskin were the soloists in the Concerto.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 17 1972

At the Concert

Tanglewood Weekend Draws 41,000

By EDWARD FRENCH

The first appearance at Tanglewood this season of the full Boston Symphony, the presence of William Steinberg on the podium on Friday and Saturday evenings and all programs including the Prelude devoted to Beethoven attracted a total of over 41,000 music lovers. Who said classical music was dead?

Friday evening William Steinberg elected to pair the Sixth and Fifth Symphonies. We have never heard more definitive performances of these contrasting works.

The Sixth Symphony (Pastoral) according to Beethoven's own statement is more an expression of feelings than a painting.

Tonally the orchestra never sounded better as Maestro Steinberg emphasized the lyric beauties in this pastoral score. It was the conception of a man who has loved and performed Beethoven for many years and desires to pass on the results of his study and affection.

THE IMPACT of the Fifth Symphony was tremendous. The symmetry and drive of the first movement, the flow of the Andante and the excitement of the Finale were completely revealed in Mr. Steinberg's authoritative reading. The orchestra never played better.

Saturday we heard the First Symphony in C major and the Monn master's ultima thule in the symphonic field, the Ninth Symphony. The early work had a youthful simplicity and grace that made it a splendid contrast to the complexities and overwhelming power of the Ninth.

Mr. Steinberg's conception of this was remarkable for its sweep as well as attention to detail. Every sixteenth note was in its proper place, sonorities again were marvelously balanced, but best of all there was a feeling of spontaneity to the performance that made the work come alive.

The solo quartet of Jeannine Crader, Joanna Simon, Dean Wilder and Robert Hale coped valiantly with this demanding music.

FOR MANY OF us the superb Tanglewood Chorus, prepared by John Oliver was the predominant element in the "Ode to Joy" Finale. William Steinberg took the closing of the Finale at a faster tempo than is traditional, but it seemed logical and oh, how effective!

It was an overwhelming musical happening for the 14,000 plus filling the vast shed and lawn.

Sunday afternoon Seiji Ozawa conducted a lively performance of the "Triple" Concerto with Joseph Silverstein, Jules Eskin and Peter Serkin. Mr. Serkin's pianistic talents were also displayed in the Choral Fantasy, a work that is a lot of fun but without much substance.

Mr. Ozawa reading of the lovely B flat Symphony lived up to Berlioz's description; "it is generally lively, nimble, joyous or of a heavenly sweetness.

Mr. Serkin's pianism was more fully exploited in the two Beethoven trios heard in Friday's Prelude. It was superb chamber music.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
JUL 18 1972
New England Newsclip

Music Review

Beethoven At Tanglewood

BY MARTHA deB. BEAVER

This past weekend's attendance created an all-time high for the Berkshire Festival at Tanglewood in Lenox. The reason?

Perhaps the combination of all-Beethoven works, the Boston Symphony Orchestra, William Steinberg, Seiji Ozawa, and balmy though dewy-damp weather which somehow always seems more bearable among those sky-piercing pines and eternally resplendent lawns of this mucically endowed establishment.

Friday evening's concert, a precise and contained performance of Beethoven's sixth and fifth symphonies in the no-nonsense yet inspired hands of music director William Steinberg, drew 9,539 listeners, Saturday's open rehearsal 4,434. (The rehearsal always reviews Sunday afternoon's program.)

Even with Pete Seegar attracting his special crowd to Lenox the same night, Saturday saw 14,851 Beethoven advocates braving the traffic hazards and foggy mists, and ecstatically applauding Steinberg's succinct directing of the first and ninth symphonies.

Soprano Jeannine Crader, contralto Joanna Simon, tenor Dean Wilder, bass Robert Hale, and the Tanglewood Festival Chorus admirably trained by John Oliver, surmounted the score's challenge with stunning technical and interpretative evocation.

A symphony in which Beethoven extended his compositional and inspirational skills to the utmost, the ninth calls for tremendous fortitude from instrumental and vocal musicians, as well as the director, who anneals and illuminates each movement's structure.

This Steinberg is eminently equipped to do; and without obvious physical or emotional strain, he produced a tightly knit performance that, as one listener remarked at the final fanfare, sent chills up and down one's spine.

Many Beethoven biographers and critics pass over or mention with slightly disparaging comment, as a youthful and not especially worthy work, the great master's "Triple Concerto for violin, piano and cello" in C major, Op. 56.

It was the opening number on Sunday afternoon's sectionally unbalanced program, conducted by Seiji Ozawa.

We find it an irresistible work, refined and subtle in its simplistic structure and devious development, (like that double dactyl in the first movement taken from the cello and repeated in unison by the horns), and the marked maneuvering of the unusually elegant polka rhythms in the last.

Although principal cellist Jules Eskin's resonant tone, in some sections of the first movement due to the required register and melodic passages, was not always equal to Silverstein's sinuously silky strings, tonal balance and style among the three soloists was sustained with aptly imitative and integrated quality.

Pianist Peter Serkin vitalized the performance through an empathic intensity that alternately expanded and contracted with the score's dynamic demands. The winds and brass were superb.

Ozawa's telling interpretation of the Concerto manifested itself in both pronounced and lyrical sweeps in which themes alternating in true concerto grosso style between soloists and orchestra stood out with intriguing clarity.

By the time the fourth movement of the fourth symphony, (another adolescent but perfectly proportioned work, serenely elevated, a miracle of repetition without monotony) commenced, the inherent joyous humor began to pall, both listeners and performers attempting to sustain interest after such a lengthy (though interrupted between movements in each number by applause and tuning of strings) first section.

How much more effective and more satisfying it would have been overall, if the brief and enchanting Fantasy for piono, chorus and orchestra in C minor had been programmed at this point instead of after intermission.

It didn't obliterate the lyric passion of the symphony's Adagio, however, idyllic and lightsome at times but with a dark undercurrent of descending string passages where Ozawa concentrated his attention on the eloquent winds and brass.

Joy and delight were reasserted with a sublime rendition of the Choral Fantasy, in a slightly superficial sense, perhaps, a miniature prototype of the ninth's choral finale, sections even foreshadowing the sparkling flow of Schubert's "Trout" Quintet, with Serkin again providing sensitive and proper inprovisatory styled solos.

Perhaps after all it was the fitting and frothy finish with which to top off two fulsome courses. We would have liked a second helping.

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 17 1972
New England Newsclip

JEANNINE CRADER

JOSEPH SILVERSTEIN

Hearing Beet(hoven)

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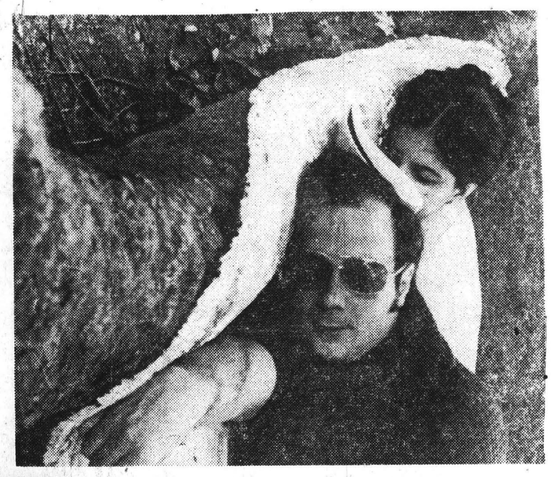

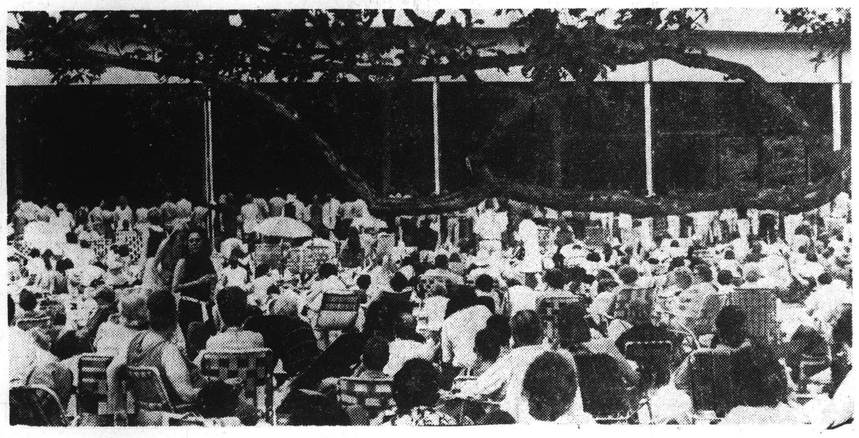

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AND EVENING Globe
JUL 18 1972
New England Newsclip

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By RAYMOND MORIN
Telegram Music Critic

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The real mark of the orchestra's respect, however, was the utmost effort the men made to create a musical Tanglewood at its golden best.

It wasn't easy. Saturday night was miserable with humidity. The players discarded their coats and Steinberg wore a lightweight sports jacket.

Superb Performance

An orchestra can make or break a conductor. Steinberg was never a podium athlete, but at this stage he makes his wishes known with minimum physical effort. Saturday night, he even used a special built podium with a bench for resting.

Both Beethoven symphonies (One and Nine) were superbly disciplined and played with verve. The final movement of Symphony One had moments of rhythmic separation, but the shimmering passages and great swells of the Ninth were set on fire by the merest gesture from podium.

Almost devoid of physical drama, Steinberg projected the Ninth's power with underlying emotion, rather than the work's structural magnitude, length or even its frequent interludes of raging bombast.

The arch example was the usually precipitous scherzo which Steinberg held back to a conservative pace without lessening its impact one iota.

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Symphony No. 9 in D minor, Opus 125
Jeannine Crader, soprano
Joanna Simon, contralto
Dean Wilder, tenor
Robert Hale, bass
Tanglewood Festival Chorus

Sunday Afternoon
Seiji Ozawa, conductor
Concerto for piano, violin and cello in C, Opus 56
Peter Serkin, piano
Joseph Silverstein, violin
Jules Eskin, cello
Symphony No. 4 in B flat major, Opus 60
Fantasy for piano, chorus and orchestra in C minor, Opus 80
Peter Serkin, piano
Tanglewood Festival Chorus

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It was lesser-known Beethoven, however. Using a reduced orchestra of strings and winds, he brought sensitive balances in Beethoven's Triple Concerto to expose solo expertise.

Soloists were Joseph Silverstein, violin, and Jules Eskin, cello — both first desk players with the orchestra — and pianist Peter Serkin.

It certainly wasn't rote playing, nor was it without some rather glaring flaws from both string instruments.

From all three one also heard agile technique, euphonious tone, notably from piano and cello, and overall competence. Eskin inaughurated the slow movement with a gorgeously hued tone, leading to a brilliantly played rondo by all three.

Ozawa's handling of the Fourth Symphony was even more to be admired.

Instead of seeking a grandiloquence and pomposity that some conductors try to impose, Ozawa sought to transmit no more than the symphony's gentle, peaceful, sentimental qualities.

We might except the finale. If that tempo was Ozawa's idea of "allegro ma non troppo," heaven help the orchestra that faces an Ozawa "presto."

He did rightfully build a dramatic atmosphere in the introduction and gave affectionate treatment to the violins' religious chant in the slow movement.

The Fantasy for Piano and Chorus, Opus 80, was a somewhat adventurous but unpretentious close to an otherwise historic weekend.

TELEGRAM
WORCESTER, MASS.
D. 61,977
JUL 17 1972
New England Newsclip

July 21, 1972

40,000 Enjoy Remarkable Week-End of Music Events

By JERRY BEN-ASHER
(Jewish News Music Critic)

TANGLEWOOD, Mass. — The King is very much alive. Long live the new King!

William Steinberg — the eminent conductor whom the nazis dismissed from his posts in 1933, the courageous man who founded the Jewish Culture League in Frankfurt and who finally left Germany in 1936 to help organize the Palestine Orchestra (now the Israel Philharmonic) — made his last appearance as music director of the Boston Symphony Orchestra at the Berkshire Music Festival in Tanglewood recently.

Seiji Ozawa — student of Charles Munch whose charisma has sparkled in guest appearances from Tokyo to Vienna, harbinger of a new era for the staid Boston ensemble — as artistic director was preparing his own accession to the post of musical advisor this fall, then to music director during the 1973-74 season.

Some 40,000 ticketholders jammed the Music Shed and scrambled for blanket space on the beautifully-manicured lawns of Tanglewood during three days of the music by Ludwig van Beethoven.

Steinberg conducted the "Sixth" and "Fifth" symphonies on Friday and the "First" and "Ninth" Saturday night.

On Sunday afternoon Ozawa led the orchestra and soloists in the "Triple Concerto in C" for piano, violin and cello, the "Fourth Symphony," and the "Fantasy" for piano, chorus and orchestra in C Minor, op. 80.

Other Goodies

There were other goodies. At a weekend prelude on Friday, Peter Serkin, Jules Eskin and Harold Wright played the "B flat Clarinet Trio," op. 11; and Serkin, Joseph Silverstein and Eskin joined in the "E flat Trio" op. 70, for piano, violin and cello.

On Saturday morning Ozawa's rehearsal of the next day's program provided a bonus for the captivated audience that filled a good portion of the Shed.

An effete snob might cavil at Steinberg's popular programing. Four constantly played symphonies are a bit much. But this music triggers an osmotic process: the pores become supersaturated, it penetrates the bloodstream. The listener becomes exhilarated. There is never too much Beethoven.

Steinberg is the prototype of the central European conductor. He stands erect and almost expressionless, only a flick of finger or rise of clenched fist encouraging dramatic emphasis.

Great Mastery

Subtlety, the careful delineation of contour, the efflorescence of great climaxes as integral parts of the whole — all of these characterized the maestro's direction of the symphonies.

No musical creation would more fittingly honor Steinberg's retirement than the "Ninth Symphony." From the pervasive dignity of its opening bars it was obvious that the performance would be a memorable one.

There were defects: one inopportune entry by an oboe marred the lovely second movement, and the chorus could have blended with greater unity.

But the lovely song of the cello and the wrenched cry of the trumpet in the first movement, the glowing descending bassoon figure in the second movement, the glorious cries of cello, oboe and flute in the third, lent increasing excitement as the work approached its finale.

(See MUSIC — Page 37)

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 18 1972

Beethoven, Steinberg and Ozawa Pack Tanglewood

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Well Well. Beethoven, William Steinberg, Seiji Ozawa, and the Boston Symphony Orchestra drew 37,000 music lovers for three concerts over the weekend.

No Van Cliburn, no Lenny, no Joan Sutherland and no Rubenstein. Just meat and potatoes all the way and the audience loved every minute of it.

STEINBERG who had conducted Beethoven's 1, 5, 6 and 9 symphonies was making his last appearance as music director of the BSO and I can assure you that for music of this type he will be missed.

Ozawa led the troops Sunday afternoon for the Triple Concerto, the Symphony No. 4 in B Flat, and the flashy and theatrical Choral Fantasy.

SOLOLOIST in triple were two first chairmen, Joseph Silverstien, violin and Jules Eskin, cello, with Peter Serkin, piano.

The work was done with competnece, of course, but not much more. For whatever reason, (the humidity was very high) Eskin had his problems both with intonation and meter. He very nearly made up for it with his work on the limpid Largo movement where he laid down a fine legato line. Overall there were too many loose ends which made it difficult to achieve the unity and cohesiveness of the piece.

THE 4TH SYMPHONY was much better in excution but with the sounds of the Steinberg performance still fresh in the ear, the reading was not nearly in the same class. This orchestra cannot play badly, but like any other they have good days and not so good days and almost always the difference comes from the podium.

The Choral Fantasy has everything in it but the baby's bassinet. Brass Choirs, woodwind choirs, string quartets, pyrotechnic on the piano (again played by Peter Serkin) the large Tanglewood Festival Chorus, soloists and, to top it all, the melodic ripoff from one of the Top Twenty Pop Tunes, the variations on the theme from the 9th, the "Ode To Joy."

LET US NOT play the role of pedant and mention the relative value of the piece as music. No, let us freely admit that this work is a crowd pleaser from beginning to end. And it certainly pleased the 12,000 odd (and I mean odd) members of this happy audience.

One extra-musical note.

After this large crowd had left, many of whom had picnicked on the grounds there was virtually none of the unpleasant detritus and debris commonly attendant to such a large gathering.

The people that come here love this beautiful place and, by gum, they take care of it. The lush green of the lawns was almost clear of junk. Bravo, I say, bravo indeed.

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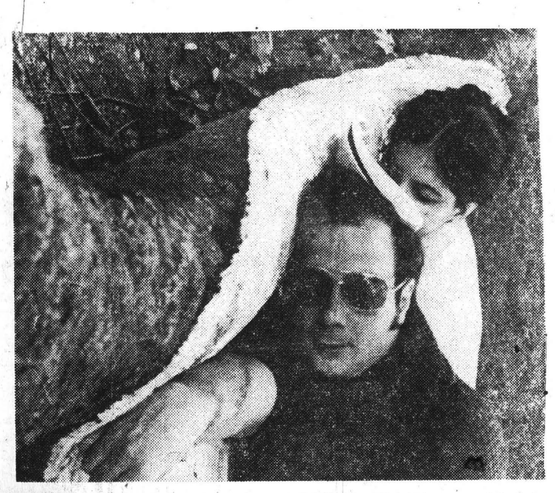

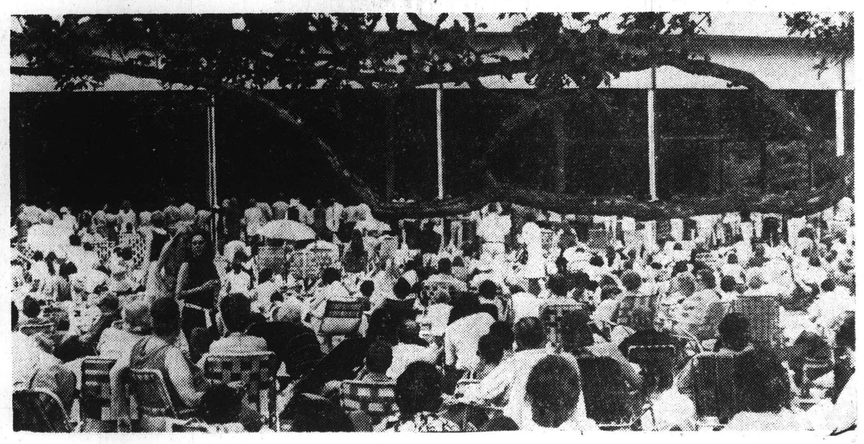

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Music

(Continued from Page 12)

The Ninth's choral movement was Beethoven's most daring adventure. It was to consumate a glorious union of instrument and voice.

The composer affirmed his credo with almost reckless abandon: "Alle Menschen werden Bruder."

The Boston orchestra's bass and cello sections whispered the opening of the "Ode to Joy," and masses of orchestral sound swelled as from a great organ.

After a searing soprano phrase, a burst of vocal joy erupted, an awesome whisper concentrated the tension, and the finale hammered forward with knife-like thrust of trumpet. Polished performance or not, the finale sweeps all before it. Thunderous applause followed, with the audience, orchestra and chorus rising as one in final tribute to William Steinberg.

Startling Contrast

In appearance, temperament and style, Seiji Ozawa's contrast to Steinberg is startling. The still young conductor gushes excitement. He tosses his head, and the long black hair thrashes about. An internal force seems to press his face and body to express every emotional nuance.

Nevertheless, Ozawa is no exhibitionist. The emanations he projects come from his complete absorption in the music. Audiences and musicians will love him.

Ozawa's selections are not quite so often heard. The "Triple Concerto" harkens back to the baroque concerto grosso. On Sunday Peter Serkin, Joseph Silverstein and Jules Eskin confronted the difficult cello configurations with mixed results.

Though he played the lovely andante cantabile movement with langurous sweetness, his tempo and intonation in the demanding two other movements were nervous and inaccurate.

Ozawa's emphatic two final notes seemed to say: "Fine. We finished together."

It was that rough-hewn precursor of the "Ninth Symphony" — the "Chorale Fantasia" — that provided the excitement on Sunday afternoon. The "Fantasia" has been likened to a building whose girders show through the masonry.

The piano states a simple theme, develops it with improvisatory variation, begins to sound as though it is joining in a concerto, and then combines with orchestra and chorus in a "Schlusschor" of glowing joyfulness. "When speaks the magic sway of tones. . . glorious things must then take shape."

The audience responded with a modicum of delirium to Peter Serkin's performance. In reality, the young pianist has some distance to travel before his playing of the work approaches the grandeur and elan of his father, Rusolf Serkin.

But the "Fantasia" is a happy way to end three days of Beethoven. The thousands who streamed from the Tanglewood grounds hummed and whistled their own obbligato. It had been a grueling weekend for the Boston Symphony.

Might the compassionate reader permit the comment that one man's gruel may be another's feast?

Serkin and Silverstein performed effectively enough, but Jules Eskin confronted the difficult cello configurations with mixed results.

cello parts.

Music

TEL AVIV (JTA) — Gen. Chaim Laskoff, former Israel Army Chief of Staff, has been appointed ombudsman for the army, it was announced last week.

Laskoff is now an officer in complaints by or against servicemen and military institutions. His functions parallel those of Israel's civilian ombudsman who serves under the comptroller general.

plans for the building of a Chagall Museum in Jerusalem.

Mrs. Meir invited Chagall to visit Israel in the fall to choose a site for the new museum with Jerusalem's Mayor Teddy Kollek. It is anticipated that the painter will contribute several new works to the museum. Minister Peres said that a series of postage stamps reproducing Chagall's famous stained-glass portrait of the 12 Tribes of Israel will be printed before the end of the year.

We are pleased to announce the formation of the

Whitestone

SOLOISTS for tonight's Tanglewood performance of the Beethoven Ninth Symphony rehearse with William Steinberg and the Boston Symphony. From left, Jeannine Crader, Joanna Simon, Dean Wilder, Robert Hale.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 17 1972 New England Newsclip

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 17 1972 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 20 1972 New England Newsclip

Tanglewood

Friday, July 14

The respect which the members of the Boston Symphony hold for the musicianship, discipline, and artistic integrity of musical director William Steinberg was evident in the performance they gave him on a muggy, buggy Friday evening. Two favorites, the Symphony no. 6 in F "Pastorale" and the Symphony no. 5 in C minor, began an all-Beethoven weekend which featured Mr. Steinberg in his final appearances as musical director of the venerable orchestra.

How many times has he conducted these two symphonies? Few conductors could give the impression they had recently mastered these pieces and produce the fresh, exquisitely shaped and detailed readings which Mr. Steinberg offered.

The Pastorale Symphony, for all its deceptively obvious drama and engaging tunefulness, is musically rich and demanding. This performance was nearly flawless, though the players let down a bit in the final movement.

Mr. Steinberg's impatience with an overlow house which was inclined to be noisy probably contributed to an erratic start in the C minor. Once the orchestra settled down, the symphony was revealed in its staggering dimensions as a masterpiece of deserved popularity.

The weekend prelude featured pianist Peter Serkin in two Beethoven trios: for piano, clarinet and cello in B flat, op. 11 and piano, violin and cello in E flat, op. 70, no. 2. Comparisons of the two works point up the refinements in chamber writing found in the opus 70: the subtler interplay, closer writing and tighter structure.

It is no reflection on the musicianship of clarinetist Harold Wright that the opus 70 was the more rewarding performance. Violinist Silverstein and cellest Eskin complemented Mr. Serkin's superlative ensemble piano work.

John Hinners

Saturday, July 15

Some 14,851 Beethoven enthusiasts flocked to Tanglewood for Saturday evening's performance — so many, in fact, that we were unable to get anywhere near the Shed before intermission, due to a mammoth traffic jam — consequently missing the First Symphony, altogether.

This was a particularly auspicious evening in that it was the last performance to be conducted by William Steinberg as Musical Director of the BSO, and so it was appropriate that Beethoven's Ninth Symphony be the chosen work.

The performance was a masterpiece of interpretive planning and understanding. Each movement had a distinct approach all its own; in particular, we liked the dynamic design in the second movement (the opening was played with more delicacy than one often hears, gradually building in intensity as the various instruments entered) and the exquisite calm of the third.

The Tanglewood Festival Chorus sang with the excellent diction and spirit one has come to expect, and the soloists gave convincing performances, especially Robert Hale, whose excellent singing in the Haydn "Seasons" was still fresh in our memory.

We would suppose that this symphony is everyone's favorite; we noticed young, long-haired heads and older heads with perhaps no hair at all nodding in time to the "Ode to Joy" theme of the fourth movement. This very enthusiastic audience brought Mr. Steinberg and the soloists back for many well-deserved curtain calls.

Franklin G. Coleman

Whitestone

THREE SMILING faces of pianist Peter Serkin, left, John Oliver, director of the Tanglewood Festival Chorus, and conductor Seiji Ozawa punctuated the end of an all-Beethoven weekend this Sunday at Tanglewood. Serkin was soloist in Choral Fantasy. A crowd of 12,513 persons was in attendance for yesterday's concert.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 20 1972 New England Newsclip

Tanglewood

Sunday, July 16

Sunday's program in the Beethoven weekend opened with a well-intended performance of the Triple Concerto, with Peter Serkin as pianist, Joseph Silverstein as violinist and Jules Eskin as 'cellist. We cannot remember seeing such care on the part of solo performers to achieve balance and phrasing in this work, but the hot, muggy weather seemed to take its toll on the intonation of the stringed instruments.

One exception to this was the absolutely stunning playing of Jules Eskin in the beginning of the second movement. The experience reinforced our views on why the 'cello is our favorite orchestral instrument.

Peter Serkin showed what a fine ensemble player he is in his sensitive reading of this work and his brilliant playing in the Choral Fantasy which ended the program demonstrated his considerable skill as a soloist.

About the latter piece it can be said that his work made what is a very disjointed piece come alive. It is said that this piece foreshadows the Ninth Symphony, but it sounds primitive when heard back-to-back with that great work, in our opinion.

Again some fine singing from the Tanglewood Chorus, with especially exciting work from some unidentified soloists. Ozawa showed himself to be a master accompanist in both these works, listening intently to the soloists in the Concerto and Mr. Serkin in the Fantasy, and following their interpretations closely.

Ozawa's reading of the Fourth Symphony, the middle item on the program, must have won that work some new advocates. Many are inclined to overlook the "even-numbered" Beethoven symphonies as inconsequential when compared to the supposedly more-forceful "odd-numbered" works, but this work has always been a favorite of ours, and was given an exciting, tasteful performance.

Many melodic lines were emphasized anew in this hearing, and it gave the audience a splendid opportunity to hear excellent bassoon, clarinet, horn, flute and oboe playing. As usual with Ozawa, an exciting, musical performance.

Franklin G. Coleman

All Beethoven Program Draws Enormous Audience to Tanglewood

By RICHARD CONWAY

There is no question about it. Beethoven reigns supreme among composers of symphonic music. (There are those who would omit the limiting term "symphonic".) However you may read it, no other composer draws such enormous audiences, or such tremendous audience response.

Yesterday, more than 12,000 people jammed into Tanglewood to hear the master's music. And the music, although very fine stuff, is not even among his most well - known works! No matter. The people came to hear Beethoven. And hear him they did.

Enthusiastic, dynamic, colorful conductor Seiji Ozawa played his orchestra in marvelous fashion. Ozawa's podium ballet - work is second only to that of Leonard Bernstein. This, of course, annoys the purists, who feel the music is sufficient unto itself, and that such theatrics call undo attention to the conductor. Perhaps. But when one watches Ozawa work, one is aware that the man is totally immersed in the music, literally reaching out and playing each of the instruments himself. He cares. And he gets response from his musicians. And therefore he gets response from his audience, who are truly made a part of the experience.

The concert, which began a little late due to the large crowd, opened with the "Concerto for piano, violin, and cello in C, op. 56." Joseph Silverstein, Jules Eskin, and Peter Serkin were the soloists.

The Concerto is really chamber music in dimension and is close to the concerto grosso style of the Baroque period. As they did in Friday night's Weekend Prelude program, Serkin, Silverstein, and Eskin displayed a fine sense of ensemble, performing with impeccable musicianship.

Ozawa played the orchestral balance beautifully, now generating excitement, now allowing the music to sing in long - breathed phrases. Eskin had a particularly beautiful cello passage in the second movement.

Beethoven's "Symphony no. 4 in B flat, op. 60" followed. Often lost between the dramatic and powerful Third and Fifth symphonies, this work has its own more quiet charm, not to mention wit and humor. There is an absolutely gorgeous second movement which is the crown of the work.

Again, Ozawa, who is always clear, always precise, enveloped his listeners in meaningful sound. He drew delicious pianissimos and dynamic fortes. He drew rhythmic excitement and languid lines. In his hands a work is always given shape and clarity.

After intermission, guest artist Peter Serkin returned, along with the Tanglewood Festival Chorus, for a performance of the "Fantasy for piano, chorus, and orchestra in C minor, op. 80." Here Serkin had an opportunity to display pianistic virtuosity, and he did so. When the chorus finally entered, it did so with the sound, precision, and clarity we have come to expect from them this year. It is an unusually fine choral group, and director John Oliver has done a remarkable job of preparation.

Our columns from Tanglewood are beginning to sound something like a broken record, we suppose; but, so far, we have sensed an unusually high quality of performance taking place in the Music Shed. There has been an excitement, an electricity in the air. One awaits the week ends with enormous expectation.

INCORRECT PAGINATION

Whitestone

FAMED FILM ACTOR Edward G. Robinson and his wife, at left, heard the Beethoven program at Tanglewood Friday evening. The couple spent the weekend at the Williams Inn in Williamstown.

Music Review

Beethoven—Boston's box office bonanza

By JAY C. ROSENFELD

CONDUCTOR Seiji Ozawa and pianist Peter Serkin whipped up a furor of ecstatic enthusiasm yesterday afternoon in the concluding work of the third Tanglewood weekend, which was devoted solely to Beethoven.

The three concerts also set an all-time attendance record of 41,337. The first two were conducted by William Steinberg, who used the second evening as his valedictory as music director of the Boston Symphony Orchestra. There is a stature to the Ninth Symphony which fits it for great occasions. Koussevitzky used it to inaugurate the Tanglewood Shed, and Munch in 1962 and Leinsdorf in 1969 played it to take formal leave of their Boston incumbency.

Five of the symphonies were played over the weekend. Yesterday the Fourth was played between the triple concerto and the fantasy for piano, chorus and orchestra. Joseph Silverstein was the violinist, Jules Eskin the cellist, and Serkin the pianist for the concerto.

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ESKIN carried the greatest burden and discharged it with conspicuous domination. When three such masters apply themselves to a work, no matter what the content of the score, they cannot fail to overwhelm their audience. But there is more tinsel and decoration in the concerto and in the piano part of the fantasy than meaningful message.

Beethoven made the acquaintance in 1808 of an inventor named Johann Maelzel, who made an ear trumpet which the composer used to mitigate his deafness. He next invented a musical chronometer which became known as a metronome. In 1817, Beethoven settled metronome-marks to his first eight symphonies, written from 1800 to 1814. For instance, the third movement of the First Symphony was given a mark of 108 to the dotted half. Steinberg exceeded that speed limit, as well as that of the final allegro molto, with scofflaw indifference. The 15-minute late start of the program could not have been any consideration.

In fact, if both conductors had not had such virtuoso musicians in their roster all the allegros would have come to grief. It is extremely improbable that the musicians in the orchestra which Beethoven conducted in the first decade of the 19th century could have executed the music at the tempos Steinberg and Ozawa set in their respective programs, especially with the articulation achieved by the Bostonians.

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STEINBERG chose the First and Ninth for his Saturday program. The spark which had illuminated his first program was not so evident the next night, and there was an element of duty rather than a spring of radiance and magnificence in the reading. The Tanglewood Festival Chorus, trained by John Oliver, performed with brisk power and wholesome tone. The vocal soloists were Jeannine Crader, soprano; Joanna Simon, contralto; Dean Wilder, tenor; and Robert Hale, bass. Hale declaimed his opening proclamation with heraldic vehemence.

Beethoven was less than considerate of the other three soloists, allotting them but meager assignments after an hour-long wait on stage while the three other movements are being played. Saturday, Wilder's voice was keenly effective. The ladies' voices suffered from adumbration on the one hand and forcing on the other.

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THIS was the first weekend of the season in which the entire Boston orchestra took part, and their response to the dagger-sharp indications of their music director was alert and agile and reflected them at the top of their form. There was authority and penetration immediately apparent in Steinberg's beat, and nothing was tentative or equivocal. One might ask whether the Pastoral's first movement requires such rigid determination. One normally thinks of it as depicting the calm of nature and in its juxtaposition with the monumental Fifth as opposed to the latter's agitation.

Steinberg held a tight rein all evening, but it served him well in the lovely andante "at the brook's edge," where the songs that Beethoven heard in Vienna of the quail, the cuckoo and the nightingale, and, later in the Fifth, of the yellow-hammer, found live competition with the sparrows and starlings in the Tanglewood rafters.

Steinberg, without ostentatious gestures, made the construction of the Beethoven symphonies crystal clear. Once past the first Pastoral movement, where the winds had slight difficulties adjusting to his discipline, there was pure beatific sailing, flexible, graceful, lithe.

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IN THE Fifth, Steinberg conveyed the spirit of a cosmic force, infusing it with energy and spirit and illuminating its endless lustrous details.

The record attendance, nearly 9,539 phenomenal by all previous Friday night standards at Tanglewood, is but a statistic. What attracted an audience in such numbers someone else may be able to explain, but the encouraging presence of so many young people suddenly discloses that while older music lovers may become blasé to the most familiar symphonies of Beethoven, Brahms, Tchaikovsky and others, there is always a new generation coming up to whom they are new and unfamiliar. All the lamentations foretelling the exhaustion of the orchestra and its literature are the product of a poll by someone not in touch with reality.

The opening four notes of the Beethoven Fifth Symphony are probably the best known phrase in music. Library shelves are full of exegetical revelations, of their origin, their meaning, or their significance, but one needs but to hear it played as with the majesty Steinberg asked of the Bostonians and all the explanatory notes become redundant. When the third movement, the scherzo, leads without pause into the final movement, Steinberg kept to a strict tempo, thereby missing an expansive exaltation which, it seems to me, is clearly demanded, but this is but a quibble.

These two symphonies, two of the greatest in all music, had their first performances on the same night in December 1808, in which they were a part of a four-hour program of a concert of all of Beethoven's music. Each one has been played at Tanglewood at least a dozen times over the years of the Berkshire festivals.

Berkshire Eagle
July 17, 1972

REFORMER
BRATTLEBORO, VT.
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JUL 19 1972
New England Newsclip

Music At Marlboro:

Disappointments And Highlights

By JOHN YOUNG

MARLBORO — Works of Beethoven and Schubert were offered Saturday evening at the Marlboro Music Festival.

Schubert's well-known "Trout" quintet began the evening with violinist Felix Galimir, violist Kim Kashkashian, 'cellist Yo-Yo Ma, double bassist Jack Kulowitch and pianist Walter Klien. This was frankly the most dissappointing performance that I've ever heard from members of the Marlboro Festival. Odd, too, that the "Trout" quintet, performed on Columbia records by different Marlboro personnel, was perhaps the finest recorded chamber music ever to emerge from the festival.

However, Saturday evening's ensemble presented a terribly glib, loosely conceived, rather sloppy and altogether uninteresting account of Schubert's lengthy quintet. Violinist Galimir's tone too often sounded more like wood against wood rather than bow against string. His tone was throughout far too harsh and his intonation inexcusably faulty. Pianist Walter Klien mumbled through the score, reading the notes, but giving the music about as much life as a piece of driftwood.

Klien's antiseptic, stagnant piano playing is far too polite for my taste, and he often chose unyieldingly strict tempi that restrained any feeling of spontanaiety, tension, or relaxation. It was grossly unimaginative playing characterized by phrasing that went backwards more often than it went forward, a plywood thin tone, and little if any musical variety.

As a whole, the group played as if they had no interest in what they were doing, and the result was general chaos. Only the 'cellist, Yo-Yo Ma, shone through with some life on occasion, although his tone became raspy in the lower register of his instrument.

Pablo Casals conducted Beethovens first symphony, concluding Saturday's program. It was a stunning performance, and though some might think it a too deliberate one, it emerged a musical gem. Casals, the expansionist, the inovator, is above all a lover of music. Casals' interpretation was organic in that it had a natural pulse, and a kind of breathing that had almost human qualities. The Marlboro Orchestra was wonderful, and proved once again that it is unbeatable.

On Sunday, at the Berkshire Music Festival at Tanglewood in Lenox, Mass., I had the opportunity to hear pianist Peter Serkin, a resident of Guilford, Vermont.

This all-Beethoven program began with a finely detailed performance of the Triple Concerto for violin, 'cello and piano. Violinist Joseph Silverstein and 'cellist Jules Eskin (both principal players in the Boston Symphony Orchestra) were assisted by Mr. Serkin and the Boston Symphony under the baton of Seiji Ozawa.

Though the hot weather made playing conditions somewhat unbearable, particularly for the string players, the trio nevertheless moved along with plenty of spirit and merited the loud applause that it received after the conclusion of the first movement.

A well-crafted, lively and just about perfect account of the fourth symphony followed, preceding the Choral Fantasy, the final work on the afternoon's program.

Peter Serkin was again the soloist with the Boston Symphony Orchestra. Serkin was fabulous — his playing was brilliant, his tone luscious, and he gave plenty of attention to the tiny internal dramas which together make the Choral Fantasy the great masterpiece it is. He played with unmistakable taste, power, and imagination. Serkin's interpretation, besides being expansive, was grand in outline, thunderous in execution, clear and beautifully phrased.

Altogether, it was a monumental performance. The Berkshire Festival Chorus was spectacular, and the whole thing was approached with a sense of freedom which credits the title of the work.

For information about Tanglewood, write to the Friends of Music at Tanglewood, Berkshire Music Festival, Lenox, Mass.

NEWS
SPRINGFIELD, MASS.
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JUL 18 1972
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BERKSHIRE EAGLE
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New England Newsclip

The golden oldies still pack 'em in

By Dunn

"Golden oldies" are all the rage on commercial radio and at Tanglewood right now. On radio it means replaying the songs that were popular 10 to 15 years ago, the rock 'n' roll of Bill Haley and the Comets, the Penguins and Danny and the Juniors. At Tanglewood it means Beethoven.

The radio phenomenon has been attributed to two causes: First, that the 25-to-34-year-old group, riding high on a crest of affluence and suddenly aware that it is approaching "middle age," would like to return, nostalgically at least, to the good old high school times when there were no wars, no riots and nobody protesting anything. Secondly, there are those who maintain that the return to the "old" music is due to nothing more than a lack of creativity among the current composers. This is a calm waiting for a storm.

The Tanglewood phenomenon, culminating in the record-breaking crowd of 41,000 last weekend, is not so simply explained. The weather was nice and hot, William Steinberg is a Beethoven soul brother and the county was loaded with people. It all adds up to a large audience.

But of all these factors, the one constant is always Beethoven. Whenever Tanglewood programs dear Ludwig into a weekend, they are always sure of getting more than their share. Since his golden oldies were written some 150 years ago, it is not a matter of returning to the high school prom or evading war and rumors of wars.

Rather, it would seem that man's nature is never far from the genius of Beethoven's creations, that these works are an integral part of his makeup and that the continual desire to hear this music again and again is as natural as breathing or eating or dreaming.

Critics may chafe at the necessity of making orchestral distinctions each time they attend a Beethoven concert and they may yearn for more challenging fare, but the average listener is more than content to let the music bathe over him in soothing waves, to let the music stir him to zestful attention, to let the music bring him the peace and contentment that go with sensuous satisfaction. A look at any of the audiences at a Beethoven concert, especially as played with the expertise of the Boston Symphony, is proof enough that Beethoven lives.

And next year the audience will undoubtedly be augmented by some graduates of the 25-to-34-year-old group who will discover what golden really means.

JUL 18 1972
New England Newsclip

Overtones

Bos Symphony

By RICHARD CONWAY

Last week end's record crowds at the Berkshire Music Festival inspired one wag to tag it "Tanglewoodstock."

It really was something though. More than 9,000 Friday night, 14,000 Saturday night. And more than 12,000 on Sunday. The name of Beethoven seems to do it. (Evidently little Schroeder, pounding away at his toy piano, knows well beyond his years.)

We arrived in Lenox at 1:30 Sunday afternoon. It took us one hour to finally get into a parking lot. We hadn't hit traffic like that since last year's concert with Leonard Bernstein conducting. You'd have thought the Red Sox were playing Oakland for the championship of the American League. Some private parking areas a quarter of a mile away were charging up to $2.50 a car.

The start of the concert was delayed about 15 minutes. Even so, I had to hear the first movement of the "Triple Concerto" from outside of the Music Shed. And there was a fair - sized delay before the second movement while those with tickets found their seats.

The "Tanglewoodstock" bit is perhaps not all a gag at that. Maybe it's just our imagination, but we seem to be seeing more young people up there this year. And hearing snatches of their conversations as we walked around before the concerts and during intermission, we get the impression that they know what they are listening to and for.

Many of them may well go from Tanglewood to the Lenox Arts Center to listen to Blood, Sweat, and Tears, or to folksinger Pete Seeger, but they have evidently found in it all a total musical experience. That is no small achievement.

While on the subject of the Berkshire Music Festival, it should be noted that the quality and imagination of the programming remains rather unique. Comparing the Boston Symphony Orchestra's concerts with those of the Philadelphia Orchestra at Saratoga, one is immediately struck by the commercialism of the New York State run Performing Arts Center. For the most part, the music scheduled is not too many cuts above the Sunday - afternoon - at - the - park band concert. There are several exceptions, of course, but one does expect something more from the Philadelphia Orchestra.

And whatever happened to that proposed exchange between the Boston and Philadelphia Orchestras? Ormandy is guest conducting at Tanglewood in two weeks, but no word about the exchange that was to have taken place last summer. It was canceled ostensibly because of Ormandy's ill health. We still think it would be a good idea.

INCORRECT PAGINATION

Whitestone

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JUL 18 1972 New England Newsclip

Overtones

By RICHARD CONWAY

Last week end's record crowds at the Berkshire Music Festival inspired one wag to tag it "Tanglewoodstock."

It really was something though. More than 9,000 Friday night, 14,000 Saturday night. And more than 12,000 on Sunday. The name of Beethoven seems to do it. (Evidently little Schroeder, pounding away at his toy piano, knows well beyond his years.)

We arrived in Lenox at 1:30 Sunday afternoon. It took us one hour to finally get into a parking lot. We hadn't hit traffic like that since last year's concert with Leonard Bernstein conducting. You'd have thought the Red Sox were playing Oakland for the championship of the American League. Some private parking areas a quarter of a mile away were charging up to $2.50 a car.

The start of the concert was delayed about 15 minutes. Even so, I had to hear the first movement of the "Triple Concerto" from outside of the Music Shed. Andf tnere was a fair - sized delay before the second movement while those with tickets found their seats.

The "Tanglewoodstock" bit is perhaps not all a gag at that. Maybe it's just our imagination, but we seem to be seeing more young people up there this year. And hearing snatches of their conversations as we walked around before the concerts and during intermission, we get the impression that they know what they are listening to and for.

Many of them may well go from Tanglewood to the Lenox Arts Center to listen to Blood, Sweat, and Tears, or to folksinger Pete Seeger, but they have evidently found in it all a total musical experience. That is no small achievement.

While on the subject of the Berkshire Music Festival, it should be noted that the quality and imagination of the programming remains rather unique. Comparing the Boston Symphony Orchestra's concerts with those of the Philadelphia Orchestra at Saratoga, one is immediately struck by the commercialism of the New York State run Performing Arts Center. For the most part, the music scheduled is not too many cuts above the Sunday - afternoon - at - the - park band concert. There are several exceptions, of course, but one does expect something more from the Philadelphia Orchestra.

And whatever happened to that proposed exchange between the Boston and Philadelphia Orchestras? Ormandy is guest conducting at Tanglewood in two weeks, but no word about the exchange that was to have taken place last summer. It was canceled ostensibly because of Ormandy's ill health. We still think it would be a good idea.

Herald American
SYRACUSE, N. Y.
S. 251,094
JUL 16 1972

BERKSHIRE STARS. Leonard Bernstein, left, and pianist Earl Wild are the stellar artists on tap Friday and Saturday at the Berkshire Music Festival, Tanglewood, Lenox, Mass. Wild will solo with the Boston Symphony for Stravinsky's Concerto for Piano and Winds at the Friday, 9 p.m. program conducted by Bruno Moderna. Bernstein will be on the podium with the Boston Symphony for the Saturday 8:30 p.m. concert of Brahms' Symphonies Nos. 2 and 4.

THE TROY RECORD
TROY, N. Y.
D. 8,245
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TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
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New England Newsclip

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Leonard Bernstein

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 21 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

EARL WILD *piano*

FRÉDÉRIC CHOPIN 1810-1849

Nocturne in C minor op. 48 no. 1

Ballade in G minor op. 23

Ballade in F minor op. 52

Berceuse in D flat op. 57

Six studies from op. 10 and op. 25

Polonaise in A flat op. 53

Earl Wild plays the Baldwin piano

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA RECORDS

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SYRACUSE
Herald Journal
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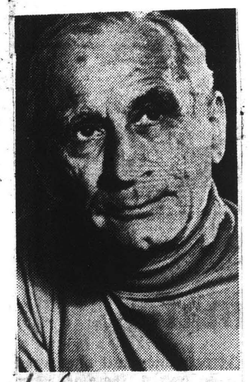

MAESTRO. Karel Ancerl, music director of the Toronto Symphony, conducts the Boston Symphony in works by Gluck, Vejanovsky, Schumann and Dvorak Sunday at 2:30 p.m. in the Shed at the Berkshire Music Festival at Tanglewood, Lenox, Mass.

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The Boston Globe
(MORNING)
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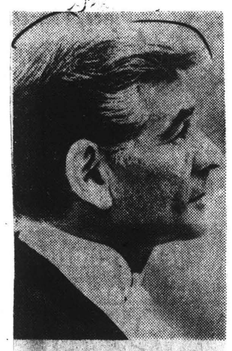

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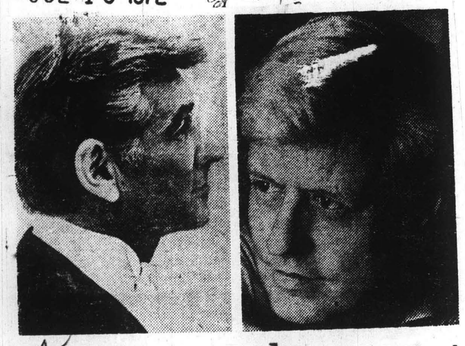

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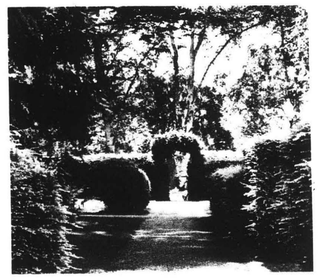

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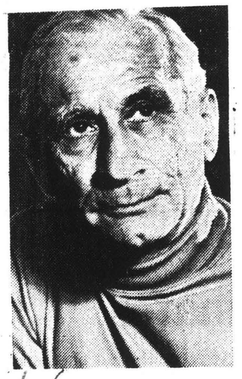

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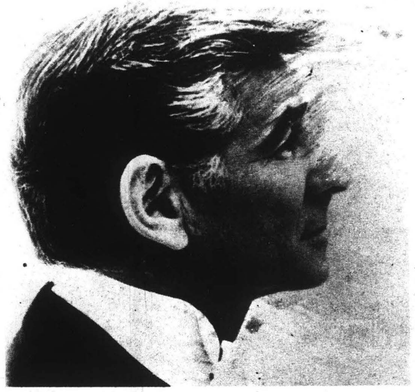
BEE
NEWTOWN, CONN.
W. 12,559

JUL 14 1972

New England Newsclip

At Tanglewood

Leonard Bernstein will appear with the Boston Symphony at Tanglewood, Lenox, Mass., Saturday, July 22, conducting an all-Brahms program beginning at 8:30 pm and featuring Symphonies No. 4 and No. 2. Mr Bernstein is advisor to Tanglewood and has been associated with the Boston Symphony for many years having once been a student at Tanglewood for two summers. During his career, Mr Bernstein has appeared with many of the world's leading orchestras including those of Philadelphia, Chicago, Los Angeles, London, Prague, Vienna, Milan and Israel. Mr Bernstein conducted the Boston Symphony Orchestra most recently last summer when he directed a performance at Tanglewood of Beethoven's "Missa Solemnis." Other artists to perform during July are Jennie Crader, Alicia De Larricha, Earl Wild, Karel Ancerl, and Conductor William Steinberg.



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Tanglewood

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Karl Ancerl will rehearse the Boston Symphony at 10:30 a.m. July 22. The open rehearsals are held each Saturday morning during the Berkshire Festival season. Tickets are $2.50 on sale the morning of the open rehearsal at the Festival ticket office, and proceeds from the sale benefits the orchestra's pension fund.

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Alicia DeLarrocha

Bernstein, others to lead BSO this weekend

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Opening the program will be A. Gabrieli's La battaglia, arranged by Mr. Maderna, followed by Stravinsky's Concerto for piano and wind orchestra. Piano soloist will Mr. Wild. After intermission, Mr. Maderna conducts the Boston Symphony in Brahms' Symphony no. 1.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 15 1972

New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 13 1972

Bernstein to Take a Year Off to Devote 'Undivided Attention to Writing Music'

NEW YORK (UPI)—Leonard Bernstein, the protean and peripatetic composer-conductor, announced Tuesday he will take a year off from public performance to devote his "undivided attention to writing music."

Bernstein gave up his post as music director of the New York Philharmonic in 1970 to devote more time to composition and produced the "Mass," which opened the Kennedy Center for the Performing Arts in Washington last December and currently is being performed at the Metropolitan Opera House here.

But, he said, because "even occasional performances with fine orchestras and opera companies have taken more time than I had expected" he has decided to give no performances from September, 1973, through July, 1974.

Bernstein said he had canceled plans to conduct "Tristan and Isolde" at the Vienna State Opera, and "La Boheme" at the Royal Opera House in London and concerts of the New York Philharmonic in 1974.

"I hope to create new pieces for the theater and then to perform again in London and Vienna soon after this sabbatical," Bernstein said.

Before beginning his leave, he will conduct the Boston Symphony Orchestra at Tanglewood July 22, Bizet's "Carmen" opening the Metropolitan Opera season Sept. 19 and five weeks of philharmonic concerts next February and March and keep some longstanding concert dates not yet announced.

Bernstein, announcing his decision in New York City, said during the period September, 1973 through July, 1974 he will devote "undivided attention to writing music." Before departing he will perform at Tanglewood July 22, the opening of the Metropolitan Opera season in September and five weeks of philharmonic concerts next February.

Leonard Bernstein

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUL 12 1972

New England Newsclip

Leonard Bernstein announced he has been granted leaves of absence from the Vienna State Opera, the Royal Opera House and the New York Philharmonic to devote more time to composing and writing. Before beginning his sabbatical, Bernstein plans to conduct the Boston Symphony Orchestra at Tanglewood July 22.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 16 1972

New England Newsclip

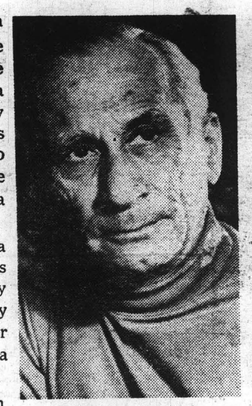
Brahm s Symphony Featured

LENOX — The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens Friday evening, July 21 at 9 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony orchestra and piano soloist Earl Wild.

The concert opens with a performance of A. Gabrieli's La Battaglia, arranged by Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild.

Following intermission, Maderna conducts the orchestra in a performance of Brahms' Symphony no. 1.

The Weekend Prelude, at 7 p.m. on Friday, July 21 presents pianist Earl Wild in an all-Chopin piano recital.



KARL ANCERL

EARL WILD

The recital includes the Nocturne in c minor, op. 48 no. 1; the Ballade in g minor, op. 23; the Ballade in f minor, op. 52; the Berceuse in D-flat, op. 57; Six studies from op. 10 and op. 25; and the Polonaise in A-flat, op. 53.

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Karl Ancerl rehearses the Boston Symphony Saturday morning, July 22 at 10:30 a.m. The Open Rehearsals are held each Saturday morning during the Berkshire Festival season.

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Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's Sonata a 7, and Sonata a 10, Schumann's Piano concerto in a minor, and Dvorak's Symphony no. 8.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 13 1972

Sabbatical

Conductor **Leonard Bernstein**, who composed the "Mass" for the opening of the Kennedy Center of the Performing Arts in Washington, D.C., plans a year sabbatical with no public performances.

Maderna, Berstein Ancerl Will Conduct

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The concert opens with a performance of A. Gabrieli's "La battaglia," arranged by Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Maderna conducts the Boston Symphony in a performance of Brahms' Symphony no. 1.

The week-end prelude, at 7 p.m. on Friday, July 21 presents pianist Earl Wild in an all-Chopin piano recital. The recital includes the Nocturne in c minor, op. 48 no. 1; the Ballade in g minor, op. 23; the Ballade in f minor, op. 52; the Berceuse in D-flat, op. 57; Six studies from op. 10 and op. 25; and the Polonaise in A-flat, op. 53. Weekend Prelude concerts are held each Friday at 7 p.m. and are free to ticket holders of the 9 p.m. concert.

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NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 20 1972

New England Newsclip

PLATTSBURGH, N. Y.
PRESS-REPUBLICAN
D. 15,000

JUL 14 1972

Leave is granted to Bernstein

NEW YORK (AP) — Leonard Bernstein has announced that he hs been granted leave of absence from the Vienna State Opera, the Royal Opera House and the New York Philharmonic to devote more time to composing and writing.

Bernstein said he was grateful that the New York Philharmonic "understood and sympathized with my desire to give my undivided attention to writing music for a longer period than has been possible recently."

He said he hoped to conduct again in London and Vienna after his sabbatical.

Before beginning his sabbatical, Bernstein plans to conduct the Boston Symphony Orchestra at Tanglewood on July 22 and Bizet's "Carmen," which opens the Metropolitan Opera season on Sept. 19.

88

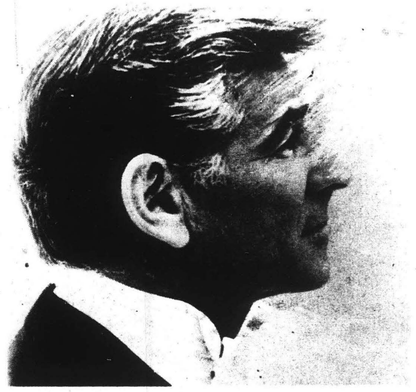
BEE
NEWTOWN, CONN.
W. 12,559

JUL 14 1972

New England Newsclip

At Tanglewood

Leonard Bernstein will appear with the Boston Symphony at Tanglewood, Lenox, Mass., Saturday, July 22, conducting an all-Brahms program beginning at 8:30 pm and featuring Symphonies No. 4 and No. 2. Mr Bernstein is advisor to Tanglewood and has been associated with the Boston Symphony for many years having once been a student at Tanglewood for two summers. During his career, Mr Bernstein has appeared with many of the world's leading orchestras including those of Philadelphia, Chicago, Los Angeles, London, Prague, Vienna, Milan and Israel. Mr Bernstein conducted the Boston Symphony Orchestra most recently last summer when he directed a performance at Tanglewood of Beethoven's "Missa Solemnis." Other artists to perform during July are Jennie Crader, Alicia De Larricha, Earl Wild, Karel Ancerl, and Conductor William Steinberg.



Leonard Bernstein

Karl Ancerl

Tanglewood

Bernstein to conduct Brahms concert

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra will open at 9 p.m. July 21 in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild. The concert will open with a performance of A. Gabrieli's *La Battaglia*, arranged by Maderna, followed by Stravinsky's Concerto for Piano and Wind Orchestra with piano soloist Wild. Following intermission, Maderna will conduct the orchestra in a performance of Brahms' Symphony No. 1.

The Weekend Prelude, on July 21 will present Wild in an all-Chopin piano recital. The recital includes the Nocturne in C Minor, Opus 48 No. 1; the Ballade in G Minor, Opus 23; the Ballade in F Minor, Opus 52; the Berceuse in D-Flat, Opus 57; six studies from Opus 10 and Opus 25; and the Polonaise in A-Flat, Opus 53. Weekend Prelude concerts are held at 7 each Friday evening and are free to ticket holders of the 9 p.m. concert.

Karl Ancerl will rehearse the Boston Symphony at 10:30 a.m. July 22. The open rehearsals are held each Saturday morning during the Berkshire Festival season. Tickets are $2.50 on sale the morning of the open rehearsal at the Festival ticket office, and proceeds from the sale benefits the orchestra's pension fund.

Tanglewood adviser Leonard Bernstein will conduct the Boston Symphony in an all-Brahms concert at 8:30 p.m., July 22. The concert includes the Symphony No. 4 and Symphony No. 2.

Karl Ancerl will conduct the Boston Symphony at 2:30 p.m. July 23 with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's *Sonata a 7*, and *Sonata a 10*, Schumann's Piano Concerto in A Minor, and Dvorak's Symphony No. 8.

Alicia DeLarrocha

Bernstein, others to lead BSO this weekend

Tomorrow, (Friday) the fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens ~~at 9 p.m. in the~~ Tanglewood Music Shed. Conducting will be Bruno Maderna, with Earl Wild as piano Solist.

Opening the program will be A. Gabrieli's La battaglia, arranged by Mr. Maderna, followed by Stravinsky's Concerto for piano and wind orchestra. Piano soloist will Mr. Wild. After intermission, Mr. Maderna conducts the Boston Symphony in Brahms' Symphony no. 1.

Weekend prelude at 7 p.m. on Friday presents Mr. Wild in an all-Chopin piano recital. Included will be Nocturne in c minor, op. 48 no.1; the Ballade in g minor, op. 23; Ballade in f minor, op. 52; the Berceuse in D-flat, op. 57; six studies from op. 10 and op. 25; and the Polonaise in A-flat, op. 53. These preludes are presented each Friday and are free to ticket holders of the 9 p.m. concert.

Karl Ancerl rehearses the Boston Symphony Saturday morning at 10:30 in an Open Rehearsal. These are presented each Saturday morning during the season, and tickets are on sale the morning of the rehearsal at the box office. Proceeds benefit the orchestra pension fund.

Tanglewood adviser Leonard Bernstein will conduct an all-Brahms concert on Saturday evening at 8:30. Included will be Symphony no. 4 and Symphony no. 2. Mr. Ancerl conducts Sunday at 2:30 p.m., with piano soloist Alicia De Larrocha. The program consists of Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's Sonata a 7, and Sonata a 10, Schumann's Piano concerto in A minor, and Dvorak's Symphony no. 8.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 15 1972

New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,034

JUL 13 1972

Bernstein to Take a Year Off to Devote 'Undivided Attention to Writing Music'

NEW YORK (UPI)—Leonard Bernstein, the protean and peripatetic composer-conductor, announced Tuesday he will take a year off from public performance to devote his "undivided attention to writing music."

Bernstein gave up his post as music director of the New York Philharmonic in 1970 to devote more time to composition and produced the "Mass," which opened the Kennedy Center for the Performing Arts in Washington last December and currently is being performed at the Metropolitan Opera House here.

But, he said, because "even occasional performances with fine orchestras and opera companies have taken more time than I had expected" he has decided to give no performances from September, 1973, through July, 1974.

Bernstein said he had canceled plans to conduct "Tristan and Isolde" at the Vienna State Opera, and "La Boheme" at the Royal Opera House in London and concerts of the New York Philharmonic in 1974.

"I hope to create new pieces for the theater and then to perform again in London and Vienna soon after this sabbatical," Bernstein said.

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Leonard Bernstein

The Boston Globe
(MORNING)
D. 261,042 SUN. 556,377

JUL 12 1972

New England Newsclip

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REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 16 1972

New England Newsclip

Brahm s Symphony Featured

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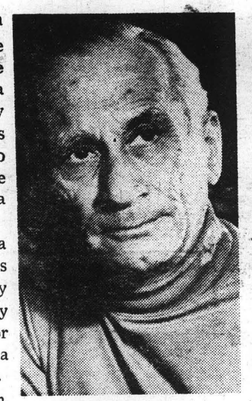

KARL ANCERL

EARL WILD

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The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 13 1972

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NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 20 1972

New England Newsclip

PLATTSBURGH, N. Y.
PRESS-REPUBLICAN
D. 15,000

JUL 14 1972

Leave is granted to Bernstein

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Before beginning his sabbatical, Bernstein plans to conduct the Boston Symphony Orchestra at Tanglewood on July 22 and Bizet's "Carmen," which opens the Metropolitan Opera season on Sept. 19.

INFORMATION OBSCURED

Classical Music — Maderna Opens Tanglewood's Fourth Weekend

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 15 1972 New England Newsclip

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Bernstein takes sabbatical to concentrate on composing

Leonard Bernstein will take nearly a year off from public performing to give his undivided attention to writing music.

(Mr. Bernstein will conduct the Boston Symphony in Brahams Symphony No. 1 and 2 next Saturday evening at Tanglewood.)

The composer and conductor, whose Mass is now at the Metropolitan Opera House, said recently that he had canceled engagements with the New York Philharmonic, the Vienna State Opera and London's Royal Opera House at Covent Garden during the period from September, 1973, through July, 1974.

"My intention in relinquishing the music directorship of the New York Philharmonic (in 1969) was to give more time to composition." Mr. Bernstein said in a statement announcing his plans.

"But even occasional performances with fine orchestras and opera companies have taken more time than I had expected. I hope to create new pieces for the theater and then to perform again in London and Vienna soon after this sabbatical."

Mr. Bernstein had been scheduled to conduct five weeks of the Philharmonic season in 1974.

In the year before his sabbatical begins Mr. Bernstein has a full schedule. He will conduct the Metropolitan Opera's new "Carmen" production, which will open the season on Sept. 19, and the Philharmonic for five weeks in February and March, 1973. In addition, he will be Charles Eliot Norton professor of poetry at Harvard during the coming academic year.

Mr. Bernstein and Jerome Robbins have been at work on a musical version of "The Dybbuk" for the last eight months, according to Harry J. Kraut, of Amberson Productions, the composer-conductor's company. Rumors of a Bernstein-Robbins version of "The Dybbuk" have circulated for many years, Mr. Kraut said yesterday. "Mr. Bernstein is writing on it now," he said.

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Stars To Shine At Tanglewood

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Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's Sonata a 7, and Sonata a 10, Schumann's Piano concerto in a minor, and Dvorak's Symphony no. 8.

REVIEW
DARIEN, CONN.
W. 4,162

JUL 13 1972 New England Newsclip

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

JUL 20 1972 New England Newscli

4th Weekend At Tanglewood

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens Friday evening July 21 at 9 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild. The concert opens with a performance of A. Gabrieli's "La battaglia," arranged by Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna conducts the Boston Symphony in a performance of Brahms' Symphony No. 1.

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Tanglewood Advisor Leonard Bernstein conducts the Boston Symphony in an all-Brahms concert Saturday evening, July 22 at 8:30 p.m. The concert includes the Symphony No. 4 and Symphony No. 2.

Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's Sonata a 7, and Sonata a 10, Schumann's Piano concerto in a minor, and Dvorak's Symphony No. 8.

Fourth weekend

KITE • July 20, 1972

Tanglewood schedule announced

LENOX

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra will open Friday evening, July 21, at 9 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild.

The concert will open with a performance of A. Gabrieli's "La battaglia," arranged by Mr. Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna will conduct the Boston Symphony in a performance of Brahms' Symphony no. 1.

The Weekend Prelude, at 7 p.m., will present pianist Earl Wild in an all-Chopin piano recital. The recital includes the Nocturne in c minor, op. 48 no. 1; the Ballade in g minor, op. 23; the Ballade in f minor, op. 52; the Berceuse in D-flat, op. 57; Six studies from op. 10 and op. 25; and the Polonaise in A-flat, op. 53. Weekend Prelude concerts are held each Friday evening at 7 and are free to ticket holders of the 9 p.m. concert.

Karl Ancerl rehearses the Boston Symphony Saturday morning, July 22 at 10.30 a.m. The open rehearsals are held each Saturday morning during the Berkshire Festival season. Tickets are $2.50 on sale the morning of the open rehearsal at the Festival ticket office, and proceeds from the sale of tickets benefits the orchestra's pension fund.

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IN CONCERT

Tanglewood—Lenox, Mass.; fourth weekend of Berkshire Festival Concerts (July 21-23): tonight at 9, Bruno Maderna conducts the Boston Symphony and pianist Earl Wild, concert opens with A. Gabrieli's "La battaglia," arranged by Maderna, followed by Stravinsky's Concerto for piano and wind orchestra, then by Brahms's Symphony No. 1; weekend prelude, tonight at 7, presents Wild in an all-Chopin recital, which includes the Nocturne in C minor, opus 48, No. 1; the Ballade in G minor, opus 23; the Ballade in F minor, opus 52; the Berceuse in D-flat, opus 57; six studies from opus 10 and opus 25; and the Polonaise in A-flat, opus 53. Weekend Prelude concerts are free to those who hold tickets for the 9 p.m. concerts. Karl Ancerl rehearses the B.S.O., at 10:30 a.m., July 22; tickets $2.50. Leonard Bernstein conducts the B.S.O. in an all-Brahms Concert, at 8:30 p.m., July 22; the concert includes Symphony No. 4 and Symphony No. 2. On July 23, at 2:30 p.m., Karl Ancerl conducts the B.S.O., with pianist Alicia De Larrocha. Program consists of Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's Sonata a 7, and Sonata a 10, Schumann's Piano Concerto in A minor, and Dvorak's Symphony No. 8.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JUL 20 1972 New England Newsclip

All Brahms at Tanglewood

The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra opens tomorrow at 9 p.m. in the Tanglewood Music Shed, Lenox, Mass.

Bruno Maderna will conduct the orchestra in Gabrieli's "La Battaglia," Stavinsky's Concerto for piano and wind orchestra and Brahms' Symphony No. 1.

At 7 p.m. Friday, the weekend prelude will present pianist Earl Wild in an all-Chopin recital.

Karl Ancerl will rehearse the Symphony Saturday morning at 10:30.

Saturday at 8:30 p.m., Leonard Bernstein will conduct an all-Brahms concert, which will include symphonies 4 and 2.

Karl Ancerl will conduct the orchestra Sunday afternoon which will include works by Gluck, Vejvanovsky, Schumann and Dvorak.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 15 1972 New England Newsclip

Tanglewood

Maderna, Bernstein To Conduct

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens tomorrow evening, Friday, July 21, at 9 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild.

The concert opens with a performance of A. Gabrieli's *La battaglia*, arranged by Mr. Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna conducts the Boston Symphony in a performance of Brahms' Symphony no. 1.

The Weekend Prelude, at 7 p.m. on Friday, July 21, presents pianist Earl Wild in an all-Chopin piano recital. The recital includes the Nocturne in c minor, op. 48 no. 1; the Ballade in g minor, op. 23; the Ballade in f minor, op. 52; the Berceuse in D-flat, op. 57; six studies from op. 10 and op. 25; and the Polonaise in A-flat, op. 53.

Weekend Prelude concerts are free to ticket holders of the concert.

Karl Ancerl rehearses the Boston Symphony Saturday morning, July 22 at 10:30 a.m.

Tanglewood Adviser Leonard Bernstein conducts the Boston Symphony in an all-Brahms concert Saturday evening, July 22 at 8:30 p.m. The concert includes the Symphony no. 4 and Symphony no. 2.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUL 21 1972 E

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 19 1972

Maderna, Bernstein To Conduct

The fourth of this summer's weekends — July 21 through 23 — at the Berkshire Festival, Tanglewood, Lenox, Mass., includes Bruno Maderna, Leonard Bernstein and Karl Ancerl conducting the Boston Symphony and a piano recital of works by Chopin played by Earl Wild.

* * *

The weekend prelude, at 7 p.m. July 21, features Wild playing Chopin compositions including the C minor Nocturne; the G. minor Ballad and the F Minor ballad; the Berceuse in D flat; six studies from opus 10 and 25; and the Polonaise in A-flat.

The weekend prelude, at 7 to ticketholders of the 9 p.m. concert, which will feature Bruno Maderna conducting Gabrieli's "La Battaglia," Stravinsky's "Concerto for piano and wind orchestra" and Brahms' "Symphony no. 1."

Karl Ancerl will rehearse the symphony in an open rehearsal at 10:30 a.m. July 22 (works to be practiced are unspecified), while Tanglewood adviser Leonard Bernstein conducts the symphony at 8:30 that night in an all-Brahms concert including symphonies no. 2 and 4.

* * *

The weekend ends at 2:30 p.m. July 23 with Karl Ancerl conducting Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's "Sonata a 7" and "Sonata a 10," Schumann's "Piano concerto in A minor' and Dvorak's "Symphony no. 8.".

Tanglewood, Lenox, Mass., Friday at 7 p.m., Weekend Prelude, Earl Wild, piano music of Chopin; 9 p.m., Boston Symphony Orchestra, Bruno Maderna conducting a Stravinsky and Brahms program; Saturday at 10:30 a.m., Open Rehearsal; 8:30 p.m., Leonard Bernstein conducting an all Brahms program; Sunday at 2:30 p.m., Karel Ancerl conducting a Gluck Vejvanovsky, Schumann, Dvorak program. August 1, Arthur Fielder's Boston Pops program.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 19 1972

TIMES
BEVERLY, MASS.
D. 9,514

JUL 12 1972 New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043

JUL 12 1972 New England Newsclip

Bernstein and Maderna to conduct at Tanglewood

LENOX — The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens Friday evening, July 21 at 9:00 p.m. in Tanglewood's music shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild. The concert opens with a performance of A. Gabrieli's **La battaglia**, arranged by Mr. Maderna, followed by Stravinsky's concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna conducts the Boston Symphony in a performance of Brahms' Symphony No. 1.

The Weekend Prelude, at 7:00 p.m. on Friday, July 21 presents pianist Earl Wild in an all - Chopin piano recital. The recital includes the Nocturne in c minor, op. 48 no. 1; the Ballade in g minor, op. 23; the Ballade in f minor, op. 52; the Berceuse in D - flat, op. 57; Six studies from op. 10 and op. 25; and the Polonaise in A - flat, op. 53. Weekend Prelude concerts are held each Friday evening at 7:00 and are free to ticket holders of the 9.00 p.m. concert.

Karl Ancerl rehearses the Boston Symphony Saturday morning, July 22 at 10:30 a.m. The open rehearsals are held each Saturday morning during the Berkshire Festival season. Tickets are $2.50 on sale the morning of the open rehearsal at the Festival Ticket Office, and proceeds from the sale of tickets benefits the Orchestra's pension fund.

Tanglewood Adviser Leonard Bernstein conducts the Boston Symphony in an all - Brahms concert Saturday evening, July 22 at 8:30 p.m.

Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide", Vejvanovsky's **Sonata a 7**, and **Sonata a 10**, Schumann's Piano concerto in a minor, and Dvorak's Symphony no. 8.

July 21

7:00 p.m. in the shed

Weekend Prelude - Earl Wild, pianist in an all-Chopin Recital.

Nocturne in C minor, op. 48, no. 1.

Ballade in G minor, op. 23.

Ballade in F minor, op. 52.

Berceuse in D - flat, op. 57.

Six studies from op. 10, and op. 25.

Polonaise in A - flat, op. 53.

9:00 p.m. in the shed

Bruno Maderna, conductor.

Earl Wild, pianist.

A. Gabrieli-Maderna: 'La battaglia'

Stravinsky: Concerto for piano and wind orchestra

Brahms: Symphony no. 1

July 22

10:30 a.m. in the shed. Boston Symphony Orchestra open rehearsal.

8:30 p.m. in the shed.

Leonard Bernstein, conductor in an all-Brahms concert.

Symphony no. 4. Symphony no. 2.

July 23

2:30 p.m. in the shed. Karl Ancerl, conductor. Alicia De Larrocha, pianist.

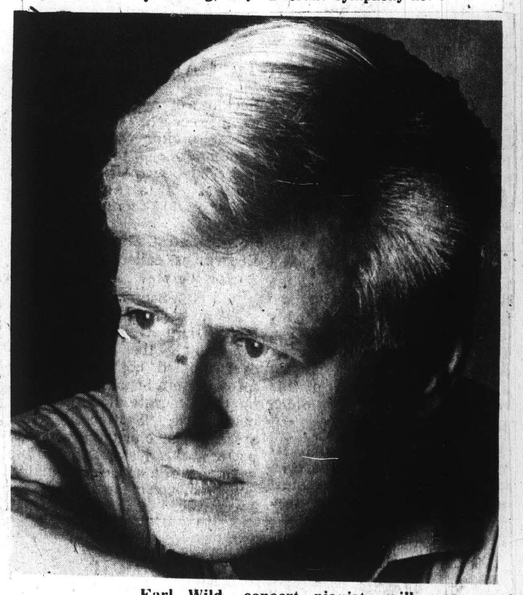
Gluck: Overture to Iphigenie en Aulide

Vejvanovsky: Sonata a 7

Sonata a 10

Schumann: Piano concerto in A minor

Dvorak: Symphony no. 8



Earl Wild, concert pianist, will appear at Tanglewood with the Boston Symphony Orchestra Friday, July 21, at 7 p.m. for the Weekend Prelude and again at 9 p.m. in Stravinsky's Concerto for piano and winds. — Photo from Tanglewood

Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide", Vejvanovsky's *Sonata a 7*, and *Sonata a 10*, Schumann's Piano concerto in a minor, and Dvorak's Symphony no. 8.

Monsters, Miscreants, and Machinators: The Art of American Politics is the title of one of the new shows now on exhibit at Fenimore House, the art museum of the New York State Historical Association in Cooperstown, N.Y.

INFORMATION OBSCURED

Classical Music — Maderna Opens Tanglewood's Fourth Weekend

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 15 1972 New England Newsclip

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens Friday evening, July 21 at 9:00 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild. The concert opens with a performance of A. Gabrieli's **La battaglia**, arranged by Mr. Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna conducts the Boston Symphony in a performance of Brahms' Symphony no. 1.

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Bernstein takes sabbatical to concentrate on composing

Leonard Bernstein will take nearly a year off from public performing to give his undivided attention to writing music.

(Mr. Bernstein will conduct the Boston Symphony in Brahams Symphony No. 1 and 2 next Saturday evening at Tanglewood.)

The composer and conductor, whose Mass is now at the Metropolitan Opera House, said recently that he had canceled engagements with the New York Philharmonic, the Vienna State Opera and London's Royal Opera House at Covent Garden during the period from September, 1973, through July, 1974.

"My intention in relinquishing the music directorship of the New York Philharmonic (in 1969) was to give more time to composition." Mr. Bernstein said in a statement announcing his plans.

"But even occasional performances with fine orchestras and opera companies have taken more time than I had expected. I hope to create new pieces for the theater and then to perform again in London and Vienna soon after this sabbatical."

Mr. Bernstein had been scheduled to conduct five weeks of the Philharmonic season in 1974.

In the year before his sabbatical begins Mr. Bernstein has a full schedule. He will conduct the Metropolitan Opera's new "Carmen" production, which will open the season on Sept. 19, and the Philharmonic for five weeks in February and March, 1973. In addition, he will be Charles Eliot Norton professor of poetry at Harvard during the coming academic year.

Mr. Bernstein and Jerome Robbins have been at work on a musical version of "The Dybbuk" for the last eight months, according to Harry J. Kraut, of Amberson Productions, the composer-conductor's company. Rumors of a Bernstein-Robbins version of "The Dybbuk" have circulated for many years, Mr. Kraut said yesterday. "Mr. Bernstein is writing on it now," he said.

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Stars To Shine At Tanglewood

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Karl Ancerl rehearses the Boston Symphony Saturday morning, July 22 at 10:30 a.m. The Open Rehearsals are held each Saturday morning during the Berkshire Festival season.

Tanglewood Adviser Leonard Bernstein conducts the Boston Symphony in an all-Brahms concert Saturday evening, July 22 at 8:30 p.m. The concert includes the Symphony no. 4 and Symphony no. 2.

Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's Sonata a 7, and Sonata a 10, Schumann's Piano concerto in a minor, and Dvorak's Symphony no. 8.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

JUL 20 1972 New England Newscli

4th Weekend At Tanglewood

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra opens Friday evening July 21 at 9 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild. The concert opens with a performance of A. Gabrieli's "La battaglia," arranged by Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna conducts the Boston Symphony in a performance of Brahms' Symphony No. 1.

The Weekend Prelude, at 7:00 p.m. on Friday, July 21, presents pianist Earl Wild in an all-Chopin piano recital.

Tanglewood Advisor Leonard Bernstein conducts the Boston Symphony in an all-Brahms concert Saturday evening, July 22 at 8:30 p.m. The concert includes the Symphony No. 4 and Symphony No. 2.

Sunday afternoon, July 23 at 2:30 p.m., Karl Ancerl conducts the Boston Symphony with piano soloist Alicia De Larrocha. The program is Gluck's Overture to "Iphigenie en Aulide," Vejvanowsky's Sonata a 7, and Sonata a 10, Schumann's Piano concerto in a minor, and Dvorak's Symphony No. 8.

REVIEW
DARIEN, CONN.
W. 4,162

JUL 13 1972 New England Newsclip

Fourth weekend

KITE • July 20, 1972

Tanglewood schedule announced

LENOX

The fourth weekend of Berkshire Festival Concerts by the Boston Symphony Orchestra will open Friday evening, July 21, at 9 p.m. in Tanglewood's Music Shed with Bruno Maderna conducting the Boston Symphony and piano soloist Earl Wild.

The concert will open with a performance of A. Gabrieli's "La battaglia," arranged by Mr. Maderna, followed by Stravinsky's Concerto for piano and wind orchestra with piano soloist Earl Wild. Following intermission, Mr. Maderna will conduct the Boston Symphony in a performance of Brahms' Symphony no. 1.

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Tanglewood Adviser Leonard Bernstein will conduct the Boston Symphony in an all-Brahms concert Saturday evening, July 22, at 8.30 p.m. The concert will include the Symphony no. 4 and Symphony no. 2.

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IN CONCERT

Tanglewood—Lenox, Mass.; fourth weekend of Berkshire Festival Concerts (July 21-23): tonight at 9, Bruno Maderna conducts the Boston Symphony and pianist Earl Wild; concert opens with A. Gabrieli's "La battaglia," arranged by Maderna, followed by Stravinsky's Concerto for piano and wind orchestra, then by Brahms's Symphony No. 1; weekend prelude, tonight at 7, presents Wild in an all-Chopin recital, which includes the Nocturne in C minor, opus 48, No. 1; the Ballade in G minor, opus 23; the Ballade in F minor, opus 52; the Berceuse in D-flat, opus 57; six studies from opus 10 and opus 25; and the Polonaise in A-flat, opus 53. Weekend Prelude concerts are free to those who hold tickets for the 9 p.m. concerts. Karl Ancerl rehearses the B.S.O., at 10:30 a.m., July 22; tickets $2.50. Leonard Bernstein conducts the B.S.O. in an all-Brahms Concert, at 8:30 p.m., July 22; the concert includes Symphony No. 4 and Symphony No. 2. On July 23, at 2:30 p.m., Karl Ancerl conducts the B.S.O., with pianist Alicia De Larrocha. Program consists of Gluck's Overture to "Iphigenie en Aulide," Vejvanovsky's Sonata a 7, and Sonata a 10, Schumann's Piano Concerto in A minor, and Dvorak's Symphony No. 8.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JUL 20 1972 New England Newsclip

All Brahms at Tanglewood

The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra opens tomorrow at 9 p.m. in the Tanglewood Music Shed, Lenox, Mass.

Bruno Maderna will conduct the orchestra in Gabrieli's "La Battaglia," Stavinsky's Concerto for piano and wind orchestra and Brahms' Symphony No. 1.

At 7 p.m. Friday, the weekend prelude will present pianist Earl Wild in an all-Chopin recital.

Karl Ancerl will rehearse the Symphony Saturday morning at 10:30.

Saturday at 8:30 p.m., Leonard Bernstein will conduct an all-Brahms concert, which will include symphonies 4 and 2.

Karl Ancerl will conduct the orchestra Sunday afternoon which will include works by Gluck, Vejvanovsky, Schumann and Dvorak.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 15 1972 New England Newsclip

Tanglewood

Maderna, Bernstein To Conduct

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUL 21 1972

Schenectady Gazette
SCHENECTADY, N. Y.
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JUL 19 1972

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* * *

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THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 19 1972

TIMES
BEVERLY, MASS.
D. 9,514

JUL 12 1972 New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043

JUL 12 1972 New England Newsclip

Bernstein and Maderna to conduct at Tanglewood

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July 21

7:00 p.m. in the shed

Weekend Prelude - Earl Wild, pianist in an all-Chopin Recital.

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Six studies from op. 10, and op. 25.

Polonaise in A - flat, op. 53.

9:00 p.m. in the shed

Bruno Maderna, conductor.

Earl Wild, pianist.

A. Gabrieli-Maderna: 'La battaglia'

Stravinsky: Concerto for piano and wind orchestra

Brahms: Symphony no. 1

July 22

10:30 a.m. in the shed. Boston Symphony Orchestra open rehearsal.

8:30 p.m. in the shed.

Leonard Bernstein, conductor in an all-Brahms concert.

Symphony no. 4. Symphony no. 2.

July 23

2:30 p.m. in the shed. Karl Ancerl, conductor. Alicia De Larrocha, pianist.

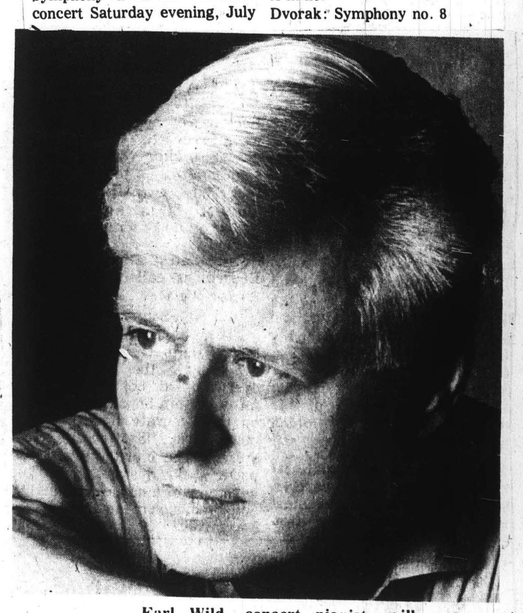
Gluck: Overture to Iphigenie en Aulide

Vejvanovsky: Sonata a 7

Sonata a 10

Schumann: Piano concerto in A minor

Dvorak: Symphony no. 8



Earl Wild, concert pianist, will appear at Tanglewood with the Boston Symphony Orchestra Friday, July 21, at 7 p.m. for the Weekend Prelude and again at 9 p.m. in Stravinsky's Concerto for piano and winds. — Photo from Tanglewood

Monsters, Miscreants, and Machinators: The Art of American Politics is the title of one of the new shows now on exhibit at Fenimore House, the art museum of the New York State Historical Association in Cooperstown, N.Y.

Big Surprise Is Bernstein With Brahms' 2d and 4th

By R.C. HAMMERICH
Union Staff

Schumann's piano concerto at Tanglewood yesterday afternoon was nice, but the big surprise of the weekend happened Saturday night when Leonard Bernstein conducted the Boston Symphony Orchestra with Brahms' second and fourth symphonies.

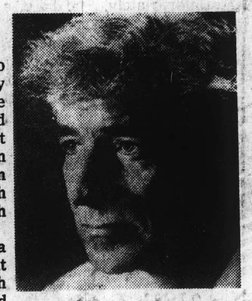
Now, at first glance a regular concertgoer might offer a small yawn at such a prospect — two trite and true symphonies with the music world's most dancing conductor.

But 13,374 of Lennie's fans showed up for this unpromising program and were joyful. More important, many listeners who have been neither enchanted by Lennie's choreography nor profoundly impressed by his music were highly pleased.

They heard Brahms played with a very rare excitement — not with theatrical liveliness, mind you, which is a legitimate viewpoint but usually not a successful one with serious and knowledgeable Brahms lovers.

They heard it with the thoughtful, solid, almost palpable substance of Brahms' inner core intact, protected, safe. And they brilliantly — enlightened, you might say, and they, too, were joyful.

What makes the difference between a very good and a first - class performance often is very difficult to identify because it usually comes down simply to a matter of degree ... the first - class performance has a bit more of all the good things.



LEONARD BERNSTEIN

Under close scrutiny the good things often turn out to be a bit more insight into the essence and a bit better craftsmanship of reproduction.

This was true Saturday night. Lennie outplayed himself. Boston's orchestra, in my experience, always has been ready to turn in first - class performances because it is unusually responsive to the immediate mood and attitude of its conductor.

Saturday night the togetherness was wire sharp, the changes of speed and volume were as quick and expressive as a chamber group, the outer limits of speed and volume were wide enough for color and variety, and narrow enough to save Brahms' essential conservatism, the rhythms were crisp and infectious.

If Brahms always played like that, no one would ever again have reason to call his work stodgy.

Tomorrow Brahms, Boston and Lennie lovers will have opportunity to hear all three free (if they get there on time) for six hours. Bernstein and the orchestra will record the same symphonies in Tanglewood's shed for television casettes between 10.30 a.m. and 1.30 p.m. and between 3.30 p.m. and 6.30 p.m.

Sunday afternoon Alicia De Larrocha, a pianist from Barcelona, was the star of the day with her open, loving performance of the solo part of Schumann's Opus 54 piano concerto.

Conductor was Karel Ancerl, music director of the orchestra in Toronto, and he gave her plenty of secure support.

Miss De Larrocha has, on other occasions in my hearing, shown a tendency to pound the keyboard. There was no sign of that yesterday. She spread the famous concerto around the 7215 listeners with a mellow, enveloping warmth.

Also on the program were Gluck's overture to "Iphigenie en Aulide" and Dvorak's eighth symphony, both of which Ancerl conducted at Tanglewood in August, 1968.

Both were played with 65 strings, which probably is about 10 times as many as the composer planned for. The interesting parts were played on one by a pair of playful, overlapping trumpets (Armando Ghitalla and Andre Come) and on the other by the same trumpets plus a trio of trombones (William Gibson, Ronald Barron and Gordon Hallberg).

Weekend attendance: Friday night, 5071; Saturday morning open rehearsal, 5557; Saturday night, 13,374; Sunday afternoon, 7215; total, 31,217.

SPRINGFIELD UNION
JULY 24 1972

UNION
SPRINGFIELD, MASS.
D. 79,398

JUL 22 1972

New England Newsclip

Bernstein at Tanglewood

By Michael Steinberg
Globe Staff

LENOX — Rehearsing the slow movement of the Brahm's 2d Symphony at Tanglewood Wednesday afternoon, Leonard Bernstein pointed out to the Boston Symphony Orchestra that before the actual recapitulation, which Brahms "sneaks in very quietly" there are two false reprises, both in the wrong key and both promptly broken off. "But," he said, "you play each one as though it were the real reprise. Let's go back to letter D and we'll have the whole series," and he proceeded to work with the orchestra on getting the structural emphasis just right.

The passage was usefully managed at Saturday nights performance, but one of the things that made that concert, which began with the 4th Symphony, so impressive, was the way in which everything was so surely in proportion.

The evening was festive in that way Bernstein's concerts can be, especially with orchestras and audiences where an appearance of his is rare enough automatically to be an event, but it turned into a great occasion, surely unforgettable, because as well as the theater of his presence, Bernstein brought an uncommon blend of seriousness, control, and musical excitement.

He leaned fairly heavily into both symphonies and played them with a lively feeling for their rhetoric, but, though endless flexibility of detail was available, each movement was firmly magnetized to a central, controlling tempo. Even in the dangerous Chaconme of the 4th Symphony, where Bernstein's quickest and slowest speeds were some fair distance apart, the transitions were handled with so much of both sense and sensibility that each event proceeded organically from the one before.

About the direct, powerfully disciplined performances, I had a slight reservation only concerning the extreme and long slowing down that turned the end of the 2nd Symphony's third movement into an elegiac, though sweetly sentimental parting too much like the end of "Vonder Schoenheit" in Mahler's "Lied von der Erde."

Bernstein's one other great temporisk, the broad retard just before the coda of the finale in the same work, was an effective stroke which, moreover, paid off in gold because it enabled Bernstein to give the impression of a finish of incredible speed and energy without actually having to go into the usual vulgar whipping of the tempo at that point. The orchestra played superbly and with evident pleasure.

The night before, Bruno Maderna conlucted Brahm's 1st Symphony, about which he had discovered that passages of greater and of lesser intensity might be contrasted by playing the former very fast and the latter very slowly. He also sent up huge warning signals before transitions and breaks, most often by means of tremendous slowing down. An interpreter is meant to show what belongs together and what is distinct, and he must make clear where phrases, sentences, paragraphs, and chapters end. What Maderna produced Friday, though, was a telling of the story in which every character was grotesque, and printed with the punctuation marks bigger than the words.

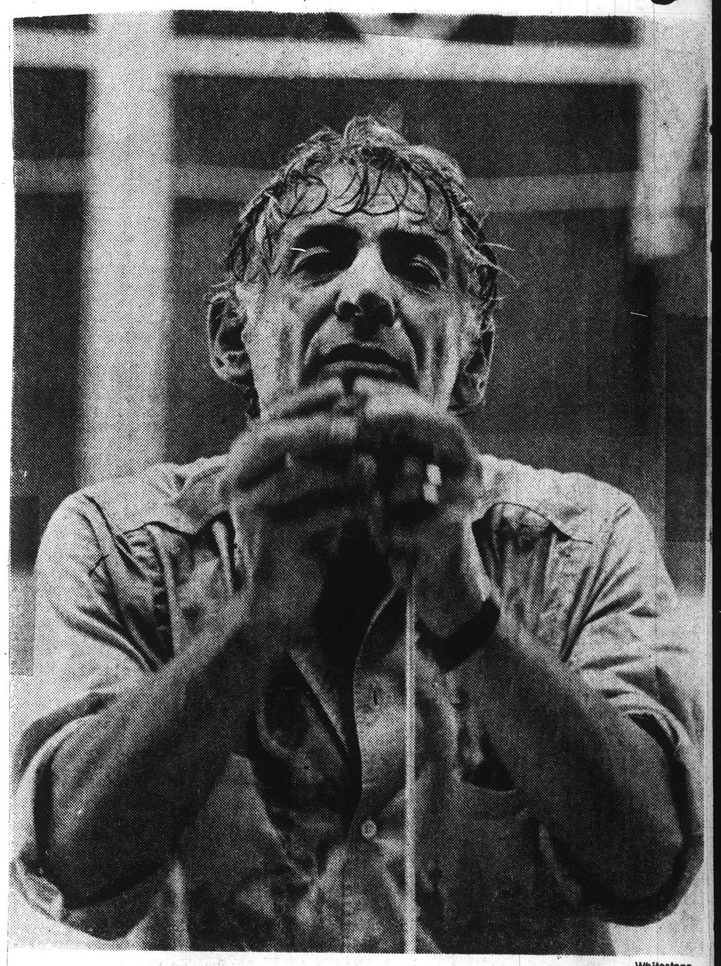
Whether the interpretation actually began somewhere around unnecessary-but-interesting and degenerated to the absurd, or whether it stayed pretty much at the same level and I became less and less able to deal with Maderna's bizarre sort of didacticism, I cannot say. In the performance, where everything was either flogged or stretched, the orchestra played with rough tone, difficulty, and some disbelief. For sure, not since Munch last flailed the finale of the Berlioz "Fantastique" have I heard the Boston Symphony in a tempo faster even than this virtuoso group could manage.

There were those who defended it on the grounds of Brahm's Lib — "let it all hang out," and "oh, I'm so sick of all that squareness." There is a place between square and silly, and in fact Bernstein the next evening, with his fine combination of passion and taste, delivered the most eloquent and economical possible criticism of Maderna's giddy show of originality at any price.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 21 1972

New England Newsclip



Whitestone

It isn't the beat, it's the humidity

A somewhat wilted Leonard Bernstein gives his all, especially in the way of perspiration, as he rehearses the Boston Symphony for his all-Brahms program Saturday night at Tanglewood. The rehearsal took place in the Music Shed—and the humidity.

Pianist Wild's Stravinsky Exciting

By R. C. HAMMERICH

LENOX — Ever since Earl Wild became a world-famous pianist because of his talent for the music of Gershwin, he has been trying to escape it.

Maderna Conducts

Certainly he is not ashamed of his affinity for Gershwin, but he knows he deserves a bigger fate. He is indeed a fine, versatile pianist whose fingers know no technical limits.

Last night at Tanglewood with the Boston Symphony Orchestra and Bruno Maderna on the podium he played the solo part of Stravinsky's Concerto for Piano and Wind Orchestra of 1924.

It is an exciting and difficult piece. The piano work is not difficult for Wild because of his incredible fingers, but it is difficult for any group to perform because of its passages of sudden silence rapidly alternating with thumping chords.

Dramatic Effect

The difficulty comes with the need for everyone to be thumping at the same time, a dramatic effect which, unfortunately, was marred a few times last night by off-center timing.

an effect of disorder and disarray," which indicates how far we have come with our adjustment to musical innovation.

The third movement, by contemporary standards, is a model of precise organization. . .dissonant and eccentric, yes, but with a mood of careful planning.

The program opened with a neatly portrayed Canzona from the early 18th century by Gabrieli.

After intermission Maderna conducted Brahms' First Symphony with the reliability that he usually shows the standard works of the symphonic library.

He is a short, chunky man with a burly manner that belies his personal graciousness. Both his sturdy stature and his smiling grace seem to show up in the way he conducts such music as Brahms.

Such was the case last night. The Brahms didn't have the excitement of the Stravinsky concerto, but it had more substance.

There were 5071 there to hear it, almost all of them inside the shed.

Earlier, for the 7 p.m. prelude program, Wild played a batch of Chopin. . .a nocturne, a berceuse, one of the most famous Polonaises (Op. 53), a couple of ballads and a half dozen etudes.

One of the good ways to play Chopin is to try to maintain a kind of classical clarity while infusing the music with an underlay of romantic rhapsody.

It is a neat trick, technically very difficult, but Wild managed it, apparently by a balanced application of incisive fingering for the clarity and careful use of the sustaining pedal for the rhapsody.

Certainly there was clarity, and also a generous use of the pedal, and although there seemed to be frequent lack of smooth transition between passages, there was no lack of the elegant gallantry and gentle fragility for which Chopin's music is loved.

Tonight at 8.30, Leonard Bernstein will conduct the orchestra through the Second and Fourth Symphonies of Brahms, and tomorrow at 2.30 Karel Ancerl, music director of the Toronto Symphony Orchestra, will conduct a program of Gluck, Vejvanovsky, Schumann and Dvorak.

The Schumann will be the Piano Concerto (Op. 54) with Alician De Larrocha of Barcelona as soloist, and the Dvorak will be the Eighth Symphony.

TIMES
HARTFORD, CONN.
D. 130,857

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New England Newsclip

Otherwise, the piece had many moments of musical interest and several of pure excitement. It is not meant to be beautiful.

The first movement was Bach-like with its relentless perpetual motion and rythmic insistence; the second was alternately rhapsodic and melancholy, and the third offered some fine moments of busy tension.

The program notes quoted from an old essay saying the third movement "produced

Bernstein at Tanglewood Saturday

By RUTHANNE DEVLIN
Times Staff Writer

During the past few seasons at the Berkshire Music Center at Tanglewood in Lenox, Mass., none but Leonard Bernstein could charismatically draw listeners down the aisle in an applauding march to the foot of the stage.

This season, however, Seiji Ozawa is exerting that same magnetism. Still, this weekend, the old master crowd-pleaser Bernstein will be conducting, his only performance there this season and probably one of his last conducting dates this year (he has announced a one-year "retirement" to compose).

For the growing numbers of Greater Hartford patrons of the summertime festival, here are questions most frequently asked of this office.

How to get there. You have a choice: 91 north to Springfield to connect with the Mass. Turnpike west, getting off at exit 1 or 2; Rt. 44 west to Canaan, then Rt. 7 to Gt. Barrington, and follow signs; Rt. 44 west to Winsted, Rt. 8 north to Otis, Rt. 20 into Lee and follow signs. Overall maximum time is two hours.

How much does it cost: from $3.50 to $8 ($8.50 box seats) in the shed, lawn tickets for $3 on sale before the concert. Telephone (413) 637-1600 for details.

Dress: Anything from dinner jackets to out-off jeans, getting more casual for Sunday matinees at 2:30 p.m.

To make visits more enjoyable, take the kids and picnic on the immense lawns which were once part of a gaint estatè.

There are changes at Tanglewood. Both beer (65 cents) and wine are available at a special trailer next to the refreshment stand.

Parking is no longer permitted in that large field directly opposite the main gate and cars Sunday were re-routed on a sinuous trail to the back of Tanglewood by the Hawthorne House.

Last weekend tallied more than 40,000 visitors to the music festival, the last minute rush was appalling. preferably more if you're bringing a picnic lunch, for the trip. You'll beat the parking rush, avoid long irritating lines, and get the shadiest spot on the grass.

performances are as follows:

FRIDAY — 7 p.m., weekend prelude; Earl Wild, piano; 9 p.m., Bruno Maderna conducts the Gabrielli/Maderna Motet, Stravinsky's concerto for piano and winds, featuring Earl Wild, and Brahms' Sym. 1.

SATURDAY — 10:30 a.m. open rehearsal, tickets $2.50; 8:30 p.m. Leonard Bernstein conducts Brahms' Syms. 4 and 2.

SUNDAY: 2:30 p.m., Karel Ancerl conducts Gluck's overtures to "Iphigenia in Aulis," Vejvanovsky's Sonata a 7, and a 10. Schumann's piano concerto featuring Alicia De Larrocha, nd Dvork's Sym. No. 8.

Dvorak Receives His Just Due From Tanglewood Concert

By RICHARD CONWAY

Bos Symphony

We have long felt that Antonin Dvorak, the 19th century Bohemian composer, has not always been given his just due. Too many times he is dismissed as being merely a good musical craftsman appealing primarily to the popular taste. What is wrong with writing music that abounds with folk - like melodies and exciting dance rhythms we have never figured out.

At any rate, the audience loved the performance of Dvorak's "Eighth Symphony," at Tanglewood Sunday. So did we. And it is evidently a favorite work of guest conductor Karel Ancerl.

Based on yesterday's observations—that was the first time we have seen him work—Ancerl brings an aristocratic bearing to the podium. There is a reserve about him, even an aloofness. This was so through the first half of the program.

After intermission though, it was a different Ancerl. He brought more physical movement and emotion to his conducting. He reached for more from his orchestra and got it. It was a colorful, exciting performance when it needed to be; tender and lyrical in contrast when that was called for.

Ancerl opened the concert with Gluck's "Overture to 'Iphigenie en Aulide.'" Ancerl, himself a native of Bohemia, then introduced the Tanglewood audience to two little known works by the 17th century Czech composer Pavel Vejlanovsky.

orchestra and plays accordingly. Schumann's lovely melodies fared well in her hands.

The only really jarring note to the performance was that there seemed to be some disagreement between conductor Ancerl and Miss De Larrocha on certain passages as to tempo and interpretation. This was particularly noticeable in the third movement where, for one lengthy passage, orchestra and piano were not precisely together.

Still, the Spanish pianist's performance was a joy to hear and, along with the Dvorak work, made for a fine concert at Tanglewood.

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New England Newsclip

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JUL 24 1972

New England Newsclip

An Exuberant Karel Ancerl

By DOROTHY STOWE
Times Music Critic

LENOX, Mass. — Let us have Bohemians to interpret Bohemian music! There is no more felicitous sound than that created by the wedding of such true minds, as Karel Ancerl proved at Tanglewood yesterday afternoon when he conducted the Boston Symphony Orchestra in a performance of Dvorak's Symphony No. 8 in G, Op. 88.

Ancerl is presently Music Director of the Toronto Symphony, a post which he assumed in 1969 following his expatriation from Czechoslovakia where he was long conductor of the Czech Philharmonic. He has also been the distinguished guest conductor of many European and American orchestras.

Under his refined yet exuberant leadership, the Boston Symphony provided a Dvorak 8th of such verve, warmth, and singing earthy ecstacy as to set the pulses tingling. This symphony is a continuous son,g as one folk-oriented melody tumbles forth on the heels of another.

The veteran conductor showed perfect understanding of when to use restraint and when to "go for broke." There were passages of the most courtly dignity, displaying a wide range of dynamic expressiveness. Sometimes the violins or horns bounced along with the precise exactitude of sparkling water splashing over rocks.

Then there were broad open stretches where temperament took over. The final Allegro vivace was set forth with martial fervor, as Ancerl, waving his baton over his head like a gaucho roping a steer, urged on the irresistible climax. The orchestra played for him with great relish and deep involvement, and joined the audience of some 7200 in a standing ovation.

An artist of equal stature is Alicia De Laroccha, the Spanish pianist who made her Tanglewood debut yesterday as soloist in the Schuman Piano Concerto in A Minor, Op. 54. She and Ancerl proved most compatible, alternating strength and delicacy in a smooth collaboration, and the orchestra's expert support assured a memorable performance.

The Intermezzo, with its inspired interplay between soloist and cellos, swept over the audience like a gentle sigh; and the unremitting headlong dash through the stunning coda of the Allegro vivace could only evoke the deepest admiration.

Completing the program was a pair of 17th Century Orchestral Sonatas by Vejvanovsky, part of a growing literature of Czech compositions which are being ferreted out from archival sources and given well-deserved performances. These tuneful sonatas showed the dependably accurate and mellow-toned Boston brass soloists at their best against a string accompaniment.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 25 1972

Pianist De Larrocha Highlights Concert

By RICHARD VINCENT
Music Critic

Well, if you re interested in the old numbers game, and many of us are, Tanglewood drew over 26,000 this last weekend for three concerts, and William Steinberg, last week's conductor beat Leonard Bernstein, 14,800 to 13,300.

But give Lenny his due; he drew several thousand to his open rehearsal Saturday morning so perhaps it is a draw.

THE POINT is the people are coming in great numbers to hear good music and fine performers and generally they are being well served

Sunday afternoon Karl Ancerl led the Boston Symphony Orchestra in works by Gluck, Vojvanovsky, Schumann and Dvorak.

The featured work, Schumann's Piano Concerto in A Minor was performed by that gracious and accomplished lady pianist, Alicia De Larrocha.

Women's Libbers and otherwise just fair-minded folks were properly disturbed to hear the comment more than once bruited about, "She plays like a man."

NONSENSE and dishwater She plays like a great pianist, without qualification. Many of the noted men pianists should play the way she does.

This work can and very often does come into the ho-hum category mostly as a result of over-exposure. It has been played fast and very fast, slowly and lugubriously, musically and without sensitivity and then it has been played the way De Larrocha played it this afternoon.

THE LADY is dimunitive which often connotates fragility but one is quickly disabused of any such notion when she comes to the allegros and fortes which were achieved with strength, sweep and precision.

But it is the depth of her musical ability, her realizations of the subtleties of this work which are so often brushed lightly if at all, that one realizes the extent of her musical sensibilities which are acute indeed.

ANCERL and the BSO provided a proper accompaniement, the mutuality was sound, but oddly, Ancerl never seemed to pay attention to the soloist which of course he must have considering the results. Perhaps this is the style of the European trained conductors who still have a strong residue in their make-up of the days when the leader was the absolute master and everyone else was entirely subordinate.

Nonetheless, the reading as a whole worked very well and although one might quite accurately suspect a bias in favor of Miss De Larrocha on my part, it does not color the fact that this was a fine performer doing a fine job

ALICIA DE LARROCHA

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 22 1972

New England Newsclip

Tanglewood Artists Offer Varied Works, Quality

By RICHARD CONWAY

Bos Symphony

What started out as a rather disappointing evening at Tanglewood last night was turned into a fascinating study in contrasts because of the imaginative and educational programming of conductor Bruno Maderna.

Earl Wild, pianist, was guest artist for the Weekend Prelude, and his program was all Chopin. That held out great promise. But Mr. Wild was in a pounding mood, playing pieces at breakneck tempos, and rarely getting below the surface of the music.

The hour - long program consisted of Chopin's "Nocturne in C minor, op. 48, no. 1," "Ballade in G minor, op. 23", "Ballade in F minor, op. 52", "Berceuse in D flat, op. 57", "Six studies from op. 10 and op. 25", and "Polonaise in A flat, op 53."

Only in the "Berceuse" was there a sense of relaxation, a depth of feeling; but even here Wild hurried the runs and ornaments. The familiar "Polonaise in A flat" was played at a frantic pace, with one idea hardly completed before slamming into the next. It was not our idea of Chopin.

Maderna's interesting programming though, made the evening. As he did a couple of weeks ago, he opened the regular concert with his own arrangement of a work by the 16th century composer Giovanni Gabrieli. The Gabrieli piece, "Canzona, a 12", was written for three choirs of instruments. Gabrieli did not specify what instruments. Maderna uses strings, including two harps, brasses, and woodwinds.

This work came off better than the "Ricercare" played two weeks ago. Each of the choirs had a stronger sense of ensemble. Entrances and tempo changes were clearer, and intonation problems were not as obvious. The archaic sounds were refreshing to an era accustomed to the rich sonorities of the Romantic era or the harsh dissonances of the modern works.

Stravinsky's "Concerto for piano and wind orchestra" was next, with Earl Wild as soloist. The opening bars of this work were quite reminiscent of the Gabrieli work that preceded it. Then Wild took over in a piano part that, except for its harmonic and rhythmic language, was very much like a Scarlatti toccata. The wind interjections and punctuations are percussive and dissonant.

By contrast, the second movement is rather lyrical — even Romantic — in nature, with the piano accompanied by thick chords in the orchestra. The third movement, though, is back to percussiveness, and has a rather grotesque atmosphere to it.

Although one woman walked up the aisle after the first movement, obviously annoyed and muttering "Nothing but noise," the audience was enthusiastic. Last night's performance of the Stravinsky piece was the first at the Berkshire Festival.

After intermission came an unusual interpretation of the Brahms "First Symphony". It was unusual because we don't recall it being given such a forceful, intense, dramatic reading before. And the tempos were pushed. Maderna's communication with his musicians here was very often uncertain. Several times he seemed to catch them by surprise, and there were several insecurities. It was particularly noticeable in the third movement.

Still, the performance has a certain dynamic excitement about it that was satisfying in its own way.

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Podium at Lenox Shared By Bernstein, Ancerl

By RAYMOND MORIN
Telegram Music Critic

TELEGRAM
WORCESTER, MASS.
D. 61,977

JUL 24 1972

New England Newsclip

LENOX — One might have expected to witness vivid podium differences between Leonard Bernstein and Karel Ancerl conducting the Boston Symphony in concerts of the Berkshire Music Festival's fourth weekend.

Such was not the case.

Reason was not a change in Ancerl's scholarly, restrained style at yesterday afternoon's event.

A remarkably subdued, mellowed Bernstein conducted all-Brahms at Tanglewood Saturday night. Much of the previous fire was there, but little of the dramatic Bernstein.

Ancerl's program contained works from his native Czechoslovakia (he is now conductor of the Toronto Symphony) — Sonatas by 17th

The orchestra was in fine fettle, with a special note on behalf of strings and brasses — and woodwinds excelling in the slow movement of the Fourth Symphony and many areas of the Second.

Bernstein made much of the cynicism in the Fourth's finale, bringing about smooth transitions to tragedy, sorrow and the grandiose close.

In the Second Symphony, crisp phrasing didn't interfere with melodic flow, nor strong rhythmic pulses with interchanges of mood. Horn intonation was beautifully clear in exposed passages.

Bernstein's Brahms was sensitive, dramatic, and emotionally addressed without window-dressing.

The orchestra underwent a big change in adjustment for yesterday's concert, under Ancerl's direction.

Gluck's "Iphigenia" Overture was dictated and produced as a sensitive, tuneful, almost fragile example of 18th century finesse. Tricky ornamentation in strings sounded as if played by an individual rather than full section.

In opposite genre, but just as astutely discharged was Dvorak's Eighth Symphony, a panorama of folkish dance tunes and romantic speeches in Czech musical dialect.

As in Smetana's "Fatherland," a few Tanglewood seasons ago, one could have felt that before Ancerl, Dvorak's music had been anglicized or mispronounced.

Miss De Larrocha was temperamentally attuned to the Schumann Concerto but lacked other qualities to truly put it across in the best sense.

Her tone was so moderate in depth that much of the piano part was suffocated in orchestration. This was not accountable to orchestra or conductor who gave her a stunning background.

It was the kind of performance that has existed for years past at a standard level — respectful, respectable and adequate.

Concerto playing has certainly not descended to the level of the circus ring, but Miss De Larrocha's Schumann was prettier than eventful.

The first movement cadenza had some flair but not enough depth or accuracy. The second movement intermezzo received its full quota of sweetness and light.

Miss De Larrocha was rewarded with considerable applause and several curtain calls.

Much is owed Czech scholars for unearthing Vejvanovsky's gems during the past 20 years and to Ancerl for exhibiting the two sonatas at yesterday's concert.

Ancerl directed attention to the simple but sprightly activity between brass and strings in "Sonata a 7." The more complex "Sonata a 10" traveled a winding route of actions leading to a spirited celebration in brass, strings and organ.

If there's any connection between attendance figures and popularity of conductors — Bruno Maderna had 5,071 listeners on Friday night; 12,772 came to see Ancerl at the Saturday morning open rehearsal and yesterday; Bernstein's audience was 13,374, Saturday night. Total for the weekend 31,217.

Bernstein, Ancerl on Podium For Concerts at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

TELEGRAM
WORCESTER, MASS.
D. 61,977

JUL 24 1972

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Ancerl's program contained works from his native Czechoslovakia (he is now conductor of the Toronto Symphony) — sonatas by 17th century Pavel Vejvanovsky and Dvorak. His soloist was the Spanish pianist Alicia De Larrocha in the Schumann Concerto. Opener was the Overture to Gluck's "Iphigenia in Aulis."

The symphony players must have been delighted with Bernstein. They rose to their feet when he came onstage. The conductor interrupted heavy applause to get down to business.

In both Brahms symphonies (Nos. 4 and 2, in that order), one still saw Bernstein's shoulder exercises and some expansive gestures.

But he gave only essential cues — all importance was on the music. In flutist Doriot Anthony Dwyer's solos in the Fourth's finale, she was given total freedom, and Bernstein placed himself and the orchestra in accompanying roles.

There were many similarities between the two symphonies. Generally, Bernstein did not translate them as great epics to be strong-armed and stormed.

Swaying rhythms dominated the opening movements of both symphonies, with unusual stress on secondary melodies.

The orchestra was in fine fettle, with a special note on behalf of strings and brasses — and woodwinds excelling in the slow movement of the Fourth Symphony and many areas of the Second.

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PROGRAMS
Saturday Night
Leonard Bernstein, conductor
All-Brahms
Symphony No. 4 in E minor, Opus 98
Symphony No. 2 in D major, Opus 73
Sunday Afternoon
Karel Ancerl, conductor
Overture to "Iphigenia in Aulis" . . Gluck
Sonata a 7
Sonata a 10 . . . . . Vejvanovsky
Piano Concerto in A minor, Opus 54 . . . . . Schumann

Tanglewood

TELEGRAM
WORCESTER, MASS.
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JUL 24 1972

New England Newsclip

Friday, July 21 BSO

Conductor-composer Bruno Maderna provided yet another stimulating evening Friday night with a varied program that featured pianist Earl Wild in Stravinsky's Concerto for piano and wind orchestra.

Despite the winds being out of tune and some serious coordination problems between piano and ensemble, the performance conveyed the drive, inventiveness, and controlled chaos of the piece. Mr. Maderna held a tight rein on the winds and demonstrated a strong, well thought-out conception of the work. Difficulties arose when his ideas clashed with the determination of Mr. Wild to forge ahead and it is a pity that this could not have been resolved in rehearsal. Mr. Wild was technically and musically equal to the concerto, his cold linear playing and somewhat hard tone being well suited to all but the lyrical passages of the Largo. He handled the devilish allegros with facility.

The program opener was Mr. Maderna's own scoring of "Canzona a 12" by Giovanni Gabrieli. Mr. Maderna assigned the three choral divisions of the work to the wind, string, and brass groups of the modern symphony orchestra. The resulting sound was a mish-mash of inappropriate sonorities, buried counterpoint, and out-of-place playing styles. The two harps and muted strings with throbbing vibrato dealt the final blows to any Gabrieli that remained.

The evening ended with a very satisfying rendering of Brahms' Symphony no 1 in C minor. The first movement was far less ponderous than is usual. This liveliness plus Mr. Madern's thorough understanding of Brahms' intricate motivic development and tight control of his players made for a most exciting listening experience. Throughout the symphony, Mr. Maderna took risks in order to be true to the spirit of the work and they paid off handsomely. John Hinners

Saturday, July 22
Sunday, July 23

Leonard Bernstein's program Saturday night was devoted to two works — the fourth and second symphonies of Brahms. Visually, Mr. Bernstein was as theatrical as ever and most of the audience loved it. Musically, he gave us a very, very romantic reading of the works, encouraging his strings to play with excessive vibrato and employing so much rubato in certain sections that the shape of certain phrases disappeared altogether. It was far too saccharine a Brahms performance for our taste, but, judging from the overwhelming response of the audience, ours is a minority view.

Only a few more than half that audience was present on Sunday for a far better concert — that of Czech conductor Karel Ancerl. There were excellent performances of the Gluck Overture to "Iphiginea in Aulis" and two delightful sonatas of the Baroque Czech composer, Pavel Vejvanovsky. However, the most gorgeous playing we have heard from the BSO this season came in Ancerl's reading of the Dvorak G major Symphony. In particular, we noticed the grace of the third movement, with its great folk song melodies.

Alicia De Larrocha is well known for her outstanding interpretations of Spanish piano literature, and so it was an exciting experience to hear her playing of the Schumann concerto. Her work was characterized by absolutely marvelous lyrical playing, with plenty of clean, bright *forte* sound where needed, and a complete, welcome absence of histrionics. Conductor Ancerl's accompaniment was perhaps less expressive than her playing; nevertheless, they worked extremely well together. This audience had every reason to be enthusiastic.

Franklin Coleman

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 27 1972

New England Newsclip

MILLERTON, N. Y.
NEWS
W. 1,500

JUL 27 1972

review

Exhilarating Brahms at Tanglewood

By JAY C. ROSENFELD

Berkshire Eagle
July 24, 1972

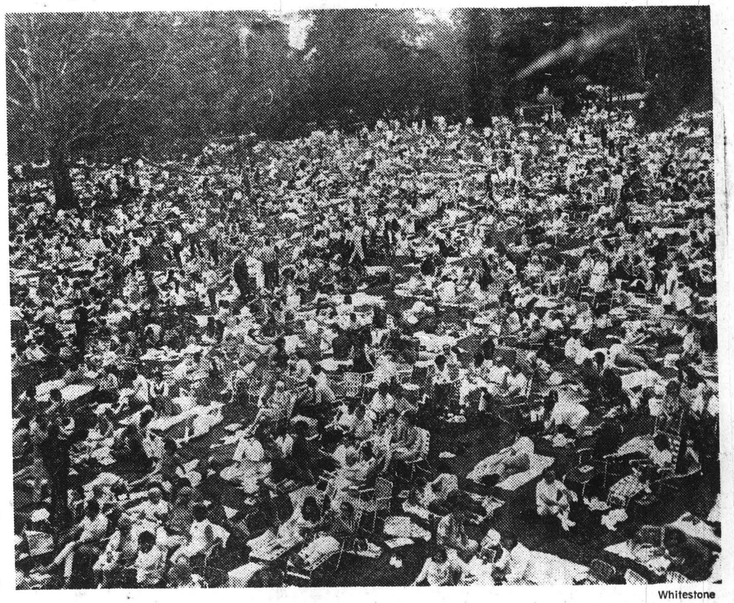
THE PROGRAMS at the halfway mark of the Tanglewood season this past weekend were dominated by Brahms symphonies. Bruno Maderna conducted the Boston Symphony Orchestra Friday night in the First, Leonard Bernstein Saturday night in the Fourth and Second, in that order.

Some music cannot be disguised beyond recognition no matter how inept the reading; others cannot be truly realized unless thoroughly penetrated and so performed. Such is the music of Brahms. The Unknown Brahms is among the best known music on the concert stage. He is no Tchaikovsky or Mahler, nor is he a Rossini, but, according to my sights, he is the poet Bernstein conceived in his program.

* * *

IT MUST BE stated that the Boston Symphony responded to all three of the conductors placed in successive command with their equal and all-out tonal resources, and that alone made the weekend a glorious experience. But Bernstein brought to this specific task an authority and maturity, an affection and refinement which has placed him on the summit of the practitioners of his craft.

On the long view or the microscopic, Bernstein showed up true and genuine. One needed to listen no further than the opening two-note idiom of Symphony No. 4 to discern the value he gave to that initial note, so often hastily dispatched as of no consequence, but in reality a necessary support of his whole edifice. And the balance Bernstein maintained, still at that beginning, of the ascending graceful aspirations was the harbinger of a control and instinct which guided him in a definitive evening of Brahms.



Whitestone

The lawn became a crowded extension of the Shed Saturday when some 13,374 persons turned out to hear Leonard Bernstein conduct the BSO in an evening of Brahms.

NO ELEMENT in Brahms is more indicative of his character than choice of tempo. Bernstein's was youthfully graceful but, in comparison to memories of much other Brahms, happily slower and veridically so. There were innumerable instances of unforgettable felicities. Why have the poignant descending song of the cellos and the simultaneous ascending line of the bassoons in the second adagio never been so compatible? Why the tempo of the succeeding allegretto never more *gemuthlich*?

How simply, in retrospect, does the exposition of the first movement of the Second Symphony build up expectancy as it introduces the basic motive. Brahms in Bernstein's hands became the aristocrat he surely is, putting into sound the sensitivity he was too inhibited to utter in any other way.

* * *

YESTERDAY AFTERNOON guest conductor Karel Ancerl chose an especially ingratiating program. No Brahms but, in a sense, one of his successors, Anton Dvorak, whose Symphony No. 8 in G, Op. 88, is an unvarying pleasurable series of four movements, a gallery of musical contentment and bliss, one more alluring than the others. But the *allegretto grazioso* is of superabundant charm. The Bostonian cello section sang it with infectious appeal. Luckily the movement is played *da capo* so that it could be enjoyed a second time. But why, oh why, does Dvorak destroy the euphorically somnolent mood of the ending of his finale with a vulgar and boisterous coda? Must the public be appeased with a noisy terminus? We could have left the concert in such a mellow mood after the unforgettable ascending triad of the tripping Slavonic rhythm.

The cellos had another inning during the afternoon when Schumannn allotted them the second theme in the intermezzo of his piano concerto, in A Minor, Op. 54. It's enough to make a man take to the cello just for the chance to play that marvelous looping melody. But the real soloist was the Spanish pianist, Alicia de Larrocha, making her Tanglewood debut, although she is a long-established international artist. The performance had strange disagreements between the soloist and conductor. Madame de Larrocha in no way followed the pattern of the orchestral script but each time soliloquized poetically, lingering with tedious savoring of Schumann's tasty morsels. In the spirited sections, she was supremely capable.

* * *

ANCERL BEGAN his afternoon with the overture to Gluck's "Iphigenia in Aulis," a quaint and reposeful transparency in which decorative ornamentatons added an ingenious fillip. Two sonatas of a fellow Bohemian of Ancerl, 17th-century Pavel Vejvanovsky, were in the sonorous style of the Gabrieli excerpts which had been heard on earlier programs, agreeably refreshing examples of their epoch.

* * *

OVER-ALL, Maderna's Brahms was better than the details. Whether it was necessary for the timpani to whack the hell out of those ominous opening measures is an individual decision, and whether the acceleration in the coda justified what resulted in a frantic ratatattat again from the kettles need not dim the excitement of the whole movement.

The slow movement was impressively meaningful and tonally rich. Maderna's dynamics were on the excessive side, but the colors were radiant and he achieved a dramatic sense of contrasts. The allegretto tempo had a pinch of frivolity which was foreign to its potential whimsicality, but Maderna returned to a majestic grandeur in the finale.

Maderna had played a Gabrieli excerpt on his first program two week ago. Friday he played another, but this time, instead of a canzona only for brass, he chose one for a small but representative ensemble from the whole orchestra. Its sonority was gratifying. Gabrieli's four-century tonal mosaics fitted into a broad design reminiscent of the potent contrasts of light and shadow of his contemporary, Caravaggio.

* * *

EARL WILD was the exciting soloist in the Stravinsky concerto for piano and wind orchestra. His nimble articulation of what amounts in the first movement to a furious perpetual motion sparkled after the extended and full-throated wind introduction.

Stravinsky had unlimited musical vision and comprehension and went to all sources for contributing fragments. The largo might have been a continuation of the rich old 17th-century Italian masters from which Gabrieli emerges, and his sense of humor in the finale suggested our own Ives. The final movement has a percussive rhythm piquancy which found full realization in Wild's performance. (Did anyone else discern a youthful Charles Munch in Wild's appearance?)

INCORRECT PAGINATION

TELEGRAM
WORCESTER, MASS.
D. 61,977

JUL 10 1972

New England Newsclip

Classic and Modern Played at Lenox

By RAYMOND MORIN
Telegram Music Critic

LENOX — A mixture of classic formality and provocative contemporary music was played by the Boston Symphony for 21,156 patrons at the Berkshire Music Festival's second Tanglewood weekend.

The biggest risks were taken by the Italian avant-garde composer-conductor Bruno Maderna at Saturday night's concert for which the audience numbered a low 4,635 — about the size that attends a rainy Friday night program.

Seiji Ozawa conducted Mozart Friday night and a more varied program yesterday afternoon with Garrick Ohlsson as soloist in Beethoven's Third Piano Concerto.

Ohlsson deserved a bigger reception than he received. But at that the impact of his performance was balanced only by a mixture of boos and bravos following the orchestra's tussle with shockers, promulgated by Maderna.

No Form or Purpose

Irritating to most and adored by a few was "Available Forms I" by Earle Brown, a native of Lunenburg.

The surprise package consisted of "six unbound pages with either four or five 'events' on each page." Maderna's role was merely to give cues.

Accordingly, there was dispensed a sound spectrum without form, melody, identifiable rhythm, direction or purpose. It abounded in ugly or disarmingly serene notions.

First aid was administered in the program notes which said, in part, that the performance "transforms the disparate independent entities into one particular integral identity."

Whatever that means.

Ives

A set of four ambiguities by Charles Ives continued this high adventure. The titles: "Tone Roads," "Unanswered Question" and "Over the Pavements."

This menu provided a jazzy fugue, hodgepodege superimposed over a motive in chimes, and a concertmaster who assisted with the conducting but didn't play. In addition was a jolly bit of pseudoragtime and a persistent trumpet solo over growling wind.

Maderna's own arrangement of a Ricercare by 17th century Giovanni Gabrieli was a palatable item for eight instruments, but hardly an arresting start for a Tanglewood concert. It smacked of courtly pomp. The playing was competent, if not impressive.

Music Review

PROGRAMS

Saturday Night
Bruno Maderna, conductor

Ricercare . . . . . Gabrieli-Maderna
Available Forms I
for chamber ensemble . . . Earle Brown
Tone Roads No. 1
Tone Roads No. 3
The Unanswered Question
Scherzo, Over
the Pavements . . . . Charles Ives
Symphony No. 41 in C major,
K.551, "Jupiter" . . . . . Mozart

Sunday Afternoon
Seiji Ozawa, conductor

Symphony No. 60 in C major . . Haydn
Piano Concerto No. 3
in C minor, Opus 37 . . . . Beethoven

Garrick Ohlsson, pianist
Mother Goose Suite . . . . . Ravel

Soothing balm to all this was a superb account of Mozart's "Jupiter" Symphony, the finale of which is still a marvel of engineering to the most bizarre modernist.

It served to identify Maderna as a skilled conductor, even though the raced-ahead slow movement.

Ozawa disclosed his facile talents in Haydn's facetious "Absent-Minded Symphony" and a lush performance of Ravel's "Mother Goose Suite" with the last-minute inclusion of the rarely heard Introduction and Dance of the Spinning Wheel.

The Haydn was purity itself, with humor as the keynote and Ozawa's baton to give it added vitality.

Ravel's "Mother Goose" was a mural of rich tonal colors and conjuring personalities.

No Slick Tricks

Ohlsson applied a solvent technique to Beethoven's Third Piano Concerto without resorting to virtuosity or deception. Musicianship took precedence. Note playing was meticulous; tempos were alive but contained; dynamics were far reaching, and the tone consistently sang.

In fact, Ohlsson is nearing the head of the keyboard parade for his sensitive musicality and respect for the truth. Even in the Beethoven, it was evident that he has reservoirs of strength and technique that would be tapped more fittingly in other works.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 10 1972

New England Newsclip

Tanglewood's Contemporary Concert Was Uneven but Very Interesting

By RICHARD CONWAY

It must have taken a good deal of soul - searching and no small amount of courage to program Saturday night's concert at Tanglewood. While the results were decidedly uneven, even disappointing, it was a very interesting concert.

Under guest conductor Bruno Maderna, the program opened with Maderna's own arrangement of a "Ricercare" by the Renaissance composer Giovanni Gabrieli. Scored for two trumpets, two trombones, two horns, and two bassoons, a certain spatial effect is achieved by having two quartets, each consisting of one each of the instruments, spaced quite apart from each other and playing now in concert, now antiphonally.

Gabrieli was an experimenter in sonorities and spatial effects. His music was thus an admirable choice to lead into the remainder of the first half of the concert, which was devoted to works by two other composers also interested in experimentation.

Unfortunately, the performance of the Gabrieli work was really rather ragged. Tempo changes did not come off clearly, and a couple of the trumpet entrances were rather tentative.

Maderna then conducted Earle Brown's "Available forms 1 for chamber ensemble." The Massachusetts - born composer's work, written in 1961, consists of six pages of several sound events. It is up to the conductor to choose the order in which these events will occur. Thus, no two performances will ever be the same.

There is then an immediacy about the work that is evidently appealing to those who respond to this kind of music. But we are dealing here with sound for sound's sake, and one can only approach it intellectually.

Maderna then turned to the works of Charles Ives for four pieces: "Tone Roads nos. 1 and 3"; "The unanswered question"; and "Over the pavements."

Ives' work is incredibly difficult to perform. Writing in the first quarter of this century, the Connecticut - born composer anticipated most of the major musical developments of contemporary styles. He experimented with atonality, polytonality, polyrhythmics, and spatial effects. His music is not easy to listen to, or to grasp in one or two hearings.

With the exception of "The unanswered question," the Boston Symphony was giving its first performances of the Ives' works. (The Brown piece was also a first performance for them.)

Obviously, a good deal of time had been spent on the Ives pieces. Maderna conducted with clarity and conciseness. Regardless of what one may think of the music, the performances themselves were well done.

Although the strings were not separated from the rest of the orchestra, as Ives' score indicates they should be, "The unanswered question" was especially effective and thought-provoking.

After intermission, the orchestra returned with Mozart's "Symphony no. 41 in C, K. 551, 'Jupiter.' " Although it was a welcome relief to hear melodic lines that one could comprehend and developments that one could follow, the performance itself was quite ordinary, even dull. Obviously, the orchestra had spent itself preparing the first half of the concert.

There were a few cat-calls and boos in the first part of the program, but the audience responded to the unfamiliar works surprisingly well, I think. At any rate, one has to applaud the adventurous programming.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUL 11 1972

New England Newsclip

BSO rebounds nicely on Haydn, Ravel

By Michael Steinberg
Globe Staff

LENOX — Hard to believe that the orchestra which played with such refinement and finish, such brilliance and confidence for Seiji Ozawa at Tanglewood Sunday afternoon was the one that had played so murkily and tentatively at Bruno Maderna's concert 18 hours earlier. It was, though — the Boston Symphony, of course — and playing beautifully in Haydn's sometimes very crazy Symphony No. 60 and in Ravel's "Mother Goose."

Between the two came Beethoven's Piano Concerto No. 3 in C minor with Garrick Ohlsson as soloist. It is a problem piece because it is hard to find the right weight and density for its performance, particularly that of the first movement. The very thought of Beethoven in C minor calls up such a mass of associations of tragic and intensely dramatic music from the Opus 1 Trio via the 5th Symphony to the last piano sonata. The concerto makes a striking beginning in that vein, but turns into a more slender piece than one somehow expects. It is easy therefore, to overload it in performance, and Ohlsson and Ozawa, working apparently in close agreement, found an interesting solution in a somewhat Mendelssohnian reading: swift, light, sharply accented, and with razor-edged articulations. It was the facsimile of tragedy turned out with great elegance, rather than the real thing. Moreover, it even left a more expansive, pathos - filled style available as a variant treatment of the material in the cadenza.

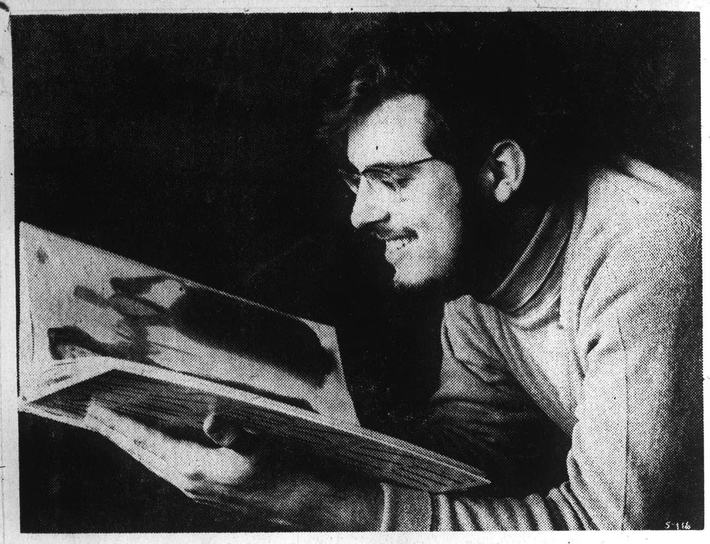
The second and third movements pose no such special difficulties, and Ohlsson, again with the most alert support, played them with the intelligence and vitality that make him — at 24 and still very much of a newcomer to bigtime — one of the most impressive and admirable of our pianists. The restraint that is so characteristic of his playing can sometimes run over into stiffness, and in some of the florid cadential passages of the eloquent, lusciously scored, beautifully decorated slow movement he went uncomfortably far in that direction.

Having been convinced and pleased by the performance, and particularly by the fine and taut first movement, I learned a few minutes later that all modern editions misrepresent Beethoven by changing the

SEIJI OZAWA
. . . an about-face

4-4 time signature which is unambiguously clear in the manuscript and the first edition to cut time. It does remain allegro con brio, a fiery allegro, and the tempo need not be much affected by the difference. In other respects, though, the four beats per bar (Beethoven) rather than two (Ohlsson-Ozawa et al.) makes a great difference to the character of the music, and the solution which, in my ignorance of what the original score says, seemed so satisfying, turns out to be in some ways alien to Beethoven's intention. I have not had time to absorb that or to reconsider the piece. For sure, though, the performance was full of life.

INCORRECT PAGINATION



GARRICK OHLSSON, Pianist at Tanglewood

Surprises, Disappointments Contend at Tanglewood

By R. C. HAMMERICH

LENOX — Garrick Ohlsson, pianist, lost a few points to Haydn and Ravel Sunday afternoon at Tanglewood.

His performance of the solo part of Beethoven's third piano concerto with Seiji Ozawa conducting the Boston Symphony Orchestra was outscored by an unfamiliar Haydn symphony (No. 60) which preceded it and Ravel's orchestration for ballet of his four-hand piano piece called "Mother Goose," which followed.

Beethoven's third concerto is a sunny one with a light-hearted, free-flying third movement, but somehow it didn't get airborne, although it moved along briskly enough.

Ohlsson got about the keyboard with great speed and cleanliness: his rapid runs and trills were neat and nimble, and all that, but something was missing: there was no warm blood flowing through the unseen arteries.

The Haydn symphony, on the other hand, had an electric current in it to give it a kind of pulsing aliveness, and its score has several oddities (such as sudden dissonances) to give it moments of whimsical surprise.

Its history is one of great popularity in Haydn's time. Not the least of its oddities is its unfamiliarity in the present.

The Ravel suite which closed the program was about 22 minutes of fairy-tale fantasy.

It was composed in five sections, each intended to illustrate a child's tale involving sleeping beauties and wicked witches and enchantments and magic beasts and prince charmings.

The music was charming too, as was the weather.

Saturday Night

The Saturday-night concert had a few surprises and more disappointments than one has learned to expect at Tanglewood. Bruno Maderna conducted a program that was about equally divided between 20th century experimental music and 18th century tradition.

One of the surprises was that Mozart's "Jupiter" symphony (1788) was dull and pedantic rather than a welcome relief following the polytonalities of Charles Ives and the discords of Earle Brown.

Maderna, an Italian avant-garde composer and conductor, is spending his second summer at the Berkshire Music Center as teacher and advisor in the composition department and as conductor at other American music festivals.

He is a compact, chunky figure on the podium, apparently finds no need for the unnecessary, but graceful motions more dramatic conductors like to use, and is regarded by some professionals as a better than average conductor.

He scheduled six short pieces before intermission, all of widely varying 20th Century styles: his own arrangement of a 16th Century ricercare by A. Gabrieli, Earle Brown's "Available Forms 1" (1961) and four pieces written by Ives between 1906 and 1915.

Most pleasing for orthodox ears were the ricercare, a fanfare-like piece full of overlapping melodies for two brass quartets (trombones, trumpets, horns and bassoons) separated by 30 or 40 feet and Ives' philosophical "Unanswered Question," whose few moments of difficult polyrhythms were neatly solved by having the concertmaster, Joseph Silverstein, conduct the strings' sweet, floating, drone tones ("eternity"), while Maderna led the conflicting wind ensemble's periodic, confused "replies" to the solo trumpet's repeated "question of existence."

Otherwise, without academic preparation, the pre-intermission music tended to sound like carefully organized noise.

Brown's "Available Forms" aroused catcalls and boos as well as bravos. A quote from the program may give a hint of its mixture: "No two performances can be identical. The score consists of six unbound pages with either four or five events on each page, and the conductor is at liberty to begin with any event on any page and go from there to any other event on that or any other page, making repetitions or omissions at will."

And Ives "Tone Roads No. 1," "Tones Roads No. 3" and "Scherzo (Over the Pavements)" were lumpy and odd, as he intended (the roads were rough in 1910) because of their purpose as experiments with keys and rhythms.

But the Mozart "Jupiter" symphony, which followed intermission was curiously uninspired. It sounded routine and ultimately trite, in spite of its wealth of invention, perhaps because Maderna so overemphasized the contrasts of the alternating power-response, loud-soft, forceful-gentle passages (a basic characteristic of the late 18th-Century style) that it became a cliche.

Sunday Morning

The Sunday morning chamber-music session at Tanglewood (10 a.m.) offered three student groups who played neatly and nicely, befitting advanced music students, and with an indefinable lack of security that kept their music from having that strength in the assertive passages that characterizes the experienced professionals.

But the alternative — the excesses of over-confidence and arrogance — would be intolerable in students' music ... in anybody's music.

They played string quartets by Mendelssohn (Op. 44, No. 2) and Schubert (Op. 29) and a piano-string quartet by Mozart (K. 493).

Total attendence for the weekend in the great shed was 21,156 as follows: 6009 Friday, 2542 Saturday morning, 4635 Saturday night; 7970 yesterday afternoon.

Next week the programs will be all-Beethoven conducted by William Steinberg and Seiji Ozawa; Symphonies 5 and 6 Friday, Symphonies 1 and 9 Saturday and Symphony 4 Sunday with the Triple Concerto and the Choral Fantasy.

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 10 1972
New England Newsclip

Music Review

Varied rhythm at Tanglewood

By JAY C. ROSENFELD

THE SECOND Tanglewood weekend came to an exquisite close yesterday afternoon when Seiji Ozawa led the Boston Symphony in Ravel's "Mother Goose," a set of a half-dozen purely delightful children's sketches, originally for piano four-hands, but orchestrated by the composer himself and thereby enriched with a magic spell, which Ozawa verified impressively.

The program began with a usually neglected Haydn symphony for whose resurrection all within hearing must have been extremely grateful. Haydn wrote it originally as incidental music for a comedy "Le Distrait" to which "The Absent-minded" comes closest to being the translation. Never was Haydn in a more carefree and abandoned spirit, full of fun and jokes, from mock seriousness to mimicking lamentation.

Both works happened to be illuminating examples to be placed in juxtaposition to the central works on the program of the previous evening which Bruno Maderna conducted with courage and expertise. The Saturday concert began with his own arrangement of a 16th century ricercare, an instrumental composition analogous to a motet in vocal music, by Giovanni Gabrieli, a contemporary of Shakespeare, in which two quartets of brass, (each temporarily conceding the apostasy of a bassoon) were seated far apart and producing a comforting sonority.

To close his evening, Maderna played the Mozart "Jupiter" symphony (K551) at about the most speedy clip heard hereabouts within memory. Yet, it was crisp and brittle and the Bostonians responded to the baton like old firehorses to the alarm bell.

* * *

HOWEVER, it was the filling of the evening's pie which was the meat of the weekend's menu. First of all Maderna deserves credit and recognition for programming a type of music which very rarely is heard on Tanglewood's or, for that matter, hardly any other major symphony platform. There may be at least two reasons for this. Very little is being written these days for symphony and, if so, the instruments are used in other than orthodox fashions.

For instance, Earle Brown's "Available forms 1" is for a chamber ensemble, enlisting a quintet of strings, an ennead of winds, harp, piano and percussion, but the strings are never called upon to produce the same nature of sounds they would normally produce in, let's say, the "Jupiter." They plucked, whistled harmonics and slid like Ty Cobb of old. It required thorough musicianship to follow the conductor but little skill as performers.

Brown's composition is to music what Jackson Pollock's pictures are to painting and Alexander Calder's mobiles to sculpture. Brown gives each musician a folio containing a number of options which the conductor indicates at will or at whim. There is no previous agreement in what sequence they will be played or in what ensemble. It is fair to assume that the exact relationship will not ever be repeated, just as the wind will not turn all Calder

Bruno Maderna

facets again to a previous disposition of the dependent decorations.

* * *

CHARLES IVES is a sort of musical Thoreau, going his own way independently, convinced of the justice of his own goals. The pieces of Ives which Maderna selected date from pre-World War I but he was already abandoning many of the rules and precepts which up to then had been held inviolable. "The Unanswered Question" enlists the high registers of the strings in a delicately refined trampoline of security, which is interrupted and disquieted on occasion by more mundane utterrances dropping from the winds. But these are not on the same wavelength as the ethereal effects being produced in the strings. Concertmaster Joseph Silverstein from his seat waved his bow in regular four-four time while Maderna remained quiet and motionless until it was necessary to introduce the incompatible measures.

Ives often had components in his music playing in different rhythms. When Stokowski conducted his Third Symphony here several years ago, he had the assistance of two additional conductors. Ives's first use of this device occurred when he depicted musically the Fourth of July parade in his native Danbury when two bands approached the town center from different directions, each playing a different tune. Ives is the latest to join that long grist of Bs — Bach, Beethoven, Berlioz, Brahms, Bruckner, Bartok and 'ives.

Ives himself has asked "How far is anyone justified in trying to express in terms of music the value of anything material, moral, intellectual or spiritual?" He further asks, "Does the success of program music depend more on the program than upon the music?" Anyone who heard both the Brown and the Ives and then later the Haydn and the Ravel might wish to answer that question for himself.

* * *

YESTERDAY afternoon Garrick Ohlsson, one of the epidemic of excellent pianists with which the Tanglewood schedule is spiced this season, gave a straightforward performance of the Beethoven Concerto No. 3, in C minor, Opus 37. He has superlatively fleet fingers and constantly applies a sensitive grasp to his task.

* * *

IT HAS been determined by comparison of seismographic records and research by carbon 14 methods that at practically the same moment that Button Gwinnett was inscribing his name to the top of the first column of Declaration of Independence signers, a 20-year-old lad in Salzburg was feverishly hastening to write the opening allegro of a serenade to be used at the celebration of the wedding of Elisabeth Haffner, the daughter of the town's burgomaster. By the time Matthew Thornton was offered the historic document for his signature at the bottom of the list, young Mozart was completing the last of the nine movements of the piece, which ever since has been known as the Haffner Serenade.

At Tanglewood Friday night Seiji Ozawa conducted the Boston Symphony orchestra in the performance of all nine sections without an intermission. It is assumed that they were not all played without interruption on the occasion for which they were composed, since there were undoubtedly speeches and drinking and merry-making on that day. When played without pause they take more than an hour and, as meticulously as they were performed, they become repetitious and tend to be tedious.

The whole evening was of Mozart's music and served to give several of the first-chair incumbents of the orchestra a chance at stage-front center. Concertmaster Silverstein stepped up to do the first andante with his usual extremely warm and suave tone and also to insert a dazzling cadenza of his own. The rondeau, slightly later, became a display piece.

The concert had opened with the Concerto in C for flute and harp (K.299) played by Doriot Dwyer and Ann Hobson, respectively, Conductor Seiji Ozawa kept the reduced orchestra in admirable restraint and granted the soloists not only easy prominence but also glutinous support. He was equally considerate for the ensuing Concerto for bassoon, in B flat (K.191), in which Sherman Walt was the extraordinary soloist. The center movement, an andante ma adagio, was sung with the inflections and grace of a lieder singer. He, with the flutist, deserved a Medaglio d'oriot.

The weekend hour-long prelude, which precedes the Friday concert by two hours, was played by pianists Claude Frank and Lilian Kallir. Also solely of Mozart, they played with strong authority the C minor fugue (K.426) for two pianos, with infinite grace and charm the andante and five variations in G (K.501) for piano four hands, and, finally, with continuing mastery the D major sonata again for two pianos (K.448).

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 10 1972
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 10 1972
New England Newsclip

Tanglewood draws 21,156 for weekend

The second weekend of Tanglewood concerts drew 21,156 patrons as compared to 18,074 for the same number of concerts last year.

Friday night's performance had 6,009 in attendance, the Saturday morning rehearsal had 2,542, while Saturday night drew 4,635 and Sunday 7,970.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUL 12 1972
New England Newsclip

Quodlibet / By Michael Steinberg

Ohlsson decides on a 'breather'

Bos Symphony

LENOX — Garrick Ohlsson's concert at Tanglewood last Sunday — he played Beethoven's C minor Piano Concerto with Seiji Ozawa and the Boston Symphony — was his 91st and last of the season. For 1972-73, he is down to 75 — "by my own choice, thank goodness." Before he won the Chopin International Competition in Warsaw at 22 in 1970, he was "scraping together maybe 20 dates in a year, and that's the reason I entered the competition."

His options that year were the Chopin and the even more prestigious Tchaikovsky Competition in Moscow.

What had the sudden post-Warsaw jump in his fortunes been like. "Well, it was funny. I felt just the same, only all of a sudden everybody wanted me." For a time he was caught short on repertory, of which you need a lot more to sustain a season of 91 concerts than one of 20, and being famous and in demand does not provide the quiet in which to learn music. "It's hard to work on the road, but last season I had four different recital programs and enough concertos." The current spell of "time off" is mainly a study period, and the work now in process of acquisition is the Brahms B flat concerto.

Any idea of the program for his Celebrity Series recital in Symphony Hall in February "Not really. No Chopin" (his Spring '71 concert there was all Chopin). Maybe, he thought, Schumann's great and neglected F sharp minor Sonata: "That's a cause with me right now." It will also be his second recording for EMI-Angel, "with something like 'Papillons' that won't frighten the public away quite so much," the first being an album of all the Chopin Polonaises.

What direction is his repertory moving in these days? "Not enough Beethoven to suit me." Not enough contemporary music either, he added. "It's hard to find the time to give it the first-rate performances it must have. Playing it badly is destructive, and a lot of the modern music specialists play so much of it they can't play it all very well. Right now I'm really fascintated by the Copland Fantasy" And he hopes Elliott Carter will write him a piece. "I play some English and Italian virginal and harpsichord music. It's effective, but I'm not sure it's right. So many of the gestures that are natural on the harpsichord sound mannered on the piano."

"Yes, managers do ask for Chopin, or they say afterwards 'Frankly we were disappointed that you didn't...' It's good box-office anyway, and in my case particularly since it's supposed to be my thing. Yes that was a good program I played in Symphony Hall—no losers on that one." What draws Ohlsson to Chopin is the expansiveness and passion wrapped in a very classical package, "the strong bass line, the counterpoint, the background of Bach and Bellini." And he loves it as an instrumentalist: "It's fantastic for your coordination. If you can play Chopin, really play Chopin, you can play anything. At the end of the first movement of the E minor Concerto there's a passage where you have two different things going on in the right hand plus those offbeat trills in the left, and hell, you ought to be able to do that if you call yourself a professional pianist. And," he added, "I'm growing a natural rubato, which is nice."

"But I don't go to hear many pianists. I get depressed at those concerts, too." What or who depresses him? Ohlsson named X, "that X syndrome." Could he define the syndrome more specifically? Ohlsson looked carefully around the semi-greasy spoon where we sat after his BSO dress rehearsal and leaned across the table. "Deafness," he said.

Bernstein Spellbinds Tanglewood Sell-Out

ORLANDO, FLA.
SENTINEL
D. 113,000 S. 146,000

AUG 6 1972

Bernstein is magic at the Tanglewood Music Festival, where he conducted an open rehearsal and a single concert this year.

By MANLY DUCKWORTH
Music Writer

Tanglewood, summer home of the Boston Symphony Orchestra and a model for other American music festivals, has a prestige in this country comparable to the Salzburg Festival in Europe.

In 1938, Serge Koussevitzky and the BSO began their historic series of concerts in the just completed Music Shed. The Berkshire Music Center, the school which attracts young students from all over the world, was founded in 1940; one of the early students, Leonard Bernstein, studied two summers with Koussevitzky. Bernstein is now musical adviser and his name is magic here. "Lenny's" visits are rare and short and always an occasion.

WE WERE here when he conducted the fourth act of Bizet's "Carmen" in celebration of Tanglewood's 25th anniversary. (He will lead a new production of "Carmen" at the opening night of the Metropolitan Opera this fall.) Two years ago we heard him rehearse the BSO, chorus and soloists in Mahler's "Resurrection" Symphony, and he returned this year to conduct an open rehearsal and a single concert, which was sold out weeks in advance. The weather was fine and an unprecedented crowd sat on the lawn.

He remains a controversial figure but his eminence is unquestioned and his appeal phenomenal. Once the wonder boy of music, he is now the assured master. Essentially he hasn't changed much but his growth is unmistakable. No American conductor has had such universal recognition. Though he studied two years at the Curtis Institute with Fritz Reiner, whose authority was despotic, his way with an orchestra is altogether different. He is not, like Reiner and Szell, a disciplinarian.

He has been a center of controversy all his life and his career has thrived on it. He has spoken of his compulsive need to share and this is one source of his dynamic personality. True, his exuberance has a touch of flamboyance and his histrionics can be obvious and embarrassing, even balletic (crouching, lunging and leaping). He is conversant with every style but remains essentially a romanticist, both as a creator and interpreter. He is an extrovert with mystical leanings. There is nothing tempered about him; he inspires idolatry or the reverse. He works from a solid technical base but his approach is inspirational. The cult of personality is no better demonstrated anywhere than in Bernstein.

OF LATE years he has turned his attention more and more to opera, a "natural" for him. He was the first American to conduct at La Scala. A decade later, his debut at the old Met in a new production of Verdi's "Falstaff" was an unmitigated triumph (for us it was his greatest achievement). His unorthodox approach to Strauss' "Der Rosenkavalier" was a sensation in Vienna, where traditions had crystalized and were considered sacrosanct.

His program this year was purely orchestral and devoted to Brahms' 4th and 2nd Symphonies. We heard him play the two symphonies twice in one day, rehearsal in the morning and concert at night. It was a once in a lifetime experience. Brahms and Bernstein made a potent combination, his innate romanticism, iconoclastic in our time, makes Brahms congenial to him. He likes violent contrasts, balancing the delicate lyricism of the first movement of the 2nd Symphony against the liveliness and thrust of the Finale, which becomes almost Dionysiac in his hands. The hero-worshipping crowd got what it wanted, a gymnastic display plus total involvement in the music.

The night before, Bruno Maderna, Italian conductor and avant-garde composer, who is head of the contemporary music activities at the Berkshire Music Center for 1972, gave us a very "Italianate" account of the monumental Symphony No. 1 of Brahms. Taken on its own terms, it was extraordinarily convincing. He was in his element in Stravinsky's 1924 Concerto for Piano and Winds (Earl Wild) was the scintillating piano soloist). He also specializes in old music and led Gabrieli's "Canzona a 12" in a first performance by the BSO.

The most unadulterated delight of all was the performance of the Schumann Piano Concerto by the tiny Spanish artist, Alicia De Larrocha. She uses her resources skillfully, never forcing or striving for bigness beyond her powers. The Intermezzo had a delicacy and patrician refinement that resulted in pure poetry. The Czech conductor, Karel Ancerl, led strong and idiomatic performances of Bohemian music. Dvorak's 8th Symphony spoke in its own plain and honest way. The Finale had an uninhibitedly outspoken and genuinely exciting close. New to the audience were the recently discovered and radiant Sonatas of Vejvanovsky (written in 1666).

An unexpected delight was finding Greg Mercer, tenor, here studying with Phyllis Curtin. He returns to Rollins College in the fall for his senior year and will be singing again in the Florida Symphony Opera Gala.

Berkshire Eagle July 24, 1972

An evening with Brahms and Bernstein

Whitestone

13,000 See Bernstein 'Happening' at Tanglewood

EARL WILD
Ultra-Romantic

By EDWARD FRENCH

The increasingly popular Prelude, offering a short all-Chopin recital by Earl Wild began Tanglewood's fourth weekend.

Mr. Wild's pianistic assets include a fluent technic, a natural caressing touch and a wide variety of tone color. For some listeners his excessive use of rubato prevented fully satisfactory renditions of the G minor and f minor Ballades. However the bulk of the audience revelled in his ultra romantic approach.

Bruno Maderna, at the helm for the second time this season Friday night, began a reading of Giovanni Garbeili's antiphonal Canzona No. 2 that emphasized its straight forwardness and innate vitality.

Brahms' First Symphony fared best in the two middle movements. Mr. Maderna's ideas of the outer movements while highly individual lacked the logic of his previous readings of Schubert and Haydn.

EARL WILD played the solo part of Stravinsky's Concerto for Piano and Wind Orchestra with the percussive brilliance and excitement this music requires. Bruno Maderna provided an orchestral accompaniment that dovetailed perfectly with the soloist.

Saturday night with Leonard Bernstein making his only appearance at these concerts this season, can best be described as a "happening". Over thirteen thousand admirers of the Bernstein mystique created monumental traffic and parking problems.

At the Concert

The miracle is that so many people wanted to hear him conduct two Brahms Symphonies. No soloist, no large chorus as required in Symphony or the Beethoven Missa Solemnis, his previous program selections here.

What they heard were superb readings of the monumental Fourth Symphony and the melodically appealing Symphony No. 2 in D.

Bernstein made clear the marvelous structure of No. 4, particularly the Finale, a Passacaglia with its imaginative variations building to a huge climax.

NEVER HAVE we heard a more eloquent projection of the melodic beauties of the D major Symphony. It sang from beginning to end and there was a gentle luminosity to its tonal texture that created an added warmth to Bernstein's inspired interpretation.

Needless to say the excution of the orchestra was nigh perfection.

Karel Ancerl made his Tanglewoid bow Sunday afternoon conducting works by Gluck, Vejvanovsky, Dvorak and Schumann.

Alicia De Larrocha, the current first lady of the piano, was soloist in Schumann's A minor Concerto.

FOR WARMTH, beauty of tone, perfect technical control and sheer poetry we must award the diminutive Spanish lady a four star rating. It was about as perfect a performance as one can ever hope to hear.

We were greatly impressed by Mr. Ancerl's persuasive reading of Dvorak's Symphony No. 8 in G. Undoubtedly the fact that Karel Ancerl is a Czech contributed to his instinctive understanding of the folkish melodies and dance rhythms abounding in this thoroughly delightful piece.

Each melody seemed lovelier than its predecessor and Dvorak's unobtrusive skilled craftsmanship has fashioned a tonal masterpiece was fully revealed in Mr. Ancerl's masterful reading.

At one point after sharing the applause during repeated recalls, the orchestra remained seated to applaud the conductor themselves, a rare accolade.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 24 1972

Bernstein at Tanglewood

BOSTON SYMPHONY ORCHESTRA, Leonard Bernstein, conductor. At Tanglewood Music Shed, Berkshire Festival, Lenox, Mass. **PROGRAM:** All-Brahms: Symphony No. 4 in E minor, Op. 98; Symphony No. 2 in D, Op. 73.

By THEODORE PRICE

LENOX, Mass — At the same moment when his contoversial "Mass" was bringing new audiences into the Metropolitan Opera House in New York City, Leonard Bernstein was conducting the Boston Symphony Orchestra here Saturday night in a classically traditional all-Brahms program.

Bernstein has always managed to comfortably assume several roles at the same time in America's music panorama. However, Saturday night's program at Tanglewood set no new high-water marks in programming for Bernstein.

In a way it was a kind of prelude — exquisitely prepared, performed at a high standard — to a special filming here by Bernstein's Amberson Productions of these Brahms symphonies tomorrow.

A program insert invites anyone who wishes to come on a first-come, first-serve basis to hear these performances for free, while tapes record the concert for American and German TV networks. Symphony No. 4 will be taped beginning at 10:30 a.m.; No. 2, from 3:30 to 6:30 p.m.

Saturday night, the shed and lawns were filled with 13,374 people, when Bernstein conducted the Boston Symphony Orchestra in powerful, dynamic, electrifying performances of the two familiar symphonies.

Bernstein, now powdery maned, has withstood countless critical beatings for the eclectic "Mass," in which he has made some extraordinarily cheap musical compromises for theatrical effects.

But his single Tenglewood appearance this summer made no compromises artistically. The works were broadly stated, like classical oratory rechannelled though the romantic mind of a great 20th-century musical orator.

Bernstein the pianist, Bernstein the astoundingly articulate teacher of music appreciation (in the most legitimate sense of that much abused term), Bernstein the on-again-off-again composer, these roles fell aside for this concert, for Bernstein the conductor at his very best.

Whether in the resigned

In Review

Fourth or the sunny-heated Second, whether in the melodic felicities of the earlier or the bottomless harmonic cataracts of the later work, Bernstein deliberately and indelibly spotlighted central ideas, going after them relentlessly, underscoring, pointing to, elevating obvious meanings first.

Saturday's program set no programming record, such as the first BSO performance of 17th-century Bohemian composer Pavel Vejanovsky's Sonatas for 7 and 10 voices conducted by Karel Ancerl on Sunday afternoon.

However Bernstein's Brahms evening again signified his importance as a rare conductor. He had already announced that he will take the 1973-74 season as a sabbatical from all public performances, to channel his forces into writing music.

Im Saturday's and tomorrow's concerts at Tanglewood are any reference point whatsoever, his sabbatical season wil lbe one in which Bernstein is conspicuously absent from those podiums upon which he now stands, undisputed, as America's musical boy-wonder turned symphonic orator.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661

JUL 24 1972

Symphony Gored, Critic Bored At Tanglewood

Although it would be perhaps melodramatic to consider the old and comfortable Shed at Tangletood as a Plaza and three conductors on a weekend akin to the matadors performing mano a mano, because then the Boston Symphony Orchestra would have to be (to complete the analogy), the bull.

Certainly no one wants the BSO to be dsagged out in a body by the heels minus an ear, or taill perhaps, but the orchestra must sometimes feel that it has been at the very least improperly used.

The first two conductors, Bruno Maderna and Leonard Bernstein, are both interesting to contemplate as both are brushed and encumbered with external associations that make them larger than life which is always fun for the pedestrian and envious spectator languishing reluctantly on the outside looking in.

Bernstein has been both appreciated and flofged in these pages often in the past so suffice it to say that on Saturday that remarkable amalgam of musicianship, charisma and pizzazz again drew a huge crowd, perhaps 15,000, to hear his readings of Brahms' Symphonies 2 and 4.

Maderna is very interesting in other ways.

He is now well accepted as a conductor. His career in certain respects parallels that of Pierre Boulez and perhaps this is not all to the good. Both men became prominent on the strength of their creative activities and with some reason. But it is a matter of historical fact that the uneasy coincidence of the creative artist abiding with a professional performer does not work, and, quite naturally it is the creative side of it that suffers. This is not good very simply because we have considerably more fine conductors than we have composers. And it is also a fact that the creative output of both men has been reduced sharply since they opted for the performer's call.

Friday night, Maderna's choice of a program was to toss together three widely disparate creative disciplines, namely Gabrieli, Brasms and Stravinsky.

Gabrieli, for whom Maderna has a kinl of psychic affinity, (he has transcribed and arranged several of his works for orchestra) should not be dismissed as one of these somewhat obscure composers that avant garde writer often exhume and exploit in what appears to be an expiation for their atonal sins. It is not uncommon, this seemingly odd relationship, indeed it occurs more often than not with modernists. So be it. It is a harmless aberration albeit odd.

Stravinsky is Maderna's soul brother and it would have been surprising if the reading of his Concerto for Piano and Winds had been any less impressive than it was.

Earl Wild was the soloist and the work, composed in 1925, was done wits emotion and excitement. The music is driving and purposeful, with a flavor that is strongly reminiscent of a great jazz pianist striding along on the wave of a strong up beat tempo. Wild played it well and Maderna had those fine players from the BSO right along with him.

Brahms' Symphony No. 1 was the final choice.

Maderna, it appears, attempts to overcome his real ennui for music of this stripe by jacking up the tempi. In the first movement he went at a rapid clip trying to make Brahms, that ponderous old romantic, something that he is not. Like Stravinsky, say. No way.

It is always interesting nonetheless, this brash tinkering with tempi, it is done all the time in jazz and in jazz it works. It has considerably less good luck in a Brahms symphony because of the nature of the idiom.

The third conductor for the weekend (on Sunday) was Karl Ancerl and you will hear about that temorrow.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 24 1972

Music Review

Bernstein And Brahms At Tanglewood

BY MARTHA deB. BEAVER

The mature director Leonard Bernstein and the mature composer Johannes Brahms came together Saturday evening at Tanglewood in a mutually introspective and seriously wrought statement of the composer's fourth symphony, that didn't quite evoke the deeply felt contemplation one associates with this grandiose culmination of Brahms' symphonic works.

It was a homecoming for the youthful protege of Serge Koussevitsky, the Boston Symphony players standing at his entrance, Bernstein shaking hands all around, and the orchestra stamping their approval at the concert's close, along with a wildly ecstatic audience.

Bernstein was surprisingly restrained in his uniquely personal histrionics, leaping for the first time only at the high point of the cumulative intensity that marks the impressive finish of the fourth's first movement.

We try not to let this still youthful (55) international favorite distract us from the music and musicians, but it is difficult to disassociate the two entities. We deplore the lack of empathy (perhaps not true) between Barnstein and his musicians (granted he has given them his personal interpretations during rehearsal) and their transmission of this mutual accord to the audience.

It seemed as if the players carried on alone a good bit of the time while Bernstein reveled in the sounds they were producing, coming to earth to grab the baton in both hands for an especially emotional or stressed section, occasionally passing the stick from one hand to another as if it were hot and cumbersome.

This is not to say that the performance was dull; it did lack that sensitive empathy that provokes an unusually effective reading. Brahms, however, in this noble culmination of his symphonic works, so ensnares the listener with his intricate web of melodies, orchestral color and development that attention is held securely as one subtle statement meshes with and supersedes another in beauty and grandeur.

Consider the slow movement, sheer loveliness, opening with a call from the horns that gives way almost immediately to the clarinets and a wonderfully tender wistful theme with pizzicato strings ... the first real scherzo Brahms ever wrote for a symphony, adding a triangle and piccolo for a brief bout of boisterousness ... and the fourth movement, another departure in form, realized in a masterful passacaglia, (variations on a ground bass.)

The short eight-bar theme was borrowed from Bach's Cantata No. 150, announced with full strength of woodwinds and brasses, (magnificently performed) then repeated in 30 different variations culminating in a long and elaborate coda. It includes one of the loveliest flute solos ever written, and beautifully played by Doriot Anthony Dwyer.

Smartly programmed, the second symphony seemed more suited to the Bernstein we continue to think of as "that young man." (But as Madame Koussevitsky remarked when we mentioned this, "music keeps everyone young.")

The pastoral setting of the first movement was established with graceful evocation, the underlying quarter noted by basses well marked for the listener's later recognition in variety throughout the symphony. It is a work of sunlight and mystery, delicacy and intensity, the second movement defying description in the beautiful weaving of its instrumental variety.

Bernstein couldn't resist a kiss of pleasure thrown to the first violins with their whispering interruption of the minuet-like wisp of a theme in the third movement.

And again he lost himself in a crouch while drawing a perfect pianissimo from the strings at the opening of the fourth movement, preluding a leap and the exciting entry of clarinsts, oboes and bassoons rising to great heights with the full orchestra, and as mysteriously subsiding, again building up to an exciting and brilliant finish.

He has a kind of brash dignity, an earthy stature and self-possession, this talented artist, that contrasts sharply with the elegant bearing and innate sense of humility so obvious in the Czech conductor Karel Ancerl at Sunday's concert.

Ancerel opened his program of varied composers with Gluck's Overture ot "Imphegenia in Aulis," depicting the stately and foreboding character with disarming simplicity.

Two works dating from 1666 by Pavel Vejsanovsky were heard in a premiere performance by the BSO. Czech scholars have unearthed these from the archepiscopal archives at Kromenz, a small Moravian town where the composer spent his working life.

Both quote from the folk melody "Sleep, my little angel." The first, Sonata a 7, simpler of the two, scored for two trumpets, strings and organ continuo is a sprightly and cheerful dance movement which evoked our own square dance figures. The second, Sonata a 10, more complex in instrumentation and design, sounded as if it needed more rehearsals, the antiphonal effect not always secured, and the changes from 4-4 to $^{3}/_{4}$ meters a bit shaky.

Alicia De Larrocha, Barcelona-born, was the petite soloist for Schumann's piano concerto in A minor, Op. 54. Full of the composer's happily replete state at the time of its writing in 1845, much of the concerto's romantic glow and youthful exuberance were effaced in an overly delicate exposition.

True, the pianist's nuances were often breathtaking (the beginning was exquisitely portrayed in their molding, but there was enormous contrast between orchestral sound and the small-voiced, often muffled, piano timbre.

Runs, often muddied, were nonetheless accurate, trills too, but inaccuracies stood out as childish lapses. Ancerl, seeming a trifle anxious at times, but graciously sympathetic, coordinated orchestra and soloist with admirable restraint.

Miss De Larrocha's performance little resembled the impetuous enthusiaam of Schumann's romantic felicity; her color palette contained few shadings that could evoke delicate yet ecstatic emotions. It had the more diffused quality of Debussy, and just barely intimating the slowly awakening passion of a lovelorn teenager.

But Dvorak's eighth symphony through Ancerl's dedicated interpretation turned the afternoon into a bewitchingly productive experience.

The most national of all his works, composed at the time when he was leaning toward the symphonic poem rather than traditional symphonic form, it is full of strong and delightful contrasts, secular and semi-religious. The second, most original of all Dvorak's slow movements is a delicious tone-poem of Czech village life, with a touch of pathos in the opening bars, and, as in the first, the loveliest bird sounds from the flute (and oboe) rising from blare of brass and tympani.

Ancerl coaxed and cajoled, knowing exactly what he wanted from his very responsive musicians, his directions never overreaching the bounds of decorum. He does recall deSabato in both his stature, direction and interpretation.

The sudience was overjoyed and displayed its approval with shouts and applause, loathe to leave the already dispersed joyous sounds.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUL 25 1972

New England Newsclip

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUL 25 1972

New England Newsclip

Proud, bouyant performance

Ancerl's Tanglewood Dvorak

By Michael Steinberg
Globe Staff

LENOX — Sunday afternoon's Boston Symphony concert at Tanglewood brought the pleasure of the conducting of Karel Ancerl, the Toronto Symphony's Music Director (and when will we have that pleasure at one of the orchestra's concerts in Boston?). It is a pleasure because everything is clear, straight-forward, with the inner parts defined with lots of life, all that producing not only unobstructed views of the music but also secure, relaxed, and rich-sounding orchestral playing.

Ancerl's big opportunity Sunday was in Dvorak's lovely Symphony No. 8 in in G major, of which he delivered a proud and buoyant performance, beautifully played, but he gave an exceptionally grand and absorbing one also of the overture to Gluck's "Iphigenie en Aulide." He also provided a rhythmic and lively setting for Alicia De Larrocha's wooden and curiously constrained playing in the Schumann Piano Concerto.

Earl Wild, who was the soloist at Friday night's Boston Symphony concert, is also not a pianist I usually hear with much pleasure, but, because it needs his brilliance and drive but does not call for the grace and flexibility which he does not command, I thought Stravinsky's sternly amusing Piano Concerto a piece that uses him effectively.

It did not add up to a good performance because what was going on in the orchestra and between orchestra and soloist was so awful. The orchestra, which in this piece is winds and basses only, was badly out of tune and hardly ever was it together with the piano. Much of the solo part consists of unbroken streams of sixteenth-notes where the pianist really cannot do any thing but keep going: in such passages it is the responsibility of the conductor to stay with his soloist, and that Bruno Maderna failed to do. On the other hand, even in the more spacious moments where it is helpful for the soloist to coordinate his activities with those of the orchestra, Wild did not look up and just let the chords fall where they would. I cannot write the script for Mr. Wild's and Mr. Maderna's lives up to 9:15 last Friday evening to explain the background for that near-debacle.

Both Ancerl on Sunday and Maderna on Friday made unusual incursions into the 17th century. Ancerl conducted a couple of one-movement sonatas by the Bohemian composer, Pavel Vejvanovsky, the second more varied than the first in rhythm and texture, both with brilliant trumpet parts and altogether attractive in an open, uncomplicated sort of way. Maderna went into more interesting territory with his own scoring (getting close to Respighi with its divided violas and purling harps) of a 12-part canzona by Giovanni Gabrieli, a fascinating, rhythmically highly sophisticated piece. Neither performances made much of a move in the direction of Baroque authenticity; tach, however, was effective and very much alive on its own terms, and Maderna unraveled the complexities of his Gabrieli piece with great skill and intelligence.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JUL 25 1972
New England Newsclip

Brahms and Bernstein: A Magnetic Combination

By Peter M. Knapp

Attendance at the Boston Symphony Orchestra's programs at Tanglewood in Lenox this summer is up some 20 per cent. And so far, the big attractions have been three B's — Beethoven, Brahms and Bernstein.

Two weekends ago, an all-Beethoven festival which included the Ninth Symphony led by William Steinberg established a Tanglewood attendance record. This past weekend, it was Leonard Bernstein conducting a pair of Brahms symphonies which drew the patrons, 13,374 of them on a glowing Saturday evening. Though Tanglewood programming by and large is not adventurous this season, the staples are bringing in big audiences.

The magnetic Mr. Bernstein, looking tanned and trim, didn't disappoint his audience with his radiant and mature direction of the Brahms Symphonies No. 4 and No. 2. (This was a Brahms weekend, the First Symphony being presented Friday night — see below.) Today, Bernstein is filming performances of the two symphonies (through an American-German partnership of Amberson Video — Bernstein's firm—and Unitel Productions) and audiences were invited free to the taping in the Tanglewood Shed.

Those expecting flamboyant, supercharged Brahms Saturday night probably were startled by Bernstein's restraint and traditional approach. These were poised and songful perrformances, with superior orchestral craftsmanship, abounding with thoughtfully conceived detail. Above all, most of the music-making had a natural flow guided by sensible tempi, and the melodic lines were permitted to breathe easily.

Alicia De Larrocha

Leonard Bernstein

Balance And Clarity

Especially in the more rugged No. 4, I was impressed by Bernstein's balances and clarity of counterpoint. And there was the strong sense of rhythm which characterizes Bernstein's work — pizzicati, for example, that were clean and incisive, not simply hasty, limp plucking.

In the finale of No. 2, Bernstein pushed somewhat and there were some loose ends (one entrance mis-timed by one of the maestro's bounding leaps — he didn't come down in time!.) In all, a superb concert with abundance of fire and grace.

Sunday afternoon, the podium went to Karel Ancerl, former musical director of the Czech Philharmonic and the successor to Seiji Ozawa as music director of the Toronto Symphony.

Easily the highlight of this warm, languid summer afternoon was Ancerl's authoritative direction of Antonin Dvoraks' Symphony No. 8 in G, which the audience of 7,215 could hardly wait to cheer. Ancerl seems to understand the music of his countryman as completely as did George Szell, and the result was a brilliantly realized performance of this sunny, tuneful symphony — and another example of the BSO's adaptability to guest conductors.

Above The Crowd

From the mellow opening statement of the celli, one sensed that nothing much was going to go wrong and that much would be above routine. And so it was. An outpouring of song. The waltz in the allegretto that seemed to float, and the sparkle of the other lovely dances in this third movement. And especially an eloquent and dramatic slow movement, full of slavic mystery, set forth like some soliloquy of nature and legend.

There was other Czech music on the program, an engaging pair of sonatas by the 17th century Bohemian composer Pavel Vejvanovsky for strings, brass and organ continuo in antiphonal style. And there was a warm and sonorous opener in Gluck's Overture to "Iphigenie en Aulide," perhaps more 19th-century Central European than 18th-century in approach.

The other major work on the program was Schumann's piano concerto, with the Spanish pianist Alicia de Larrocha as soloist. It was a strange performance — mostly chamber-scaled, low-key, at times refined to the point of blandness.

Miss De Larrocha is a small woman, but she can put out the sound when she has to. Mostly she chose to underplay in neat, often subtle, delicate dimensions. Certainly an antidote to a lot of the uncouth blasting one can encounter in the Schumann, but rather too placid and uneventful for the piece.

In the first movement there were some moments of uncoordination between soloist and orchestra, and some oddly offbeat attacks from the pianist. In the Intermezzo, her phrasing often sounded overly cautious and mannered, and the finale seemed like an exercise in cool, genteel passagework. One missed the sweep and passion of the warhorse.

Several hours before Friday evening's concert, a king-sized thunderstorm swept over Lenox and environs, felling trees and sweeping leaves and twigs over the Tanglewood lawns. But it failed to completely clear the air, and a damp breeze fluttered through the shed for Bruno Maderna's program of Gabrieli, Stravinsky and Brahms. 5,071 attended.

The sticky weather is giving the musicians some problems, and the orchestral sound that evening at times showed the effects of that dampness. On a clearer evening, for example, Stravinsky's Concerto for piano and wind orchestra might have come through with more of its requisite bright, lean sound. As it was, the texture seemed a bit thick, though many of the delicious "Bachy" ideas and especially the irreverent banter of the last movement perked well.

Technical Security

Earl Wild was the soloist, scampering securely through the busy toccata-like figurations with their changing rhy[illegible] stresses. The finale had its flashes of [illegible] with Wild's quick, light touch counterpointing the orchestra's playful banter. One would have liked a more brittle attack and perhaps a dash of emphasis, but the soloist was well applauded by audience and colleagues. Earlier, he had played a mini-Chopin recital for the Weekend Prelude in a program that showed his prodigious technique yet also episodes of rhythmic and interpretive sloppiness.

The other major work on the program, Brahms' Symphony No. 1, received a curious and original reading by Maderna in which flexibility of tempo was carried to extremes. The opening, for example, seemed conventional enough until Maderna took the main allegro section at a furious pace, yet pausing often by the wayside to shape individual sections.

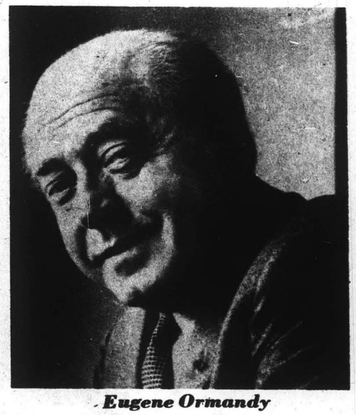
Look, he seemed to be saying, each theme-group ought to have its own characteristic tempo. But the result was a stop-go kind of performance predominantly too fast for comfort, and it was a tribute to the orchestra players that they could follow such an unorthodox, changing scheme.

In the second movement, Maderna sometimes made such flexibility a kind of virtue, giving each phrase its own breathing-time. Yet over-all the lack of a single coherent tempo scheme, the rubato, and the speed of some of the sections made the performance more unsettling than revelatory.

The program opened with Maderna's arrangement of a Canzona a 12 by Giovanni Gabrieli, a piece of rich Veneti scarlet-and-gold polyphony. Maderna, who specializes in the avant-garde and pre-classical works as composer and conductor, has arranged this music for choirs of strings, brass and winds respectively, and the whole is a rich tapestry of sound. The modern strings, however, seem pretty lush and overbearing for this music in contrast to the clearer-speaking brass and winds.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 22 1972
New England Newsclip

James Levine



Eugene Ormandy

Tanglewood

Eugene Ormandy and James Levine to conduct in Lenox next weekend

Eugene Ormandy, music director of the Philadelphia Orchestra, will conduct two concerts by the Boston Symphony next Friday and Saturday nights at Tanglewood. James Levine principal conductor-elect of the Metropolitan Opera, will conduct Sunday afternoon, July 30.

For the Weekend Prelude at 7 p.m. Friday, the Boston Symphony String Trio — Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, and Gilbert Kalish, piano — will present a chamber music recital. They will perform Beethoven's String Trio in G, Opus 9, No. 1, and Brahms' Piano Quartet in C-Minor, Opus 60. Weekend Prelude concerts are open to all general admission ticket holders of the 9 p.m. concert.

Ormandy will conduct the orchestra at 9, opening with Brahms' Tragic Overture, followed by Sibelius' Symphony No. 5. The concert will conclude with Bartok's Concerto for Orchestra. The Tragic Overture is one of Brahm's best known orchestral works. Sibelius wrote and revised his fifth symphony during World War I. The work is thought to reaffirm the Finnish composer's love of life. The Bartok concerto was commissioned and first conducted by Serge Koussevitzky in 1943 and 1944, respectively.

Levine will lead the orchestra's 10:30 a.m. Saturday rehearsal of the Sunday afternoon concert. Tickets are $2.50 each.

Ormandy will conduct at 8:30 p.m. Saturday Beethoven's Lenore Overture No. 3 Hindemith's *Mathis der Maler* will follow, and, after intermission, Strauss' *Ein Heldenleben* with Silverstein, concertmaster, as violin soloist. The Lenore Overture No. 3 is a revision for Beethoven's only opera, *Fidelio*. The Hindemith work, written in the early 1930s, is considered a modern "classic."

Silverstein will again perform a violin solo in Mozart's Violin Concerto No. 4 at 2:30 p.m. Sunday, July 30, with Levine conducting. After intermission, Levine will conduct the first Tanglewood performance of Mahler's Symphony No. 6. The Mozart concerto is one of five the composer wrote at 19 years of age. Mahler's Sixth was introduced to America in 1947, 36 years after the composer's death. It is not often performed in the U.S. or Europe.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
JUL 25 1972
New England Newsclip

Tanglewood: Bernstein, Ancerl as musicmakers

By Louis Snyder

Lenox, Mass.

For openers, it was Bach. Last week, in three attendance-record-breaking concerts, it was Beethoven. This past weekend at Tanglewood, who else but Brahms? That is, Brahms and a few others.

On Friday evening, Bruno Maderna conducted Brahms's First Symphony, prefaced by some Gabrieli and Stravinsky. Saturday's program was comprised of the Fourth and Second Symphonies in Leonard Bernstein's readings, and in August the Third Symphony and the Second Piano Concerto will be coming along. Karel Ancerl was Sunday afternoon's conductor, and Alicia De Larrocha made her Boston Symphony Tanglewood debut as soloist in the Schumann Piano Concerto. Gluck, Vejvanovsky, and Dvorak were the other composers but not a note of Brahms on that occasion.

Bernstein's rare appearances with the BSO have turned out to be rather special events, and his all-Brahms evening was another. 13,374 listeners were on hand. The orchestra seems at one with him, and for those with long enough memories, the sound they produced together conjured up memories of the tonal velvet available by the yard in the Koussevitzky days.

This was not one of the conductor's more actively demonstrative appearances. Rather he directed both symphonies with unusual restraint, and let smoldering sonorities reveal themselves with a minimum of display. The result was impressively moving. The emotion, airiness, and grandeur that are present in varying porportions in these two works welled up and poured forth in torrents of warm but controlled sound. It was a performance that evoked introspection rather than excitement, that is until the end of the concert when the crowd's enthusiasm was showered on Bernstein and his players.

Although it had not been announced in advance, the Brahms-Bernstein program was the first of two performances. It is being filmed for television today in two sessions in the Tanglewood Music Shed as an American-German collaborative effort by Amberson Video and Unitel Productions for eventual distribution here and abroad. The public is invited (gratis) to be present from 10:30 a.m. to 1:30 p.m. (the Fourth), and from 3:30 to 6:30 p.m. (the Second). The invitation extended on condition that the audience remain through each complete session.

Sunday afternoon's program had about it all the amenities that make outdoor listening on a sunny day so pleasurable. There was Karel Ancerl, Czech music director of the Toronto Symphony, approaching a varied program with a great deal of empathy, and receiving in return some glowing, friendly playing from BSO musicians. There was the Spanish pianist, Alicia De Larrocha, playing at Tanglewood for the first time after an overdue debut with the orchestra in Boston last winter. And there was the conductor's special affinity for music of two Bohemian composers, the obscure 17th-century Pavel Vejvanovsky, and Antonin Dvorak, in whom Americans have a proprietary interest.

The Vejvanovsky pieces — Sonata a 7 and Sonata a 10 — are charming works for two trumpets, strings, and organ, and two trumpets, three trombones, strings, and organ, respectively. Courtly, colorful, and joyous, they had brilliant performances by the trumpets of Armando Ghitalla and Andre Come, the trombones of William Gibson, Ronald Barron, and Gordon Hallberg, Berj Zamkochian at the organ, and some luscious sound from the string family.

Alicia De Larrocha

. . . was soloist with the Boston Symphony at Tanglewood over the weekend in Schumann's Piano Concerto. On Aug. 8, she will play a Bach-Mozart recital in the "Mostly Mozart" series at New York's Philharmonic Hall.

Miss De Larrocha is an exquisite pianist, and her playing of the Schumann Concerto, if not scaled perhaps to the all-outdoors acoustics of the Music Shed, was nevertheless sensitive, disciplined, and crystalline. There were moments when the full orchestral power overwhelmed her, but there were more frequent moments when the strength and individuality of her artistry shone through.

The concert, which had begun with a stately, rather austere account of Gluck's "Iphigenia in Aulis" Overture, concluded with a rousing, singing, skyborne realization of Dvorak's Eighth Symphony, which at its end had the musicians onstage applauding their conductor with audience-type fervor.

96

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUL 24 1972 New England Newsclip

Free Concert Offered At Tanglewood Shed

LENOX — There will be a free concert of Brahms Symphonies Nos. 2 and 4 conducted by Leonard Bernstein at the Tanglewood music shed here Tuesday afternoon.

A German-American film partnership of Amberson Video and Unitel Productions will film the concert, performed by the Boston Symphony Orchestra.

Since an audience is desired for the filming, Amberson Video has invited music lovers to attend the concert free of charge. Regular concert seating will be available on a 'first come, first served' basis.

The first filming sessions (of Symphony No. 4) will take place from 10:30 a.m. to 1:30 p.m. The second session (of Symphony No. 2) will take place from 3:30 p.m. to 6:30 p.m.

The audience is urged to come before the starting time of each session and once there to stay to the end.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 23 1972 New England Newsclip

Bernstein to Conduct for Film

LENOX — Tanglewood adviser Leonard Bernstein will conduct special performances of the Boston Symphony Orchestra in Brahms' Symphonies No. 2 and No. 4 in a special filming session in the Music shed at Tanglewood Tuesday.

The performances will be taped by an American-German partnership of Amberson Video and Unitel Productions. The first session at 10.30 a.m. will be a performance of Symphony No. 4 and the second, from 3.30 to 6.30 p.m., will be Symphony No. 2.

An audience is desired for the filming. Amberson Video has invited the public to the sessions without charge. Regular concert seating will be available on a first-come, first-served basis.

People are urged to arrive before starting time of the session and, once there, to remain until the end.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 28 1972 New England Newsclip

Whitestone

THE CAMERA EYE was on Leonard Bernstein Tuesday as the Tanglewood adviser conducted the Boston Symphony in special performances of Brahms works that were taped by an American-German partnership of Amberson Video and Unitel Productions. The first two-hour session featured Symphony No. 4, and the second, Symphony No. 2. The Tanglewood Shed was approximately one-third full for both of the performances.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 24 1972 New England Newsclip

Tanglewood draws 31,217 for weekend

A total of 31,217 persons attended Tanglewood over the weekend, almost 7,000 below the 38,186 for the comparable weekend last year. Total Tanglewood attendance, however, is several thousand ahead of last year.

Friday night's concert drew 5,071; Saturday's open rehearsal, 5,557; Saturday night, 13,374; and Sunday afternoon, 7,215.

TIMES
HARTFORD, CONN.
D. 130,857

JUL 24 1972 New England Newsclip

Free BSO Concert At Tanglewood

LENOX, Mass. — Tanglewood Adviser Leonard Bernstein will conduct free performances of the Boston Symphony Orchestra in Brahms' symphonies no. 2 and no. 4 in a special filming session in the Music Shed at Tanglweood tomorrow.

The performances will be taped by an American-German partnership of Amberson Video and Unitel Productions. The first session takes place from 10:30 a.m. to 1:30 p.m. and will be Brahms' Symphony No. 4. The second session (Brahms' Symphony no. 2) takes place from 3:30 p.m. to 6:30 p.m.

An audience in the Music Shed is desired for the filming, and Amberson Video is extending an invitation to the public to attend either or both sessions without charge.

Regular concert seating will be available on a first come, first served basis. Persons are requested to arrive before the starting time of the session, and once there, to stay to the end. It is understood that persons attending the filming sessions may be photographed and included in the final pictures.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 24 1972 New England Newsclip

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The filming will give the public an opportunity to see some of the orchestra's work behind the scenes.

96

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

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TIMES
HARTFORD, CONN.
D. 130,857

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REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 23 1972 New England Newsclip

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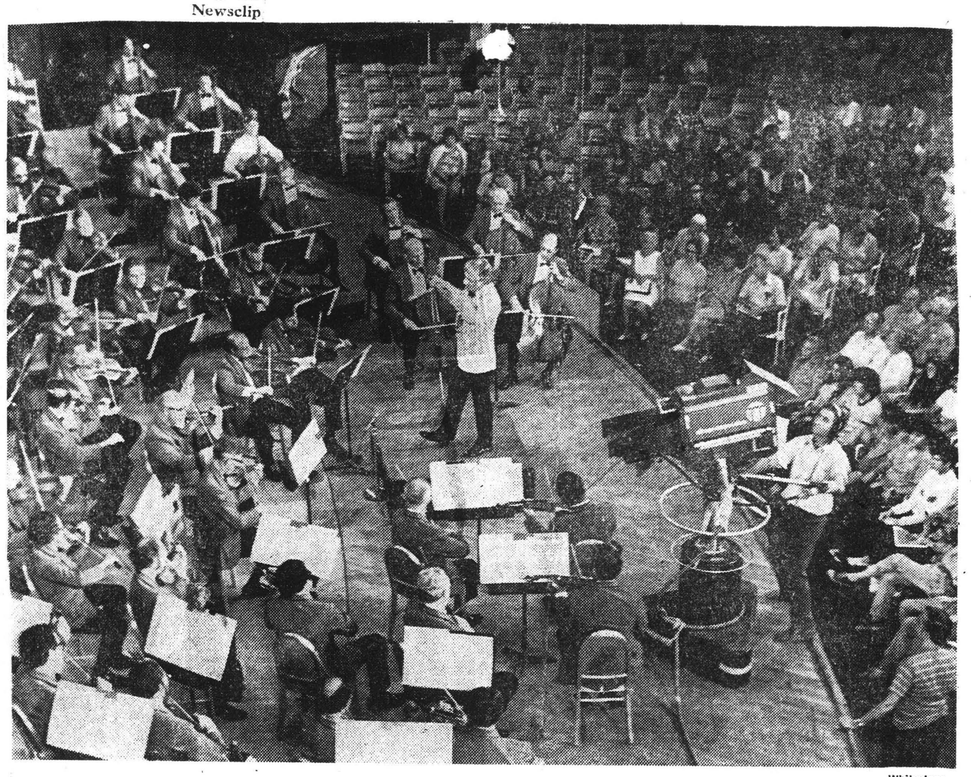
BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUL 28 1972 New England Newsclip



Whitestone

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D. 30,400

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PITTSFIELD, MASS.
D. 30,400

JUL 24 1972 New England Newsclip

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The filming will give the public an opportunity to see some of the orchestra's work behind the scenes.

INFORMATION OBSCURED

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUL 28 1972

Ormandy To Conduct 2 Concerts

Eugene Ormandy will conduct two concerts with the Boston Symphony Orchestra, as part of the fifth weekend of the Berkshire Festival at Tanglewood.

The musical director of the Philadelphia orchestra will conduct today's concert at 9 p.m. in the Shed. The program with Brahms' Tragic overture, followed by the Sibelius Symphony No. 5. The concert concludes with a performance of Bartok's Concerto for Orchestra.

Saturday morning, James Levine leads the orchestra's fifth open rehearsal of the season. Music to be rehearsed will be from the Sunday afternoon concert.

Saturday evening, at 8:30 p.m., Ormandy conducts Beethoven's Leonore Overture, No. 3, Heldenleben (A Hero's Life), der Maler, and Strauss' Ein Heldenleben (A Hero's life), with Boston Symphony concertmaster Joseph Silverstein as violin solist.

Sunday afternoon at 2:30 p.m., James Levine conducts the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Violin Concerto No. 4 and concludes with the first Berkshire Festival performance of Mahler's Symphony No. 6.

The weekend opens today with a Weekend Prelude at 7 p.m. in the Music Shed. The Boston Symphony String Trio—Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello, and Gilbert Kalish, piano—will present a chamber music recital. Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahm's Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. symphony concert.

Tanglewood Concerts Announced

TANGLEWOOD, Lenox, Mass. — Philadephia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28 and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood. James Levine, principal conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7 p.m. Friday in the Music Shed. The Boston Symphony String Trio will perform Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in c minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Eugene Ormandy will conduct the Boston Symphony in Brahms' Tragic overture, Sibelius' Symphony No. 5 and Bartok's Concerto for Orchestra.

Saturday morning at 10:30, James Levine leads the orchestra's fifth Open Rehearsal of the season, offering a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Sunday afternoon concert. Tickets are $2.50 each, on sale at the Festival Ticket Office two hours before the beginning of the rehearsal.

Saturday evening at 8:30, Mr. Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's "Leonore" Overture, No. 3, Hindemith's symphony "Mathis der Maler" and, following intermission, Strauss' "Ein Heldenleben" (A Hero's life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon at 2:30 in the Shed, Mr. Levine will conduct the orchestra in Mozart's 4th Violin Concerto with Mr. Silverstein again the violin soloist. Following intermission, there will be the First Berkshire Festival performance of Mahler's Symphony No. 6.

POST
WALLINGFORD, CONN.
W. 7,920
JUL 27 1972
New England Newsclip

Brahms and Bartok set for Tanglewood

Music by Brahms, Sibelius and Bartok will open the weekend's program of the Berkshire Festival at Tanglewood, Lenox, Mass., on Friday, July 28, at 9 p.m.

Eugene Ormandy will conduct the Boston Symphony Orchestra in a program of music by Beethoven, Hindemith and Strauss on Saturday, July 29 at 8:30 p.m. The Sunday afternoon concert at 2:30 p.m. will include selections by Mozart and Mahler.

REFORMER
BRATTLEBORO, VT.
D. 8,000
JUL 14 1972
New England Newsclip

THE TROY RECORD
TROY, N. Y.
D. 8,245
JUL 26 1972

FOR THE RECORD
For The Record

Theater Art Music

Tanglewood, Lenox, Mass., Friday at 9 p.m., the Boston Symphony conducted by Eugene Ormandy; Saturday at 8:30 p.m., Eugene Ormandy conducting a program of Beethoven, Hindemits, Strauss; Sunday at 2:30 p.m., James Levine conducts a program of Mozart, Mahler.

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 28 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN	String trio in G op. 9 no. 1	Adagio – allegro con brio Adagio ma non tanto e cantabile Scherzo: allegro Presto
		JOSEPH SILVERSTEIN *violin* BURTON FINE *viola* JULES ESKIN *cello*
*BRAHMS	Piano quartet in C minor op. 60	Allegro non troppo Scherzo: allegro Andante Finale: allegro comodo
		GILBERT KALISH *piano* JOSEPH SILVERSTEIN *violin* BURTON FINE *viola* JULES ESKIN *cello*

THE BOSTON SYMPHONY CHAMBER PLAYERS RECORD EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & *RCA RECORDS

19

NEWS-TIMES
DANBURY, CONN.
D. 31,285
JUL 27 1972
New England Newsclip

Ormandy at Tanglewood

Philadelphia Orchestra Music Director Eugene Ormandy will conduct two concerts by the Boston Symphony Orchestra tomorrow and Saturday as part of the fifth weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass.

The weekend will open with a prelude at 7 p.m. Friday. The Symphony String Trio will present a chamber music recital. At 9 p.m., Ormandy will conduct Brahm's Tragic overture, Sibelius' Symphony No. 5 and Bartok's Concerto for Orchestra. Ormandy will again conduct Saturday at 8:30 p.m. Music to be performed will include Beethoven's Leonore Overture, No. 3, Hindemith's symphony "Mathis der Maler," and Strauss' "Ein Heldenleben."

James Levine will conduct Sunday at 2:30 p.m., with Mozart's fourth violin concerto and Mahler's Symphony No. 6.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003
JUL 24 1972

Tanglewood To Present Boston Symphony Orchestra

LENOX, Mass. — Eugene Ormandy and James Levine will conduct the Boston Symphony Orchestra at Tanglewood during its fifth weekend of concerts, Friday, Saturday and Sunday.

Ormandy will conduct the orchestra Friday and Saturday; Levine, principal conductor-elect of the Metropolitan Opera, will conduct Sunday afternoon.

The weekend opens 7 p.m. on Friday, when the Boston Symphony String Trio will present a chamber music recital including Beethoven's "String Trio in G" and Brahms' "Piano Quartet in C Minor."

At 9 p.m. Friday Ormandy will conduct the orchestra through Brahms' "Tragic" overture; Sibelius' "Symphony No. Five" and Bartok's "Concerto for Orchestra."

On Saturday morning at 10:30 a.m. there will be an open rehearsal of the concert to be presented that night at 8:30 o'clock: Beethoven's "Leonore" overture; Hindesmith's "Mathis der Maler" and Richard Strauss' "Ein Heldenleben."

Sunday's concert begins at 2:30 o'clock, and features Mozart's "Violin Concerto No. Four" (with Joseph Silverstein on violin) and Mahler's "Symphony No. Six."

The Herald-News
PASSAIC, N. J.
D. 80,569
JUL 28 1972

Eugene Ormandy Tanglewood guest

Eugene Ormandy, music director of the Philadelphia Orchestra, will conduct concerts by the Boston Symphony Orchestra this evening and tomorrow as part of the fifth weekend of Berkshire Festival concerts at Tanglewood in Lenox, Mass.

James Levine, principal conductor-elect of the Metropolitan Opera, will conduct the Boston Symphony on Sunday afternoon. Joseph Silverstein violinist, will be soloist Saturday evening and Sunday afternoon.

SYRACUSE
Herald Journal
D. 129,656
JUL 25 1972

LEVINE LEADS. James Levine, principal conductor-elect of the Metropolitan Opera, leads the Boston Symphony Orchestra in concert Sunday at 2:30 p.m. in the Shed at Tanglewood, Lenox, Mass. The program will be: Mahler's Symphony No. 5 and Mozart's Violin Concerto No. 4 in D Major, featuring Joseph Silverstein.

PRESS
BRISTOL, CONN.
D. 18,000
JUL 26 1972
New England Newsc

Boston Symphony Trio Slated At Tanglewood

Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood. James Levine, Principal Conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7:00 p.m. Friday evening July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, present a chamber music recital. Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket - holders of the 9:00 p.m. Boston Symphony concert.

Eugene Ormandy conducts the Boston Symphony at 9:00 p.m. in the Shed. The concert opens with Brahms' Tragic overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert concludes with a performance of Bartok's Concerto for Orchestra.

Saturday morning, July 29, James Levine leads the Orchestra's fifth Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsals, held each Saturday morning during the Berkshire Festival at 10:30 a.m. offer a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts. Tickets are $2.50 each, on sale at the Festival Ticket Office two hours before the beginning of the rehearsal.

Saturday evening, July 29 at 8:30 p.m., Eugene Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's Leonore overture, No. 3, Hindemith's symphony Mathis der Maler, and, following intermission, a performance of Strauss' Ein Heldenleben (A Hero's life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon, July 30 at 2:30 p.m. in the Shed, James Levine conducts the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Fourth violin concerto with Mr. Silverstein the violin soloist, and following intermission, Mr. Levine conducts the first Berkshire Festival performance of Mahler's Symphony No. 6.

INFORMATION OBSCURED

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 28 1972

Ormandy To Conduct 2 Concerts

Eugene Ormandy will conduct two concerts with the Boston Symphony Orchestra, as part of the fifth weekend of the Berkshire Festival at Tanglewood.

The musical director of the Philadelphia orchestra will conduct today's concert at 9 p.m. in the Shed. The program with Brahms' Tragic overture, followed by the Sibelius Symphony No. 5. The concert concludes with a performance of Bartok's Concerto for Orchestra.

Saturday morning, James Levine leads the orchestra's fifth open rehearsal of the season. Music to be rehearsed will be from the Sunday afternoon concert.

Saturday evening, at 8:30 p.m., Ormandy conducts Beethoven's Leonore Overture, No. 3, Heldenleben (A Hero's Life), der Maler, and Strauss' Ein Heldenleben (A Hero's life), with Boston Symphony concertmaster Joseph Silverstein as violin solist.

Sunday afternoon at 2:30 p.m., James Levine conducts the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Violin Concerto No. 4 and concludes with the first Berkshire Festival performance of Mahler's Symphony No. 6.

The weekend opens today with a Weekend Prelude at 7 p.m. in the Music Shed. The Boston Symphony String Trio—Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello, and Gilbert Kalish, piano—will present a chamber music recital. Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahm's Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. symphony concert.

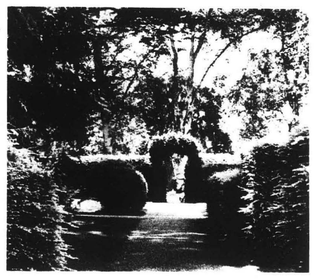
THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 26 1972

FOR THE RECORD
For The Record

Theater Art Music

Tanglewood, Lenox, Mass., Friday at 9 p.m., the Boston Symphony conducted by Eugene Ormandy; Saturday at 8:30 p.m., Eugene Ormandy conducting a program of Beethoven, Hindemits, Strauss; Sunday at 2:30 p.m., James Levine conducts a program of Mozart, Mahler.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday July 28 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN String trio in G op. 9 no. 1

Adagio – allegro con brio
Adagio ma non tanto e cantabile
Scherzo: allegro
Presto

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*

*BRAHMS Piano quartet in C minor op. 60

Allegro non troppo
Scherzo: allegro
Andante
Finale: allegro comodo

GILBERT KALISH *piano*
JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*

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19

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUL 24 1972

Tanglewood To Present Boston Symphony Orchestra

LENOX, Mass. — Eugene Ormandy and James Levine will conduct the Boston Symphony Orchestra at Tanglewood during its fifth weekend of concerts, Friday, Saturday and Sunday.

Ormandy will conduct the orchestra Friday and Saturday; Levine, principal conductor-elect of the Metropolitan Opera, will conduct Sunday afternoon.

The weekend opens 7 p.m. on Friday, when the Boston Symphony String Trio will present a chamber music recital including Beethoven's "String Trio in G" and Brahms' "Piano Quartet in C Minor."

At 9 p.m. Friday Ormandy will conduct the orchestra through Brahms' "Tragic" overture; Sibelius' "Symphony No. Five" and Bartok's "Concerto for Orchestra."

On Saturday morning at 10:30 a.m. there will be an open rehearsal of the concert to be presented that night at 8:30 o'clock: Beethoven's "Leonore" overture; Hindesmith's "Mathis der Maler" and Richard Strauss' "Ein Heldenleben."

Sunday's concert begins at 2:30 o'clock, and features Mozart's "Violin Concerto No. Four" (with Joseph Silverstein on violin) and Mahler's "Symphony No. Six."

PRESS
BRISTOL, CONN.
D. 18,000

JUL 26 1972

New England Newsc

Boston Symphony Trio Slated At Tanglewood

Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood. James Levine, Principal Conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7:00 p.m. Friday evening July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, present a chamber music recital. Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket - holders of the 9:00 p.m. Boston Symphony concert.

Eugene Ormandy conducts the Boston Symphony at 9:00 p.m. in the Shed. The concert opens with Brahms' Tragic overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert concludes with a performance of Bartok's Concerto for Orchestra.

Saturday morning, July 29, James Levine leads the Orchestra's fifth Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsals, held each Saturday morning during the Berkshire Festival at 10:30 a.m. offer a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts. Tickets are $2.50 each, on sale at the Festival Ticket Office two hours before the beginning of the rehearsal.

Saturday evening, July 29 at 8:30 p.m., Eugene Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's Leonore overture, No. 3, Hindemith's symphony Mathis der Maler, and, following intermission, a performance of Strauss' Ein Heldenleben (A Hero's life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon, July 30 at 2:30 p.m. in the Shed, James Levine conducts the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Fourth violin concerto with Mr. Silverstein the violin soloist, and following intermission, Mr. Levine conducts the first Berkshire Festival performance of Mahler's Symphony No. 6.

The Herald-News
PASSAIC, N. J.
D. 80,569

JUL 28 1972

Eugene Ormandy Tanglewood guest

Eugene Ormandy, music director of the Philadelphia Orchestra, will conduct concerts by the Boston Symphony Orchestra this evening and tomorrow as part of the fifth weekend of Berkshire Festival concerts at Tanglewood in Lenox, Mass.

James Levine, principal conductor-elect of the Metropolitan Opera, will conduct the Boston Symphony on Sunday afternoon. Joseph Silverstein violinist, will be soloist Saturday evening and Sunday afternoon.

SYRACUSE
Herald Journal
D. 129,656

JUL 25 1972

LEVINE LEADS. James Levine, principal conductor-elect of the Metropolitan Opera, leads the Boston Symphony Orchestra in concert Sunday at 2:30 p.m. in the Shed at Tanglewood, Lenox, Mass. The program will be: Mahler's Symphony No. 5 and Mozart's Violin Concerto No. 4 in D Major, featuring Joseph Silverstein.

THE TROY RECORD
TROY, N. Y.
D. 8,245

JUL 28 1972

Tanglewood Concerts Announced

TANGLEWOOD, Lenox, Mass. — Philadephia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28 and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood. James Levine, principal conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7 p.m. Friday in the Music Shed. The Boston Symphony String Trio will perform Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in c minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Eugene Ormandy will conduct the Boston Symphony in Brahms' Tragic overture, Sibelius' Symphony No. 5 and Bartok's Concerto for Orchestra.

Saturday morning at 10:30, James Levine leads the orchestra's fifth Open Rehearsal of the season, offering a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Sunday afternoon concert. Tickets are $2.50 each, on sale at the Festival Ticket Office two hours before the beginning of the rehearsal.

Saturday evening at 8:30, Mr. Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's "Leonore" Overture, No. 3, Hindemith's symphony "Mathis der Maler" and, following intermission, Strauss' "Ein Heldenleben" (A Hero's life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon at 2:30 in the Shed, Mr. Levine will conduct the orchestra in Mozart's 4th Violin Concerto with Mr. Silverstein again the violin soloist. Following intermission, there will be the First Berkshire Festival performance of Mahler's Symphony No. 6.

ST
WALLINGFORD, CONN.
W. 7,920

JUL 27 1972

New England Newscli

Brahms and Bartok set for Tanglewood

Music by Brahms, Sibelius and Bartok will open the weekend's program of the Berkshire Festival at Tanglewood, Lenox, Mass., on Friday, July 28, at 9 p.m.

Eugene Ormandy will conduct the Boston Symphony Orchestra in a program of music by Beethoven, Hindemith and Strauss on Saturday, July 29 at 8:30 p.m. The Sunday afternoon concert at 2:30 p.m. will include selections by Mozart and Mahler.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JUL 27 1972

New England Newsclip

Ormandy at Tanglewood

Philadelphia Orchestra Music Director Eugene Ormandy will conduct two concerts by the Boston Symphony Orchestra tomorrow and Saturday as part of the fifth weekend of Berkshire Festival concerts at Tanglewood, Lenox, Mass.

The weekend will open with a prelude at 7 p.m. Friday. The Symphony String Trio will present a chamber music recital. At 9 p.m., Ormandy will conduct Brahm's Tragic overture, Sibelius' Symphony No. 5 and Bartok's Concerto for Orchestra. Ormandy will again conduct Saturday at 8:30 p.m. Music to be performed will include Beethoven's Leonore Overture, No. 3, Hindemith's symphony "Mathis der Maler," and Strauss' "Ein Heldenleben."

James Levine will conduct Sunday at 2:30 p.m., with Mozart's fourth violin concerto and Mahler's Symphony No. 6.

RE[illegible]RMER
BRATTLEBORO, VT.
D. 8,000

JUL 14 1972

New England Newsclip

INFORMATION OBSCURED

to wh... Western Mass.

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YALE I...

ORCHESTRA CONCERTS

July 29 (Sat) 8:30 pm
MOZART — Symphony No. 41 ("Jupiter")
WEBERN — Symphony for Chamber Orchestra (Op. 21)
BEETHOVEN—Symphony No. 4

Aug. 4 (Fri) 8:30 pm
ROSSINI — Overture ... nerentola
DeFALLA—Three-Cornered Hat, Suite No. 1
MENDELSSOHN—Symph. No. 4

Aug. 6 (Sun) 3:30 pm
BRAHMS — Requiem

CHAMBER MUSIC/GUARNERI QUARTET

Aug. 12 (Sat) 8:30 pm
MOZART — Quartet in D Major, K. 499
SMETANA — From My Life
FRANCK — Piano Quintet
Ward Davenny, piano

Aug. 18 (Fri) 8:30 pm
To be announced.

Aug. 25 (Fri) 8:30 pm
MOZART — Flute Quartet in C Major, K. 285b
Thomas Nyfenger, flute
MENDELSSOHN — Quartet in E Minor, Op. 44 No. 2
RAVEL — String Quartet

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Ormandy to conduct two weekend concerts

Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood in Lenox James Levine, principal conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7 p.m. Friday evening July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, present a chamber music recital. Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in c minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Eugene Ormandy conducts the Boston Symphony at 9 p.m. in the Shed. The concert opens with Brahms' Tragic overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert concludes with a performance of Bartok's Concerto for Orchestra.

Saturday morning, July 29, James Levine leads the Orchestra's fifth Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsals, held each Saturday morning during the Berkshire Festival at 10.30 a.m. offer a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts.

Saturday evening, July 29 at 8.30 p.m., Eugene Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's Leonore overture, No. 3, Hindemith's symphony Mathis der Maler, and, following intermission, a performance of Strauss' Ein Heldenleben (A Hero's life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon, July 30 at 2.30 p.m. in the Shed, James Levine conducts the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Fourth violin concerto with Mr. Silverstein the violin soloist, and following intermission, Mr. Levine conducts the first Berkshire Festival performance of Mahler's Symphony No. 6.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

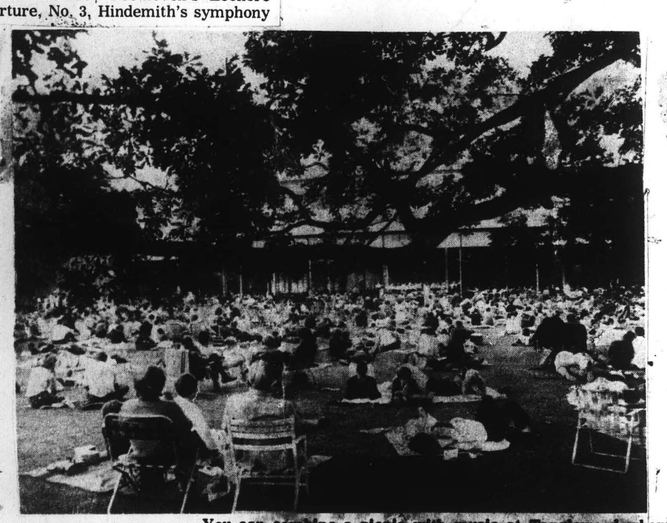
JUL 22 1972

New England Newsclip

JOURNAL
LAKEVILLE, CONN.
W. 4,405

JUL 27 1972

New England Newsclip



You can combine a picnic with music at Tanglewood where ticket holders are invited to picnic on the spacious lawns, open two hours before each major concert. The cafeteria is also open if you choose not to pack your own lunch. — Photo from Tanglewood

Tanglewood

Ormandy Will Lead Orchestra

Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood.

James Levine, Principal Conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

At the Weekend Prelude at 7 p.m. Friday evening, July 28, in the Music Shed The Boston Symphony String Trio (Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; and Gilbert Kalish, piano) will present a chamber music recital. Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Eugene Ormandy conducts the Boston Symphony at 9 p.m. in the Shed. The concert opens with Brahms' "Tragic" overture, followed by a performance of Sibelius' Symphony no. 5. Following intermission, the concert concludes with a performance of Bartok's Concerto for Orchestra.

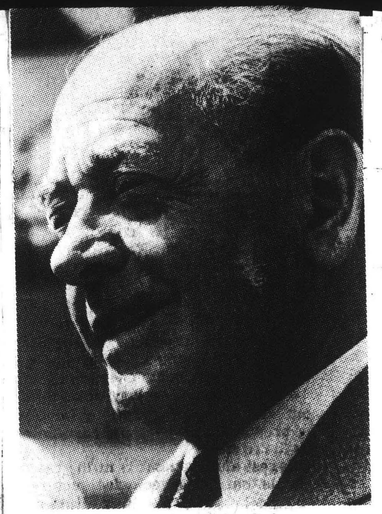
Saturday morning, July 29, James Levine leads the orchestra's fifth Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsals, held each Saturday morning at 10:30 a.m. offer a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts.

Saturday evening, July 29 at 8:30 p.m., Eugene Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's "Lenore" overture, no. 3, Hindemith's symphony "Mathis der Maler," and, following intermission, a performance of Strauss' "Ein Heldenleben" ("A Hero's Life") with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon, July 30 at 2:30 p.m. in the Shed, James Levine conducts the Boston Symphony Orchestra, with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Fourth violin concerto with Mr. Silverstein the violin soloist. The concert opens with Mozart's Fourth intermission, Mr. Levine conducts the first Berkshire Festival performance of Mahler's Symphony no. 6.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 26 1972



Eugene Ormandy

. . . will be guest conductor of the Boston Symphony for its two evening programs on Friday and Saturday this week at Tanglewood. On Wednesday, Aug. 2, he conducts the opening concert of the season at the Saratoga (N.Y.) Performing Arts Center by the Philadelphia Orchestra, of which he is music director.

Music-Dance

Saratoga Performing Arts Center, Saratoga Springs, today at 8:30 p.m., New York City Ballet, All- Stravinsky Program No. 6; Thursday Prodigal Son, Agon, at the 2:30 p.m. Student Matinee; at 8:30 p.m., Concerto Barocco, Prodigal Son, Stars and Stripes; Friday at 8:30 p.m., The Goldberg Variations, Bugaku; Saturday at 2:30 p.m., Swan Lake, Allegro Brilliante, Dances at a Gathering; at 8:30 p.m., Who Cares? Chopiniana, Phsde Deux, The Concert.

SPAC Special, Sunday at 8:30 p.m., Preservation Hall Jazz Band; Monday at 8:30 p.m., Mary Travers Show.

Casino Chamber Concert, Canfield Casino, Monday at 8:30 p.m., Philarte Quartet.

Jacob's Pillow, Becket, Mass., Minnesota Dance Theater directed by Loyce Houlton, through Saturday.

Tanglewood, Lenox, Mass., Friday at 9 p.m., the Boston Symphony conducted by Eugene Ormandy; Saturday at 8:30 p.m., Eugene Ormandy conducting a program of Beethoven, Hindemits, Strauss; Sunday at 2:30 p.m., James Levine conducts a program of Mozart, Mahler.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JUL 26 1972

New England Newsclip

Ormandy & Phila. Orchestra At Tanglewood July 28 & 29

Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood. James Levine, principal conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7:00 p.m. Friday evening July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, present a chamber music recital.

EugeneOrmandy conducts the Boston Symphony at 9:00 p.m. in the Shed. The concert opens with Brahms' "Tragic" overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert concludes with a performance of Bartok's Concerto for Orchestra.

Saturday morning, July 29, Levine leads the Orchestra's fifth Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert.

Saturday evening, July 29, at 8:30 p.m., Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's "Leonore" overture, No. 3, Hindemith's symphony "Mathis der Maler," and, following intermission, a performance of Strauss' "Ein Heldenleben" (A Hero's life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon, July 30 at 2:30 p.m. in the Shed, Levine conducts the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Fourth violin concerto with Silverstein the violin soloist.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

JUL 27 1972

New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 23 1972

New England Newsclip

TELEGRAPH
NASHUA, N. H.
D. 69,493

JUL 19 1972

New England Newsclip

Ormandy Set As Conductor At Festival

LENOX, Mass. — Philadelphia Orchestra music director Eugene Ormandy will conduct two concerts by the Boston Symphony Orchestra, July 28-29 as part of the Berkshire Festival Concerts at Tanglewood. James Levine, principal conductor-elect of the Metropolitan Opera, will be the conductor on July 30.

The festival's fifth weekend will open at 7 p.m. July 28 with the Weekend Prelude Concert. The Boston Symphony String Trio will present a chamber music recital. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Symphony concert.

Ormandy will conduct the 9 p.m. concert that opens with Brahms' "Tragic" overture followed by a performance of Sibelius' "Symphony No. 5." Following intermission, the concert concludes with Bartok's "Concerto for Orchestra."

Open Rehearsal

Levine will lead the orchestra's fifth open rehearsal of the season, July 29 at 10:30 a.m. The rehearsal will offer a relaxed look at the conductor, soloists and Symphony rehearsing music for the next day's concerts.

Ormandy again conducts at the 8:30 p.m. concert on July 29. Music to be performed includes Beethoven's "Leonore Overture No. 3," Hindemith's "Symphony Mathis der Maler" and Strauss' "Ein Heldenleben."

Levine returns July 30 at 2:30 p.m. to conduct Mozart's "Fourth Violin Concerto," with concertmaster Joseph Silverstein as soloist, and the first Berkshire Festival performance of Mahler's "Symphony No. 6."

Ormandy Conductor

LENOX—Philadelphia Orchestra Music Director Eugene Ormandy will conduct two concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood.

James Levine, Principal Conductor - elect of the Metropolitan Opera, will conduct the Boston Symphony Sunday afternoon, July 30.

The fifth weekend will open with the Weekend Prelude at 7 p.m. Friday evening July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, will present a chamber music recital.

Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in c minor, Op. 60. Weekend prelude concerts are free to ticket - holders of the 9 p.m. Boston Symphony concert.

EUGENE ORMANDY

Eugene Ormandy will conduct the Boston Symphony at 9 p.m. in the Shed. The concert will open with Brahms' Tragic overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert will conclude with a performance of Bartok's Concerto for Orchestra.

Saturday morning, July 29, James Levine will lead the Orchestra's fifth Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert.

Open Rehearsals, held each Saturday morning during the Berkshire Festival at 10:30 a.m. offer a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts. Tickets are $2.50 each, on sale at the Festival Ticket Office two hours before the beginning of the rehearsal.

Saturday evening, July 29 at 8:30 p.m., Eugene Ormandy again will conduct the Boston Symphony. Music to be performed includes Beethoven's Leonore overture, No. 3, Hindemith's symphony Mathis der Maler, and, following intermission, a performance of Strauss' Ein Heldenleben (A Hero's life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Sunday afternoon, July 30 at 2:30 p.m. in the Shed, James Levine will conduct the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist.

The concert will open with Mozart's Fourth violin concerto with Silverstein the violin soloist, and following intermission, Levine will conduct the first Berkshire Festival performance of Mahler's Symphony No. 6.

MATTERTON, N. Y.
NEWS
W. 1,500

JUL 27 1972

Ormandy, Levine to Make Tanglewood Appearance

Eugene Ormandy, music director of the Philadelphia Orchesta, and James Levine, principal conductor-elect of the Metropolitan Opera, will conduct the Boston Symphony at Tanglewood's fifth weekend from July 28 through 30.

* * *

The weekend begins at 7 p.m. July 28 with the Boston Symphony String Trio playing Beethoven's string trio in G and Brahms piano quartet in C minor.

At 9 p.m. Ormandy will conduct the symphony in Brahm's "Tragic Overture," Bartok's "Concerto for Orchestra" and Sibelius' "Symphony No. 5."

After an open rehearsal at 10:30 a.m. July 29, Ormandy will again conduct the orchestra at 8:30 p.m. in a concert that includes Beethoven's "Leonore overture no. 3," Hindemith's "Synphony Mathis der Maler" and Strauss' "Ein Heldenleben."

* * *

The weekend will end with Levine conducting the symphony in a 2:30 p.m. concert July 30. Works to be performed included Mozart's "Violin concerto no. 4" and Mahler's "Symphony No. 6."

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 18 1972

98

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

JUL 24 1972 New England Newsclip

Eugene Ormandy Will Conduct At Tanglewood This Weekend

LENOX — Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood.

James Levine, Principal Conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7:00 p.m. Friday evening July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, present a chamber music recital.

Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in c minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Eugene Ormandy conducts the Boston Symphony at 9 p.m. in the Shed. The concert opens with Brahms' Tragic overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert concludes with a performamce of Bartok's Concerto for Orchestra.

July 29, James Levine leads the Orchestra's fifth Open Rehearsal of the season in the morning. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsals, held each Saturday morning during the Berkshire Festival at 10:30 a.m. offer a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts.

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 23 1972

..... MUSIC

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Ormandy to conduct BSO at Tanglewood

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MILLERTON, N. Y.
NEWS
W. 1,500

JUL 27 1972

TANGLEWOOD, Lenox, Mass. (413-637-2242).
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Aug. 1: Boston Pops, Arthur Fiedler, 8:30 p.m.
Aug. 2, 3 & 6: Music Theatre Project, Brecht-Weill's *The Yes Man* and Robert Selig's *Chocorua*, West Barn, 8:30 p.m.

HOUR
NORWALK, CONN.
D. 23,000

JUL 15 1972 New England Newsclip

ORMANDY, LEVINE AT TANGLEWOOD

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TIMES
PEABODY, MASS.
W. 6,043

JUL 19 1972 New England Newsclip

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 23 1972

MUSIC
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Ormandy, Levine To Conduct BSO

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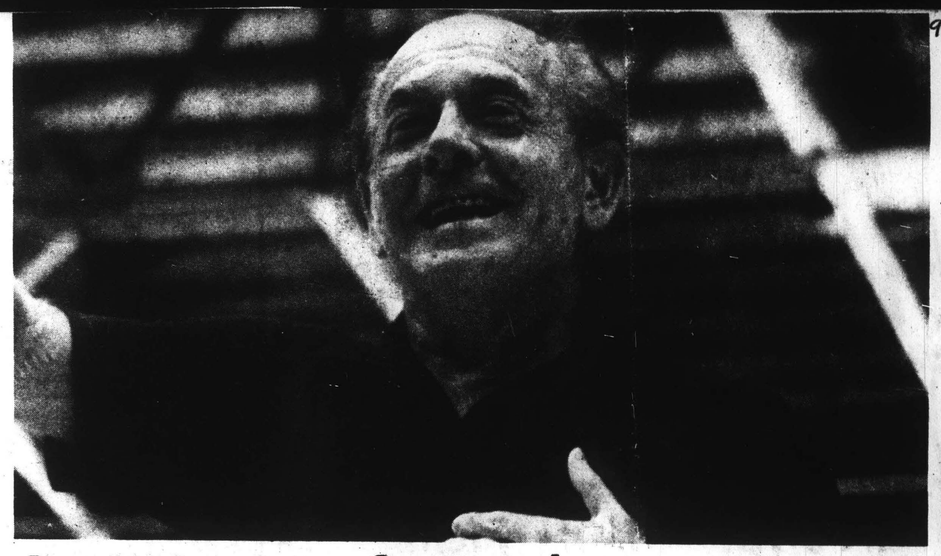
NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 28 1972 New England Newsclip



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TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 28 1972 New England

Tanglewood Concert.

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ADVOCATE
STAMFORD, CONN.
D. 32,000

JUL 20 1972 New England Newsclip

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

JUL 24 1972 New England Newsclip

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TIMES UNION
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JUL 23 1972

..... MUSIC

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MILLERTON, N. Y.
NEWS
W. 1,500

JUL 27 1972

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HOUR
NORWALK, CONN.
D. 23,000

JUL 15 1972 New England Newsclip

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TIMES
PEABODY, MASS.
W. 6,043

JUL 19 1972 New England Newsclip

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 23 1972

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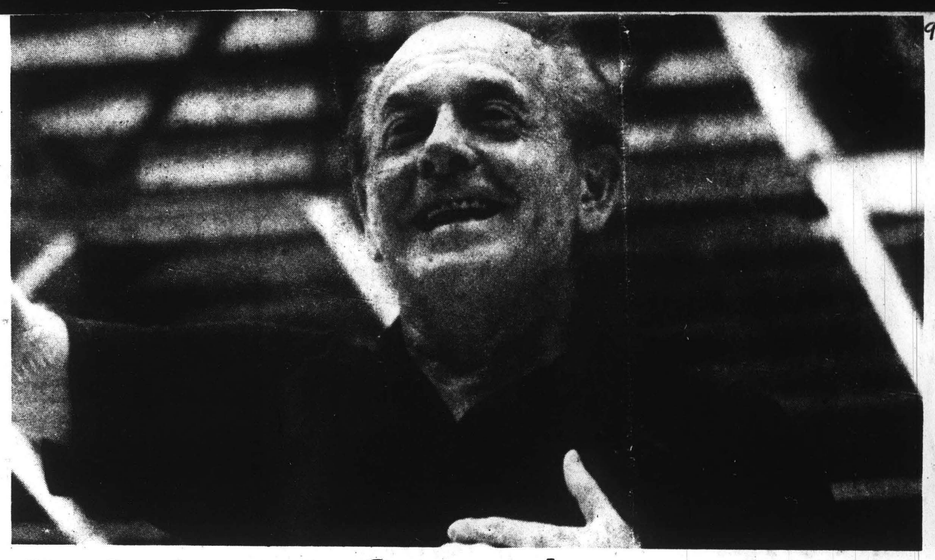
NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 28 1972 New England Newsclip



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TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 28 1972 New England

ADVOCATE
STAMFORD, CONN.
D. 32,000

JUL 30 1972 New England Newsclip

Tanglewood Concert.

Philadelphia Orchestra music director Eugene Ormandy will conduct concerts by the Boston Symphony Orchestra, July 28, and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood, Lenox, Mass. James Levine, principal conductor - elect of the Metropolitan Opera, will also conduct the symphony July 30.

The weekend will open with the Weekend Prelude at 7 p.m. July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, will present a chamber music recital, performing Beethoven's String Trio in G, Op. 9, No. one and Brahms' Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket - holders of the 9 p.m. Symphony concert.

INCORRECT PAGINATION

Eugene Ormandy at Tanglewood

Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, tomorrow and Saturday, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood, Lenox, Massachusetts. James Levine Principal Conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7 p.m. tomorrow evening in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, present a chamber music recital.

Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Eugene Ormandy conducts the Boston Symphony at 9 p.m. in the Shed. The concert opens with Brahms' "Tragic" overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert concludes with a performance of Bartok's Concerto for Orchestra.

On Saturday morning, James Levine leads the Orchestra's fifth Open rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsals, held each Saturday morning during the Berkshire Festival at 10:30 a.m. offer a relaxed look at the conductors, soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts.

At 8:30 p.m., Saturday, Eugene Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's "Leonore" overture, No. 3, Hindemith's symphony "Mathis der Maler," and, following intermission, a performance of Strauss' "Ein Heldenleben" (A Hero's Life) with Boston Symphony Concertmaster Joseph Silverstein as violin soloist.

Programmed for Sunday afternoon, at 2:30 in the Shed is James Levine conducting the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Fourth violin concerto with Mr. Silverstein the violin soloist, and following intermission, Mr. Levine conducts the first Berkshire Festival performance of Mahler's Symphony No. 6.

CATSKILL, N. Y.
MAIL
(ALBANY MARKET AREA)
D. 4.000

JUL 22 1972

CONDUCTS BSO—James Levine, principal conductor elect of the Metropolitan Opera in New York will conduct the Boston Symphony Orchestra at 2:30 p.m. tomorrow at Tanglewood. A veteran of the Philadelphia Orchestra and the Los Angeles Philharmonic, among many orchestras and opera companies, he will be appearing shortly with the RAI Orchestra of Rome and the Liverpool Philharmonic.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289

JUL 27 1972

New England Newsclip

PEEKSKILL, N. Y.
STAR
(NEW YORK CITY MARKET AREA)
D. 13,000

JUL 27 1972

Ormandy, Fiedler at Tanglewood

Eugene Ormandy, director of the Philadelphia Orchestra, conducts two concerts this weekend by the Boston Symphony Orchestra at Tanglewood. First will be tomorrow (Friday) and the second Saturday. And on Sunday, James Levine, principal conductor-elect of the Metropolitan Opera, will be conductor.

This is the season's fifth weekend, opening with the Weekend Prelude tomorrow at 7 p.m. in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, and Jules Eskin cello, plus Gilbert Kalish piano, present a chamber music recital. These preludes are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Friday's Shed concert at 9 p.m. under Ormandy, opens with Brahms' "Tragic" overture, followed by Sibelius' Symphony no. 5. After intermission, the concert closes with Bartok's Concerto for Orchestra.

Mr. Levine leads the orchestra's fifth open rehearsal of the season on Saturday at 10:30 a.m. in the Shed. Music rehearsed includes that of the following Sunday afternoon concert.

Saturday at 8:30 p.m., Ormandy conducts the BSO in Beethoven's "Leonore" overture no. 3; Hindemith's symphony "Mathis de Maler," and after intermission, Strauss's "Ein Heldenleben," with concertmaster Mr. Silverstein as violin soloist. Sunday at 2:30 p.m., in the Shed, Mr. Levine conducts the orchestra, with Mr. Silverstein again violin soloist.

On Aug. 1, Arthur Fiedler conducts the Boston Pops with soloists and chorus in a program featuring Lerner and Lowe music. Soloists in the annual Pops Pension Fund concert are soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks, and the Tanglewood Chorus, John Oliver director.

Starting at 8:30 p.m. in the Shed, the concert features Lerner and Lowe Broadway show tunes from "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi." After intermission, Fiedler leads Pops in Lennon and McCartney's "Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song." Also, there will be the famous Pops encores.

Eugene Ormandy and James Levine Conduct At Berkshire Festival, Tanglewood:, July 28, 29, 30

TANGLEWOOD, LENOX, MASS. - Philadelphia Orchestra Music Director Eugene Ormandy conducts two concerts by the Boston Symphony Orchestra, July 28 and 29, as part of the fifth weekend of Berkshire Festival Concerts at Tanglewood. James Levine, Principal Conductor-elect of the Metropolitan Opera, also conducts the Boston Symphony Sunday afternoon, July 30.

The fifth weekend opens with the Weekend Prelude at 7 p.m. Friday evening July 28 in the Music Shed. The Boston Symphony String Trio, Joseph Silverstein violin, Burton Fine viola, Jules Eskin cello, and Gilbert Kalish piano, present a chamber music recital. Music to be performed includes Beethoven's String Trio in G, Op. 9, No. 1 and Brahms' Piano quartet in C minor, Op. 60. Weekend Prelude concerts are free to ticket-holders of the 9 p.m. Boston Symphony concert.

Eugene Ormandy conducts the Boston Symphony at 9 p.m. in the Shed. The concert opens with Brahms' Tragic overture, followed by a performance of Sibelius' Symphony No. 5. Following intermission, the concert concludes with a performance of Bartok's Concerto for Orchestra.

Saturday morning, July 29, James Levine leads the Orchestra's fifth Open Rehearsal of the season. Music to be rehearsed will include music of the following Sunday afternoon concert. Open Rehearsals, held each Saturday morning during the Berkshire Festival at 10:30 a.m. offer a relazed look at the conductorsl soloists and Boston Symphony rehearsing music for the Berkshire Festival concerts. Tickets are $2.50each, on sale at the Fesival Ticket Office two hours before the beginning of the rehearsal.

Saturday evening, July 29 at 8:30 p.m., Eugene Ormandy again conducts the Boston Symphony. Music to be performed includes Beethoven's Leonore overture, No. 3, Hindemith's symphony Mathis der Maler, and, following intermission, a performance of Strauss' Ein Heldenleben (A Hero's Life) with Boston Symphony Concert master Joseph Silverstein as violin soloist.

Sunday afternoon, July 30 at 2:30 p.m. in the Shed, James Levine conducts the Boston Symphony Orchestra with Joseph Silverstein again the violin soloist. The concert opens with Mozart's Fourth violin concerto with Mr. Silverstein the violin soloist, and following intermission, Mr. Levine conducts the first Berkshire Festival performance of Mahler's Symphony No. 6.

Fifth Weeken Berkshire Festival Concerts
Friday, July 28, 1972
7 p.m.
Shed
Weekend Prelude
BOSTON SYMPHONY STRING TRIO
JOSEPH SILVERSTEIN violin
BURTON FINE viola
JULES ESKIN cello
Beethoven: String trio in G, Op. 9, No. 1
Brahms: Piano quartet in C minor, Op. 60
9 p.m.
Shed
EUGENE ORMANDY conductor
Brahms: Tragic overture
Sibelius: Symphony No. 5
Bartok: Concerto for Orchestra
Saturday, July 29, 1972
10:30 a.m.
Shed
BOSTON SYMPHONY ORCHESTRA OPEN REHEARSAL
8:30 p.m.
Shed
EUGENE ORMANDY conductor
JOSEPH SILVERSTEIN violinist
Beethoven: Leonore overture No. 3
Hindemith: Symphony Mathis der Maler
Strauss: Ein Heldenleben
Sunday, July 30, 1972
2:30 p.m.
Shed

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 29 1972

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 29 1972

New England

Ormandy Presides At Music Festival

By RICHARD CONWAY

The Berkshire Music Festival opened its fifth weekend of concerts at Tanglewood last night with guest conductor Eugene Ormandy leading the Boston Symphony Orchestra. Mr. Omandy, of course, is the well - known music director of the famed Philadelphia Orchestra, and, in something of a surprise, only around 6,000 were in the audience. Ormandy will also conduct tonight.

Although the program for tonight is quite inviting, the orchestra will have to go some to match its fine performance of the Bartok "Concerto for Orchestra" at Friday's concert.

The Boston Symphony Orchestra and the Bartok "Concerto" have been together a long time. It was Koussevitzky who invited the dying Bartok to write a work for the Boston Orchestra. This was in 1943. Bartok rallied his strength for the monumental task. The "Concerto" was given its first performance by the BSO on 1 December 1944. The frail composer, finally hailed for the genius he was, lived for one more year.

"The "Concerto" is a work demanding virtuoso playing from all the instruments, each of which is given its turn at some formidable difficulties. This past season was the Springfield Symphony Orchestra do a remarkably fine performance of it. But the Springfield Orchestra, of course, is not the Boston. several additional stands of strings available to the BSO, for example, do make a tremendous difference. And this is but one observation.

Strong, Clear

At any rate, we found the performance last night to be particularly strong and clear. Ormandy played the virtuoso orchestra beautifully. The opening passages suggesting the awakening of the orchestra were well controlled and marred only by a rather insecure trumpet entrance. Individual lines and rhythms were allowed space to sound. The sonorous chorale section by the brass in the second movement and the rich viola passage in the fourth movement stand out. And it was as though we were hearing the harp part for the first time last night. In fact, it was almost too much, producing a rather jarring effect.

The Boston Symphony Orchestra did not confine its fine playing to the Bartok. There was a strong performance of the Sibelius "Symphony No. 5 in E flat, op. 82." Ormandy, who drew some wonderfully rich and resonant sounds from the musicians, did a stunning job on the last movement of this work. Sibelius' scoring gives him the opportunity to do so.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 31 1972

Ormandy Exhibits Usual Genius at Tanglewood

By RICHARD VINCENT
Music Critic

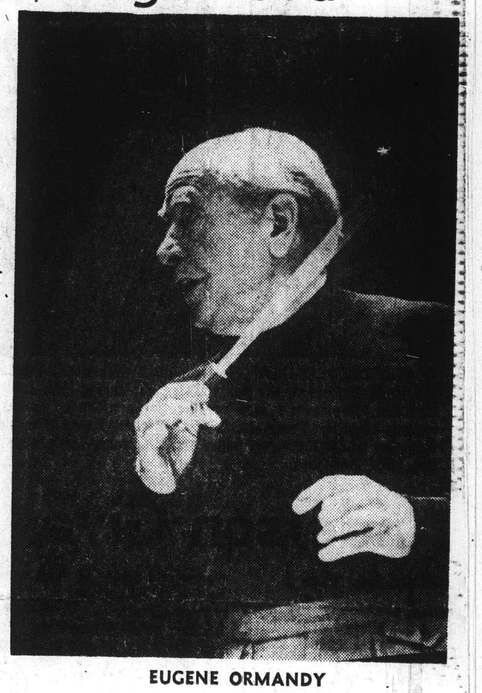
Eugene Ormandy's two appearances this weekend at Tanglewood with the Boston Symphony Orchestra were particularly interesting from the point of view of the programming.

If one excepts the two overtures, Brahms "Tragic" and Beethoven's "Leonore No. 3," what is left are four compositions that have a good deal in common. This is a position that will shake up the pedants and nattering exegetes whose idea of a triumph in the concert hall is one where he (the exegete) with score in hand, discovers a dropped stitch by the clarinet, or a fiddle player playing an augmented second instead of a diminished third. Important, yes indeed, but in the rehearsal. Once placed in front of the audience the overriding factors are those of symmetry, coherence and communication of the music.

And it is here where Ormandy and the BSO really did a job that was polished and achieved in all aspects including those dear to the hearts of the bloodless purists who cannot see the woods for the trees. Ormandy sent all of us home happy on Friday and Saturday evenings and if there were, (and there surely must have been) one who was untouched, then this poor soul is beyond redemption.

WHAT PROMPTS this excursion into the realm of enlightened listening was a conversation overheard Saturday night between two concert-goers (one of whom, as noted, with score in hand) was destroying the evening and the experience for this fellow who up to that point was of the belief that he had been greatly moved by the music. It was saddening and disturbing tableau and a great disservice to the cause of good music.

Ormandy would have laughed all the way to Valhalla had he overheard the same diatribe. He knows better. His is a finely developed genius for all the subtleties and dependent relationships that are found in such works as the Sebelius Symphony No. 5 in E Flat; Bartok's Concerto for Orchestra; Hindesmith's 'Mathis der Mahler" and Richand Strauss' "Ein Heldenleben."



EUGENE ORMANDY

There are many similarities to these works, many more similarities than differences. There are times when Strauss used the same chords and progressions that Sebelius used, not withstanding the apparent disparity in musical concept.

STRAUSS and Hindemith are bonded by several things many of them basic. They were both German born, but one fled Hitler while Strauss remained to be honored and used. They both loved striking choirs in brass. They were both subject to the same influences and reacted to the same influences.

The works that Ormandy chose this weekend are either explicitly concerned with a man and his life and philosophy or an expression by the composer of the summation of his own life and the meaning of it; to wit, the Bartok which was composed just before his death which he knew was imminent.

The philosophic implications of a work of art is what Ormandy concerned himself this weekend and although perhaps the idiom was individually used, this was the unifying thread.

So let us eschew for the nonce, high and forbidding talk on tempi, phrasing, the theory of harmony, the nature of the temperament of sound, all vital parts of the mechanics of musical composition to be sure; rather let us concern ourselves with the things that counts the most, the music itself.

Ormandy has well in hand all the building blocks of the art, what makes him a great conductor is his intuitive and impressive grasp of the musical experience as a whole.

Ormandy Masterful on Tanglewood Podium

By EDWARD FRENCH

The romantics had a field day at Tanglewood Friday and Saturday nights when Eugene Ormandy conducted the Boston Symphony Orchestra.

This veteran of the podium, well steeped in the Viennese musical tradition and style, worked his tonal wonders in music by Brahms, Sibelius, Bartok, Hindemith and Beethoven.

MR. ORMANDY'S way of conducting is explicit and authoriative yet flexible enough to give an air of spontaneity to his interpretations. Apparently he is able to inspire an orchestra to literally play over its head.

When a conductor is able to work that kind of magic with a sophisticated major orchestra such as the Boston ensemble there is music making on an Olympian level.

A unique characteristic of the tone Mr. Ormandy draws from an orchestra is its warm velvety texture at most dynamic levels. This added much to the romantic flavor and appeal of the Sibelius Fifth Symphony.

As to the now classic Bartok Concerto for Orchestra, we can only say it was an astounding feat of virtuosity on the part of orchestra and conductor. Everything added up to a hair raising once in a lifetime performance.

SATURDAY'S program was tailormade for Mr. Ormandy. There was no unfamiliar music; we have all heard Beethoven's "Leonore No. 3" and Strauss' "Heldenleben" many times. Even Hindemith's "Mathis der Maler" has a good many performances to its credit.

What we don't hear often was the pin point precision ensemble given the "Leonore" combined with a majestic breadth and a real "wow" coda.

Strauss is one of Mr. Ormandy's major accomplishments. Kaleidoscopic range of tone color, marvelously controlled dynamics and an intuitive feeling for the Strauss rehtoric made this "Heldenleben" glow with renewed life.

Joseph Silverste'n's playing of the extensive solo violin part gave further prof of his unusual technical facility and musicianship.

The performance given Hindemith's "Mathis der Maler" was another miracle of orchestral tone painting.

In all our years of concert going we have never seen such whole—hearted admiration shown for a conductor by an orchestra as the Boston Orchestra accorded Mr. Ormandy at the end of both concerts.

SUNDAY AFTERNOON one of the fine young conductors, James Levine gave an authoriatative reading of Mahler's Sixth Symphony. As with most Mahler, the piece is extremely long and redundant. It utilizes a huge orchestra in the Wagner-Strauss manner with unusual percssive effects.

After hearing the youthful, Mr. Levine handle the complexities of this score we feel he is certain to one of our future greats.

The other work was the Mozart Violin Concerto No. 4 with Joseph Silverstein as soloist. Mr. Silverstein's command of the classic style was convincingly set forth here. The structure was clearly projected and there was an easy grace to his playing essential to good Mozart. Mr. Levine's accompaniment was a perfect match as style and expressivity.

This was a weekend of superlative orchestral playing.

The next weekend will have Michael Tilson Thomas directing the Friday evening and Sunday afternoon concerts and Aldo Ceccato holding forth Saturday evening.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 31 1972

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
AUG 3 1972
New England Newsclip

Mostly Music

BY WILLIAM P. MERRILL

Tanglewood: Philadelphian leads BSO

Eugene Ormandy is a great conductor. This is a pretty hard statement to refute. However, a neighbor of ours at the Friday night concert remarked that Ormandy was a schmaltzy conductor. The synthesis of these two viewpoints would be that he is a great schmaltzy conductor. Which is not true: Ormandy is a great conductor with Romantic leanings. In any event, his style well suits the music of Jean Sibelius, whose Fifth symphony in E flat was performed Friday night.

The Fifth was first performed on December 8, 1915, the composer's fiftieth birthday. Yet the work underwent drastic revisions before it was finally completed in the autumn of 1919. The Fifth is characteristically Sibelian in its somber, pensive sonorities. At the same time it conveys a spirit of vitality which harks back to the second symphony. The music of Sibelius is supposed to conjure up visions of Finnish lakes and forests. As this writer has never been to Finland, a vision of Acadia will do. Think of the coast of Maine and the Maritimes next time you listen. Ormandy gave the piece an outstanding performance.

The other featured work of the evening was Bartok's Concerto for Orchestra, which while competently led, nevertheless was lacking in that rhythmic quality inherent in Bartok. The music soared, yet there was no drive. The notes flowed cleanly, the virtuoso writing giving the orchestra no trouble. The little parody on Shostakovich in the fourth movement was handled with great humor.

The program began with Brahms' Tragic Overture. While the performance was nothing to write home about, this is always a pleasant work to hear, and so it was on this occasion. In case you didn't get to hear Eugene Ormandy at Tanglewood, as a reminder, he will be in Saratoga with his own orchestra during the month of August.

The Weekend Prelude was an excellent appetizer to the evening's festivities. Joseph Silverstein, Burton Fine, and Jules Eskin, concertmaster, principal viola and principal cello respectively of the BSO performed Beethoven's String Trio in G Op. 9, No. 1 and joined by Gilbert Kalish, piano, Brahms' Piano quartet in C minor, Op. 60. Concert goers may not realize that seating for the Weekend Prelude is unreserved and the music can be enjoyed from the best seats in the house. Friday night's crowd was a little boisterous during the Prelude, which was unfortunate--for nothing is lovlier on a summer evening than to lie on one's back gazing at the sky as the music flows gently through the air.

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 29 1972
New England Newsclip

EUGENE ORMANDY

Ormandy Returns To Tanglewood With a Flourish

By R. C. HAMMERICH

LENOX — Eugene Ormandy returned to Tanglewood last night, apparenly in the best of health, to conduct the Boston Symphony Orchestra through a program of Brahms, Sibelius and Bartok.

He was scheduled to conduct here last summer but was canceled by the requirements of a recovery period from an operation for an old hip ailment.

The Brahms concert opener, "Tragic Overture," Opus 81, sounded anything but tragic. It wasn't even melancholy, which is okay because the consensus is that Brahms didn't intend it to be either.

Ormandy asked for and received an unusually lively performance of it, however. It had a wider range of volume than might be expected. But perhaps it didn't sound so noisy out on the lawn, where a few thousand music lovers like to listen.

The Sibelius Fifth Symphony received an equally lively performance, but there the brassiness sits better, especially because of the skill of Boston's wind players.

There is a great deal of wind sonority in Sibelius (some say windiness), and its success depends upon a good set of brasses and woodwinds. The strings didn't seem quite up to their usual crispy togetherness.

There is a sneaky suspicion that Ormandy likes to conduct this piece because of its giant ramrod chords that come at the very end like the blows of a sledgehammer.

He is a small man and he stands there in those tense silences like a diminutive Thor bringing down thundrebolts with violent arm thrusts.

It is very dramatic. I remember vividly seeing him do the same thing with the same piece on the same stage with the same orchestra in 1964.

After intermission he conducted Bartok's "Concerto for Orchestra," a piece composed in 1943 on commission for Boston's orchestra.

He led this one also with special emphasis on colorful dynamics, but this piece is designed for it ... and also for an orchestra of virtuosic talents, as the title implies.

It is an exciting crowd - pleaser for those who pay attention. There were 5968 there last night, and they were amply rewarded. The Bartok was played for its entertainment value.

At the 7 o'clock prelude program a few of the BSO chamber players played Beethoven and Brahms as if all they had to do is play chamber music.

That is, they displayed a unanimity of execution and expression worthy of the best of the chamber groups. It is a unanimity acquired during seven years of playing chamber music with each other founded, of course, on their years of experience as ensemble players.

They were Joseph Silverstein, violin; Burton Fine, viola and Jules Eskin, Cello, all first-chair members of their respective sections in the Boston Symphony Orchestra.

They played Beethoven's youthful "String Trio in G" (Opus 9, No. 1) and, joined by Gilbert Kalish, pianist, Brahms' "Piano Quartet in C Minor" (Opus 60). Kalis is a member of the faculty of the Berkshire Music Center, as are the BSO chamber players.

Tonight at 8.30, Ormandy will conduct the orchestra playing Beethoven's "Leonore Overture No. 3," Hindemith's "Mathis Der Maler" and Richard Strauss' "Ein Heldenleben."

Tomorrow at 2.30, James Levine will conduct the orchestra playing Mozarts' "Violin Concerto No. 4" with Silverstein as soloist, and Mahler's Symphony No. 6.

James Levine has appeared extensively as a guest conductor and recently was appointed permanent conductor at the Metropolitan Opera in New York.

BOSTON HERALD TRAVELER AND RECORD AMERICAN AUGUST 2ND 1972

Ormandy Really Comes on Strong

By ELLEN PFEIFER
Music Critic

Eugene Ormandy has taken that fine old tradition of music-making, "play anything loud enough and the crowd will love you" and made it his own. He may even have started it for all anyone knows.

However, not even Zubin Mehta and the Los Angeles Philharmonic doing Strauss' gigantic Symphonia Domestica (which they did at Symphony Hall in 1971 and which remains the loudest concert in my memory) can make a bigger noise than Ormandy did with the BSO at Tanglewood Saturday night.

Nor are there any close contenders when it comes to vulgarity or tastelessness—the two qualities most in evidence from the selection of the program through the final ffffff-fortissimo.

● Concert Review

Ormandy chose a real "Philadelphia Sound" program including Beethoven, Leonore Overture No. 3; Hindemith, Symphonie Mathis der Maler"; and, for the cataclysmic second half, Strauss' "Ein Heldenleben."

The Beethoven was significant for being the occasion of some of the rare pianissimos produced at this concert or ever by the BSO. Ormandy demonstrated quite successfully that the most stunning crescendo is the one that starts very soft and builds up tremendously. We got a lot of that in Leonore #3/.

After the Hindemith began, however, there were almost no more really quiet moments although a crescendo at every opportunity (the trick, you see, is to begin mf and move to ffff) this carried to its ridiculous extremes in the two measures that open the St. Anthony section.

As for tempo, the principle of "keep things moving quickly lest you lose your audience" was operative here so that the opening section, meant to have a kind of celestial timelessness, seemed agitated and itchy.

"Heldenleben," which can support Ormandy's dynamic range and which you would assume to correspond most closely to his tastes, got just as weird a performance as the other pieces.

First of all there was a lot of trouble with articulation, the cellos and basses mushing through those triplets in the "hero's theme" and seemingly no consistent distinction in the 16th upbeat and downbeat which is so prevalent rhythmic pattern in the courtship section. Much of the sentiment was so over-wrought, too, as to be parodistic—the Hero's courtship sounding like someone's exaggerated imitation (Anna Russell?) of heroic love music.

Strangest of all was that with all of Ormandy's usual exploitation of big sound, there were several important moments where climaxes weren't big enough—notably the end of the first section.

There were a few beautiful moments, however. And I would happily sit through the whole concert again just to hear the violin-born duet near the end. At this point, Joseph Silverstein, who performed the extensive violin solo, discarded some of the very syrupy affectation which had marred the courtship section and Charles Kavaloski, the new principal horn player contributed some of the most beautifully expressive and accurately pitched playing to come from the horn section in a long time.

Ormandy Conducts Boston Symphony at Lenox

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The highlight of tonal splendor during the first five weeks of the Berkshire Music Festival came Saturday night when the Boston Symphony was guest-conducted by Eugene Ormandy, now in his 36th year as music director of the Philadelphia Orchestra.

Attendance for the festival's fifth weekend was set at 26,071.

As a member of the Boston Symphony expressed it to us during Saturday night intermission:

"Ormandy makes us do it. There is absolutely no other conductor like him. No wonder the Philadelphia is such a great orchestra!"

Levine Conducts

Yesterday afternoon's concert was conducted by James Levine, principal conductor elect of the Metropolitan Opera. Joseph Silverstein was soloist yesterday in Mozart's Violin Concerto No. 4 in D major, K.218.

Now 72, Ormandy's style hasn't diminished in vitality since he conducted the Philadelphia at the Worcester Festival from 1944 to 1957.

It was clear from the short responsive phrases that begin Beethoven's "Leonore" Overture, No. 3, that the orchestra had joined him eagerly in making great music.

Broad passages were powerful but unforced. Cellos played superbly. The overture's lively portion was brilliant without the tinsel sound. Ormandy developed it as a compact structure.

Summation was a dazzling performance with added glitter in the full-speed parallel string passages toward the close.

Ormandy wielded his baton over a virtuoso orchestra for Hindemith's "Mathis der Maler" and Richard Strauss' autobiographical tirade, "Ein Heldenleben," or "A Hero's Life."

Intonation

Intonation in the Hindemith was so pure that it lost all trace of the acidulous. Ormandy removed the plastic effect that this music sometimes engenders, giving individual voices their freedom. The orchestra responded in kind.

"Entombment" was reflective but not morbid. Opening recitatives of "Temptation of St. Anthony" rose from agitated murmurs to smashing climaxes.

Ormandy's epic concept of "Heldenleben" was carried through its rhapsodic material, the composer's snarls at his critics, to romantic interludes, tonal maelstroms and final resignation.

SATURDAY NIGHT
Eugene Ormandy, conductor
Leonore Overture No. 3, Opus 72B — Beethoven
Mathis der Maler — Hindemith
Ein Heldenleben, Opus 40 — Strauss
SUNDAY AFTERNOON
James Levine, conductor
Violin Concerto No. 4 in D major, K.218 — Mozart
Joseph Silverstein, violinist
Symphony No. 6 in A minor — Mahler

Yesterday afternoon, Silverstein was as splendid as permitted in the coquettish Mozart violin concerto. The performance may hold a record for detachment between soloist and conductor.

Levine and the orchestra gave the concerto an appealing enough start. Thereafter, soloist and conductor governed themselves. Except in the slow movement, there was a lack of synchronization that even extended to tempos and style.

Technique

Silverstein's technique was dexterous, vital — if not always reliable. His own two cadenzas were tailored to the Mozart metier and adjusted well to the body of the work.

The lack of entente is to be attributed to the conductor — not the orchestra, which, by the way was of reduced size in keeping with the Mozart tradition.

Silverstein's brilliant playing of the extensive solo violin part in Saturday night's "Heldenleben" and yesterday's Mozart placed him again in the same league with his more prestigious colleagues, despite the polish and glamor in which some of them excel.

The 28-year-old Levine first conducted the Boston Symphony last April. He's short, rotund, long-haired and does not create a particularly compelling podium figure.

However, Mahler's Sixth Symphony was enough to firmly establish Levine's musical acumen.

Yesterday's concert also bolstered the fact that Mahler's music is being played to compatible ears in the 1970's. Yesterday's audience was 8,154.

In the main, Mahler's Sixth is a long soliloquy of despair. Its infrequent admissions of sunlight produce beauty. The music has typical Mahler sweep — carryovers of Wagner and Liszt, plus a kind of Dostoevsky philosophy.

Another moment of relief is the passional eulogy in the trio portion of the sardonic scherzo. However, quality of performance is not at stake whether the listener is enamoured or wearied by Mahler's grandiloquent filibusters.

Levine conducted the Sixth with a determination to give it eloquence, import, emotional stability and faithful representation.

TELEGRAM
WORCESTER, MASS.
D. 61,977
JUL 31 1972
New England Newsclip

It Was Sleepy Time at Tanglewood

● Concert Review

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It was not be, though.

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People were falling asleep around me and it seemed even more unlogical if the Mozart were not going to be played well anyway and given the length of the Mahler that anything besides the symphony should have been programmed in the first place.

The Symphony, itself, is one of Mahler's most unfamiliar although one of the most classically constructed and easy to understand. It is also rather brief for Mahler. Yet, it's over-an-hour duration still makes it fairly tough going for some listeners.

There is also something very frightening about it too. All those instruments screaming at the tops of their registers, a typical Mahlerian sonority, seem unusually ominous in this symphony which Alma Mahler described as "coming more directly from the inmost heart" than any of the other works.

So perhaps it was because it didn't seem as if the work, the most autobiographical of all, were coming from the players' inmost hearts that the performance failed to come off. If, besides all the big obvious moments, the little things had happened when they should—all those thousands of minute nuances had been acknowledged, we really would have had something—a something like the great performance of Mahler's Fifth which Georg Solti conducted last spring.

Levine hasn't really got the feel of the work as yet, isn't convinced or convincing yet about some of the sonorities, the balances, most of all, the subtlties of dynamics. Sequences of fortissimo, piano, crescendo, sfortando, fortissimo that happen in one short measure of time go by without any real attempt at doing them. And those vague, faraway, nostalgic passages with the cowbells never really achieve the longing, dreamy expression wanted.

ELLEN PFEIFER

NEWS
SPRINGFIELD, MASS.
D. 95,528
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New England Newsclip

Mahler, Mozart Lost At Berkshire Festival

By RICHARD CONWAY

Sunday afternoon's concert at Tanglewood by the Boston Symphony Orchestra, under the ~~baton of guest~~ conductor James Levine, reminded me of the old gag about such and such a quartet playing Brahms —Brahms lost. It was something very much like that at the Berkshire Music Festival yesterday. At least for me.

The program was Mozart's "Violin Concerto No. 4 in D, K. 218", and Mahler's "Symphony No. 6 in A minor." Joseph Silverstein, concertmaster of the Boston Orchestra, was soloist for the Mozart.

Silverstein has proven his abilities as a fine violinist and musician time and again. But he was not at his best Sunday. He did not seem comfortable with the work. Agility in florid passages was not as clear or as clean as we have heard him play, and there were several moments of questionable intonation.

Levine used an appropriately small orchestra to accompany Silverstein, and kept a fine balance between soloist and orchestra. But one couldn't escape the feeling that Silverstein and Levine were not in agreement on certain tempos and points of interpretation. The result was therefore not really satisfying.

Levine, a young man of 28, who has had a rather meteoric rise in the music world, startled his audience by coming out after intermission in slacks and sport shirt to conduct the Mahler. He is a short, stocky man, and conducts with a minimum of theatrics.

His interpretation of the Sixth Symphony was certainly different, and, for me, again not satisfying. The Mahler work is supposed to be an expression of utter despair. Mahler seemed obsessed with the idea of death. Whereas in most of his works there is an affirmation of hope at the conclusion of his struggles, in the Sixth there is supposed to be none.

Levine does not interpret the work that way. There is an almost constant pushing of tempos, as he refuses to allow the piece to have any sense of weight. He draws some massive, stunning sounds from the orchestra, big and brassy, defiant. As a result, we are more aware of these passionate outbursts than of any sense of impending doom.

Levine does not allow us to hear any connection between sections within a movement. There is a sense of disjointedness. He does allow the third movement to breathe and sing. And we hear the beauty that is there. Although the ending of the fourth movement does convey a sense of futility, we are hardly overwhelmed.

Being a young man, Levine can be expected to bring a different point of view to the work. And fresh insights are useful. (Th e audience of slightly over 8,000 evidently impressed. There were those big sounds.) But was it Mahler? Not for me.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
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Ormandy Guest Conductor In Tanglewood Triumph

By BILL RICE

One of the disappointments of last summer's musical season was that a planned exchange concert involving the Boston Symphony Orchestra, which makes its summer home at Tanglewood, and the Philadelphia Orchestra, in residence at Saratoga, failed to materialize.

At least part of the exchange was realized Friday evening when Eugene Ormandy, musical director of the Philadelphia Orchestra, conducted the Boston Symphony in the opening concert of this weekend's Berkshire Festival concerts in the Tanglewood shed.

Ormandy was received warmly and with great respect by the members of the orchestra, who rose as one as the diminutive figure topped with striking white hair stepped to the podium.

A year ago Ormandy was struggling to recover from a serious hip operation, and missed all but the very last of the concerts by the Philadelphia at Saratoga. At Tanglewood he displayed a vitality which indicated his operation has long been forgotten.

Memorable Reading

Highlighting the evening was a memorable reading of Bartok's "Concerto for Orchestra," performed first in 1944 and surely one of the masterworks for orchestra composed in this century.

As the orchestra was warming up prior to the concert, bits of pieces of the Bartok could be heard, even though the "Concerto" was last on the program, giving an idea of its place in the eyes of the musicians. It is not easy, by any stretch of the imagination.

Ormandy is one of Bartok's finest interperters and it came as no surprise that he gleaned a more than satisfactory performance from the fine orchestra in front of him.

He selected tempos in some sections that seemed a little quicker than we are used to, and his feel for the second section, subtitled by the composer "The Game of Couples," was a trifle more romantic than some, but Ormandy is Ormandy, and these differences came as mild surprises rather than disappointments.

Brilliant Woodwinds

The second section features wind instruments in pairs, with bassoons, oboes, clarinets, flutes and muted trumpets, following one another in that order.

Some very fine playing was heard, with brilliant woodwind work all through the work. The piccolo solo at the end of the third elegiac section was particularly beautiful, and very much in tune, which is not always the case.

The brass fuge in the first movement, Andante non tropo, was a show of sheer power and strength. Lower strings were a delight all through the concert.

The program opened with the "Tragic" Overture of Brahms, which, as the program notes aptly pointed out, is not of the mood indicated in its title. The overture is one of strength and virility rather than remorse, and under the unerring direction of the gentleman from Philadelphia, got the evening off to a rousing start.

Sibelius Fifth

The fifth symphony of Sibelius was also on the program, a work that was written and rewritten many times before the Finnish composer was satisfied with the result. The first version came in 1915 but the present one was not finalized until 1919.

The dates are important because, if anything is remarkable about the symphony, it is that such subdued writing was done by a major composer in these years. There is virtually no trace of the advanced harmonic, rhythmic or tonal techniques used by composers from other lands during this period. This is not meant as a criticism of the music, but Sibelius certainly belongs more the 19th than the 20th Century.

Perhaps the symphony has been overworked, as some of the harmonic progressions sound somewhat contrived in this day and age. But while the symphonies of Sibelius may not rank with the greatest of some other composers, they are too good to be put away forever on a musty shelf, which is why this one was on the program.

The final movement of the symphony was highlighted by a rapid "perpetual motion" section for first violins, which was well executed, helping the hymphony come to a dynamic, swirling finish.

Ormandy Conducts Boston Symphony at Lenox

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The highlight of tonal splendor during the first five weeks of the Berkshire Music Festival came Saturday night when the Boston Symphony was guest-conducted by Eugene Ormandy, now in his 36th year as music director of the Philadelphia Orchestra.

Attendance for the festival's fifth weekend was set at 26,071.

As a member of the Boston Symphony expressed it to us during Saturday night intermission:

"Ormandy makes us do it. There is absolutely no other conductor like him. No wonder the Philadelphia is such a great orchestra!"

Levine Conducts

Yesterday afternoon's concert was conducted by James Levine, principal conductor elect of the Metropolitan Opera. Joseph Silverstein was soloist yesterday in Mozart's Violin Concerto No. 4 in D major, K.218.

Now 72, Ormandy's style hasn't diminished in vitality since he conducted the Philadelphia at the Worcester Festival from 1944 to 1957.

It was clear from the short responsive phrases that begin Beethoven's "Leonore" Overture, No. 3, that the orchestra had joined him eagerly in making great music.

Broad passages were powerful but unforced. Cellos played superbly. The overture's lively portion was brilliant without the tinsel sound. Ormandy developed it as a compact structure.

Summation was a dazzling performance with added glitter in the full-speed parallel string passages toward the close.

Ormandy wielded his baton over a virtuoso orchestra for Hindemith's "Mathis der Maler" and Richard Strauss' autobiographical tirade, "Ein Heldenleben," or "A Hero's Life."

Intonation

Intonation in the Hindemith was so pure that it lost all trace of the acidulous. Ormandy removed the plastic effect that this music sometimes engenders, giving individual voices their freedom. The orchestra responded in kind.

"Entombment" was reflective but not morbid. Opening recitatives of "Temptation of St. Anthony" rose from agitated murmurs to smashing climaxes.

Ormandy's epic concept of "Heldenleben" was carried through its rhapsodic material, the composer's snarls at his critics, to romantic interludes, tonal maelstroms and final resignation.

SATURDAY NIGHT
Eugene Ormandy, conductor
Leonore Overture No. 3, Opus 72B — Beethoven
Mathis der Maler — Hindemith
Ein Heldenleben, Opus 40 — Strauss
SUNDAY AFTERNOON
James Levine, conductor
Violin Concerto No. 4 in D major, K.218 — Mozart
Joseph Silverstein, violinist
Symphony No. 6 in A minor — Mahler

Yesterday afternoon, Silverstein was as splendid as permitted in the coquettish Mozart violin concerto. The performance may hold a record for detachment between soloist and conductor.

Levine and the orchestra gave the concerto an appealing enough start. Thereafter, soloist and conductor governed themselves. Except in the slow movement, there was a lack of synchronization that even extended to tempos and style.

Technique

Silverstein's technique was dexterous, vital — if not always reliable. His own two cadenzas were tailored to the Mozart metier and adjusted well to the body of the work.

The lack of entente is to be attributed to the conductor — not the orchestra, which, by the way was of reduced size in keeping with the Mozart tradition.

Silverstein's brilliant playing of the extensive solo violin part in Saturday night's "Heldenleben" and yesterday's Mozart placed him again in the same league with his more prestigious colleagues, despite the polish and glamor in which some of them excel.

The 28-year-old Levine first conducted the Boston Symphony last April. He's short, rotund, long-haired and does not create a particularly compelling podium figure.

However, Mahler's Sixth Symphony was enough to firmly establish Levine's musical acumen.

Yesterday's concert also bolstered the fact that Mahler's music is being played to compatible ears in the 1970's. Yesterday's audience was 8,154.

In the main, Mahler's Sixth is a long soliloquy of despair. Its infrequent admissions of sunlight produce beauty. The music has typical Mahler sweep — carryovers of Wagner and Liszt, plus a kind of Dostoevsky philosophy.

Another moment of relief is the passional eulogy in the trio portion of the sardonic scherzo. However, quality of performance is not at stake whether the listener is enamoured or wearied by Mahler's grandiloquent filibusters.

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The Symphony, itself, is one of Mahler's most unfamiliar although one of the most classically constructed and easy to understand. It is also rather brief for Mahler. Yet, it's over-an-hour duration still makes it fairly tough going for some listeners.

There is also something very frightening about it too. All those instruments screaming at the tops of their registers, a typical Mahlerian sonority, seem unusually ominous in this symphony which Alma Mahler described as "coming more directly from the inmost heart" than any of the other works.

So perhaps it was because it didn't seem as if the work, the most autobiographical of all, were coming from the players' inmost hearts that the performance failed to come off. If, besides all the big obvious moments, the little things had happened when they should—all those thousands of minute nuances had been acknowledged, we really would have had something—a something like the great performance of Mahler's Fifth which Georg Solti conducted last spring.

Levine hasn't really got the feel of the work as yet, isn't convinced or convincing yet about some of the sonorities, the balances, most of all, the subtlties of dynamics. Sequences of fortissimo, piano, crescendo, sfortando, fortissimo that happen in one short measure of time go by without any real attempt at doing them. And those vague, faraway, nostalgic passages with the cowbells never really achieve the longing, dreamy expression wanted.

ELLEN PFEIFER

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Silverstein has proven his abilities as a fine violinist and musician time and again. But he was not at his best Sunday. He did not seem comfortable with the work. Agility in florid passages was not as clear or as clean as we have heard him play, and there were several moments of questionable intonation.

Levine used an appropriately small orchestra to accompany Silverstein, and kept a fine balance between soloist and orchestra. But one couldn't escape the feeling that Silverstein and Levine were not in agreement on certain tempos and points of interpretation. The result was therefore not really satisfying.

Levine, a young man of 28, who has had a rather meteoric rise in the music world, startled his audience by coming out after intermission in slacks and sport shirt to conduct the Mahler. He is a short, stocky man, and conducts with a minimum of theatrics.

His interpretation of the Sixth Symphony was certainly different, and, for me, again not satisfying. The Mahler work is supposed to be an expression of utter despair. Mahler seemed obsessed with the idea of death. Whereas in most of his works there is an affirmation of hope at the conclusion of his struggles, in the Sixth there is supposed to be none.

Levine does not interpret the work that way. There is an almost constant pushing of tempos, as he refuses to allow the piece to have any sense of weight. He draws some massive, stunning sounds from the orchestra, big and brassy, defiant. As a result, we are more aware of these passionate outbursts than of any sense of impending doom.

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A year ago Ormandy was struggling to recover from a serious hip operation, and missed all but the very last of the concerts by the Philadelphia at Saratoga. At Tanglewood he displayed a vitality which indicated his operation has long been forgotten.

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He selected tempos in some sections that seemed a little quicker than we are used to, and his feel for the second section, subtitled by the composer "The Game of Couples," was a trifle more romantic than some, but Ormandy is Ormandy, and these differences came as mild surprises rather than disappointments.

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Some very fine playing was heard, with brilliant woodwind work all through the work. The piccolo solo at the end of the third elegiac section was particularly beautiful, and very much in tune, which is not always the case.

The brass fuge in the first movement, Andante non tropo, was a show of sheer power and strength. Lower strings were a delight all through the concert.

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The dates are important because, if anything is remarkable about the symphony, it is that such subdued writing was done by a major composer in these years. There is virtually no trace of the advanced harmonic, rhythmic or tonal techniques used by composers from other lands during this period. This is not meant as a criticism of the music, but Sibelius certainly belongs more the 19th than the 20th Century.

Perhaps the symphony has been overworked, as some of the harmonic progressions sound somewhat contrived in this day and age. But while the symphonies of Sibelius may not rank with the greatest of some other composers, they are too good to be put away forever on a musty shelf, which is why this one was on the program.

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The Boston Globe
(EVENING)
D 195 032
AUG 1 1972
New England Newsclip

/ Superbly organized performance

Levine's Mahler rich, clear

TANGLEWOOD /
By MICHAEL STEINBERG

LENOX — Having conducted Mozart in coat and tie Sunday afternoon at Tanglewood, James Levine reappeared after intermission in a blue polo shirt to cope with Mahler's 75-minute Sixth Symphony. That statement of "there's work to be done" made, he thrust, like the good opera conductor he is, the start of Mahler's menacing march tread right into the noise of the still settling audience, and powerfully asserted his stupendous command over the music, the orchestra, and the audience.

I've often been troubled why most conductors make Mahler seem so hard, why, for example, they can't deal with his crucial distinction between sudden and gradual changes of speed, why an instruction not to hurry has to be translated into the retard, the request for an unnoticeable enlivening of the tempo to become the sudden jolt forward, why, in some, they have to make it all come out so awkward and confusing.

With Levine, no such problems arise at all. His performance was totally scrupulous, but better even than scrupulous, because the correctness was informed at all times by intelligence and insight.

He gave a powerfully concentrated, totally clear, superbly organized performance, one rich in vivid detail. Moreover, with an extraordinary economy and clarity of gesture, he elicited absolutely superb playing from the Boston Symphony Orchestra.

The two reservations I would note are that, apparently through some accident, the first of Mahler's two always problematic hammer-blows in the finale misfired, coming out as some sort of perfunctory rap, and that in the aftermath of the performance of the Ninth Symphony which Bernstein conducted recently with the Berkshire Music Center Orchestra, I longed for pianissimos with more of a hushed and special quality to them. But, no doubt, Levine is one of the most impressive conductors, not only of his own young generation, but any, now before the American public.

The Mozart was the Violin Concerto in D Major, K. 218, with Joseph Silverstein as soloist. There was on Levine's part some over-pointing of the second subject in the first movement, which I read as a lingering influence of George Szell, under whose guidance Levine began his career; otherwise his conducting of the concerto was altogether natural and beautiful. Just, in fact, what Silverstein's exquisitely phrased, tasteful, delicately toned playing wanted.

Silverstein's own cadenzas, witty, violinistically brilliant extensions or reconsiderations of Joachim's, were added pleasure to a distinguished concert.

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ALBANY, N. Y.
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AUG 1 1972

Tanglewood Concert Contrasts Symphonies

By RICHARD VINCENT
Music Critic

James Levine, 28 years old and soon to be principal conductor at the Metroplitan Opera Company chose two widely disparate musical expressions for the Sunday Tanglewood Concert, the Mozart Concert 4 for Violin and Orchestra and Gustave Mahler's Symphony 6 in A Minor.

Of course, there was method in his choice, there always is. So let us assume that these choices were for the most obvious reason that of contrast.

AND THERE are very few composers who reside at such a distance from Mozart on the musical spectrum as Mahler does.

JAMES LEVINE

There is a strong movement afoot, led by Lenny baby, to somehow push Mahler into the pantheon of great composers using the device of over-exposure which has been, most effective for Richard Rodgers, for example. They might be successful finally, but there are some who are reluctant to concede Mahler a place in the top rank and are dragging their feet.

IF MAHLER had had a good editor his music would be considerably more effective, because he overwrote to a numbing degree. But it is essentially the nature of his musical concept that can disturb. The orchestral sound is always dark and portentious, unrelieved by flashes of humour orr even spirit. The music is heavy and viscous, too sweet, and therefore too much as a steady diet.

He was undeniably a master of harmony and therefore orchestration, but the final concoction is too thick and tortuously too long to abide for any length of time.

LEVINE, nonetheless, conducted very well indeed and I will carelessly and fearlessly predict an outstanding future for this young man.

The soloist in the Mozart was concertmaster Joseph Silverstein. This was not his day. He established his credentials most impressively earlier this summer when he played the Mozart "Haffner Serenade" as well as anybody could, but this Sunday he had his problems fron the start both technically and therefore quite logically, with his intonation. The Andante was much better, but he was quite aware of his earlier aberrations which seemed to haunt him for the rest of the Concerto.

Perhaps he is working too much. He has played a great deal of solo work this summer besides anchoring the BSO which is by itself a demanding job. But one unlucky day out of ten is a pretty good record, better in fact, than most players enjoy.

MUSIC AND ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.
JUN JUL 1972

. . . . . **James Levine,** principal conductor designate of the Metropolitan Opera, made his debut with the Boston Symphony, replacing the ailing **Rafael Kubelik** who was forced to cancel his U.S. tour. . . .

KITE MAGAZINE

James Levine—A Precedent Has Been Established

By Milton Zapolski

When James Levine ascended the podium Sunday to conduct the Boston Symphony in Mahler's gargantuan Sixth Symphony he distinguished himself both in appearance and music-making. Eschewing the traditional sports jacket or tuxedo in favor of a light-weight tee shirt, he was better able to communicate his realization to the orchestra and generally succeeded in exposing Mahler's multi-faceted score to as many lights as possible. The unburdened apparal sensation was accompanied by a corresponding riddance of excess musical rhetoric and prevented the development of any eccentric over-interpretations that might get in the way of the music.

Even so, Levine's reading left much to be desired. His sense of rhythm was either very insecure or he engaged in little loosenings or tightenings here and there which did not unify the music nor make it more emotionally compelling but instead gave a stop-go impression. The orchestra was hardly outstanding either, for they sounded ragged much of the time and none of the harp (especially lower second harp), trumpet, nor E-flat clarinet contributions was ever in tune. The E-flat clarinet was ridiculously squeeky and even ugly at times, as was the trumpet sound. The percussion could not count properly and made several erroneous entrances, especially in the outer movements.

Andante Excellent

Part one of the symphony, the opening movement and scherzo, was conveyed in an acceptable manner that approached the music in an architectural way yet sought out emotional levels of a diverse nature. Certainly the little chorale between first and second subject-groups of the allegro, the cowbell interlude, and the coda were inspired moments, as was much of the scherzo, especially the round-dances that change rhythms so constantly. The andante was very pleasing and in certain ways was the highlight of the afternoon. The cellos' low C a moment before the E Major section was like a magic carpet ride, and the breathtaking climax near the end built up through a succession of musical abstractions that did not lose energy along the way. The French and English horn contributions in this movement were extremely fine, although the English horn blew it by not having enough breath for the vital octave-leap at the end of his first vaulting phrase.

Hammerblows of Fate

The finale, with its three collosal hammerblows of fate, began very nicely when the score's important musical symbols were delineated as if in a dream or an atmospheric mist. Certainly the best movements occurred in the premonition of the hammerblow scene about a quarter-through and in the startling octave descent in the horns that

Continued on Page 3

Tanglewood

Continued from Page 2

ushers in a thematic inversion. The hammerblows themselves were trite and insignificant, sounding more like a firecracker going off than lethal detonations. There were only two such sounds, for Levine foolishly ommitted the final hammerblow even though it is not in the best interest of the music to do this. In sum, I was disappointed even though there was much to admire at times.

Mozart Features Silverstein

Levine's concert began with Mozart's Fourth Violin Concerto with concertmaster Silverstein soloing. Levine conducted a reduced orchestra (very smart idea) and turned in an outstanding accompaniment that was perfect in matters of phrasing, dynamics, and shading. Silverstein equalled his colleague's efforts by playing simply wonderfully and weaving a spell that captivated the ear and the mind. His cadenzas, composed by himself, were miracles of thematic continuity and relevance (unlike most others) that did not fail to be display pieces yet seemed organic, as if they grew from the score rather than just offered a chance to show off.

Ormandy Guest-Conducts

Friday and Saturday evening Eugene Ormandy conducted the orchestra for the first time in several years. Friday he played Brahms' Tragic Overture, Sibelius' Fifth, and Bartok's Concerto for Orchestra. The Brahms and the first two movements of the Sibelius were adaquate performances but hardly inspired. The finale of the Sibelius, though, was completely fabulous.

The Boston Globe
(EVENING)
D 495 032

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New England Newsclip

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With Levine, no such problems arise at all. His performance was totally scrupulous, but better even than scrupulous, because the correctness was informed at all times by intelligence and insight.

He gave a powerfully concentrated, totally clear, superbly organized performance, one rich in vivid detail. Moreover, with an extraordinary economy and clarity of gesture, he elicited absolutely superb playing from the Boston Symphony Orchestra.

The two reservations I would note are that, apparently through some accident, the first of Mahler's two always problematic hammer-blows in the finale misfired, coming out as some sort of perfunctory rap, and that in the aftermath of the performance of the Ninth Symphony which Bernstein conducted recently with the Berkshire Music Center Orchestra, I longed for pianissimos with more of a hushed and special quality to them. But, no doubt, Levine is one of the most impressive conductors, not only of his own young generation, but any, now before the American public.

The Mozart was the Violin Concerto in D Major, K. 218, with Joseph Silverstein as soloist. There was on Levine's part some over-pointing of the second subject in the first movement, which I read as a lingering influence of George Szell, under whose guidance Levine began his career; otherwise his conducting of the concerto was altogether natural and beautiful. Just, in fact, what Silverstein's exquisitely phrased, tasteful, delicately toned playing wanted.

Silverstein's own cadenzas, witty, violinistically brilliant extensions or reconsiderations of Joachim's, were added pleasure to a distinguished concert.

TIMES UNION
ALBANY, N. Y.
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AUG 1 1972

102

Tanglewood Concert Contrasts Symphonies

By RICHARD VINCENT
Music Critic

James Levine, 28 years old and soon to be principal conductor at the Metroplitan Opera Company chose two widely disparate musical expressions for the Sunday Tanglewood Concert, the Mozart Concert 4 for Violin and Orchestra and Gustave Mahler's Symphony 6 in A Minor.

Of course, there was method in his choice, there always is. So let us assume that these choices were for the most obvious reason that of contrast.

AND THERE are very few composers who reside at such a distance from Mozart on the musical spectrum as Mahler does.

JAMES LEVINE

There is a strong movement afoot, led by Lenny baby, to somehow push Mahler into the pantheon of great composers using the device of over-exposure which has been, most effective for Richard Rodgers, for example. They might be successful finally, but there are some who are reluctant to concede Mahler a place in the top rank and are dragging their feet.

IF MAHLER had had a good editor his music would be considerably more effective, because he overwrote to a numbing degree. But it is essentially the nature of his musical concept that can disturb. The orchestral sound is always dark and portentious, unrelieved by flashes of humour orr even spirit. The music is heavy and viscous, too sweet, and therefore too much as a steady diet.

He was undeniably a master of harmony and therefore orchestration, but the final concoction is too thick and tortuously too long to abide for any length of time.

LEVINE, nonetheless, conducted very well indeed and I will carelessly and fearlessly predict an outstanding future for this young man.

The soloist in the Mozart was concertmaster Joseph Silverstein. This was not his day. He established his credentials most impressively earlier this summer when he played the Mozart "Haffner Serenade" as well as anybody could, but this Sunday he had his problems fron the start both technically and therefore quite logically, with his intonation. The Andante was much better, but he was quite aware of his earlier aberrations which seemed to haunt him for the rest of the Concerto.

Perhaps he is working too much. He has played a great deal of solo work this summer besides anchoring the BSO which is by itself a demanding job. But one unlucky day out of ten is a pretty good record, better in fact, than most players enjoy.

MUSIC AND ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.

JUN JUL 1972

. . . . . James Levine, principal conductor designate of the Metropolitan Opera, made his debut with the Boston Symphony, replacing the ailing Rafael Kubelik who was forced to cancel his U.S. tour. . . .

KITE MAGAZINE

James Levine—A Precedent Has Been Established

By Milton Zapolski

When James Levine ascended the podium Sunday to conduct the Boston Symphony in Mahler's gargantuan Sixth Symphony he distinguished himself both in appearance and music-making. Eschewing the traditional sports jacket or tuxedo in favor of a light-weight tee shirt, he was better able to communicate his realization to the orchestra and generally succeeded in exposing Mahler's multi-faceted score to as many lights as possible. The unburdened apparal sensation was accompanied by a corresponding riddance of excess musical rhetoric and prevented the development of any eccentric over-interpretations that might get in the way of the music.

Even so, Levine's reading left much to be desired. His sense of rhythm was either very insecure or he engaged in little loosenings or tightenings here and there which did not unify the music nor make it more emotionally compelling but instead gave a stop-go impression. The orchestra was hardly outstanding either, for they sounded ragged much of the time and none of the harp (especially lower second harp), trumpet, nor E-flat clarinet contributions was ever in tune. The E-flat clarinet was ridiculously squeeky and even ugly at times, as was the trumpet sound. The percussion could not count properly and made several erroneous entrances, especially in the outer movements.

Andante Excellent

Part one of the symphony, the opening movement and scherzo, was conveyed in an acceptable manner that approached the music in an architectural way yet sought out emotional levels of a diverse nature. Certainly the little chorale between first and second subject-groups of the allegro, the cowbell interlude, and the coda were inspired moments, as was much of the scherzo, especially the round-dances that change rhythms so constantly. The andante was very pleasing and in certain ways was the highlight of the afternoon. The cellos' low C a moment before the E Major section was like a magic carpet ride, and the breathtaking climax near the end built up through a succession of musical abstractions that did not lose energy along the way. The French and English horn contributions in this movement were extremely fine, although the English horn blew it by not having enough breath for the vital octave-leap at the end of his first vaulting phrase.

Hammerblows of Fate

The finale, with its three collosal hammerblows of fate, began very nicely when the score's important musical symbols were delineated as if in a dream or an atmospheric mist. Certainly the best movements occurred in the premonition of the hammerblow scene about a quarter-through and in the startling octave descent in the horns that

Continued on Page 3

Tanglewood

Continued from Page 2

ushers in a thematic inversion. The hammerblows themselves were trite and insignificant, sounding more like a firecracker going off than lethal detonations. There were only two such sounds, for Levine foolishly ommitted the final hammerblow even though it is not in the best interest of the music to do this. In sum, I was disappointed even though there was much to admire at times.

Mozart Features Silverstein

Levine's concert began with Mozart's Fourth Violin Concerto with concertmaster Silverstein soloing. Levine conducted a reduced orchestra (very smart idea) and turned in an outstanding accompaniment that was perfect in matters of phrasing, dynamics, and shading. Silverstein equalled his colleague's efforts by playing simply wonderfully and weaving a spell that captivated the ear and the mind. His cadenzas, composed by himself, were miracles of thematic continuity and relevance (unlike most others) that did not fail to be display pieces yet seemed organic, as if they grew from the score rather than just offered a chance to show off.

Ormandy Guest-Conducts

Friday and Saturday evening Eugene Ormandy conducted the orchestra for the first time in several years. Friday he played Brahms' Tragic Overture, Sibelius' Fifth, and Bartok's Concerto for Orchestra. The Brahms and the first two movements of the Sibelius were adaquate performances but hardly inspired. The finale of the Sibelius, though, was completely fabulous.

Music review

Mahler's Sixth debuts at Tanglewood

By JAY C. ROSENFELD

THE FIFTH Tanglewood weekend was shared by guest conductors Eugene Ormandy, on Friday and Saturday nights, and James Levine, yesterday afternoon. Ormandy has been welcomed back repeatedly. It was a Tanglewood debut for 28-year-old Levine, and he chose no easy, sure-fire vehicle to ride to popularity. The Mahler Sixth Symphony is a formidable work, extending well over an hour and a quarter, and it had never been played before at Tanglewood.

* * *

MAHLER'S admonition for the first movement is "energetic," and there is little relief from that spirit throughout all but the andante. A huge orchestra is required, with the brass section especially augmented, and their relentlessly powerful blasts became excessive in the unsubtle manner with which Levine chose to direct. There is little opportunity, it must be granted, to be less than gloomy in this symphony. It starts with four ominous strong taps in the cellos and basses, whereupon the drums take over and remain omnipresent almost without deviation. The opening bar is in no way suggestive of the Beethoven violin concerto introduction, but the printed notes are similar.

Levine took the repeat in the first movement, an angry, ruthless march. Mahler, in contradistinction to someone like Sibelius heard Friday, writes cohesively so that even in the second movement, a scherzo in a different rhythmic idiom, he retains the ingredients of his first subject so that the same tiles form a new pattern. The 30-minute finale would drive home its point by fiercely insistent reiteration if, possibly, it is played with some appreciation of flexibility and variety.

* * *

THE TREND in commerce is toward a four-day week, but Bostn Symphony concertmaster Joseph Silverstein would surprise no one if he advocated a 25-hour day. This past weekend has been a pattern to which, probably with variations, he has adhered in the current Berkshire Music Center schedule. Yesterday he was soloist in the Mozart Fourth Concerto in D, (K. 218); Saturday he executed the violin solos in the Strauss "Ein Heldenleben"; and on Friday he stepped back during the Weekend Prelude into the friendly circle of the Boston Symphony chamber players where, as *primus inter pares,* he took part in a Beethoven string trio and a Brahms piano quartet.

Whitestone

Conductor Levine engulfs soloist Joseph Silverstein.

Silverstein's Mozart was classic in the sense of Grecian statuary; his Strauss cadenzas were pure magnificence in ease and security of execution and grasp of style. In his chamber music playing, with violist Burton Fine, cellist Jules Eskin and pianist Gilbert Kalish, he was obviously as anxious to be one of the team as he was successful in the other tasks in being justifiably the prima donna.

A reduced orchestra was used for the Mozart concerto accompaniment. Levine kept it properly in the background, yet he asked but mild and insufficient bite to the three graphic barks Mozart inserts in the lovely introduction. Silverstein played his own cadenzas, all of challenging technical demands but stylistically not particularly convincing.

* * *

ORMANDY is one of the elder statesmen conducting masters of the orchestral world. His craftmanship is on a level with his comprehension of the literature, and his choice of programs is always a factor in getting him to first base even before he lifts a baton. Friday night after the opening Brahms "Tragic" overture, he divided the program between the Sibelius Fifth Symphony and the Bartok Concerto for Orchestra, the latter, in reality, a semantic quibble in terms.

If a program could be weighed or evaluated in terms of tragedy or comedy, in their Grecian definitions, the chances are the sad and melancholy mood would prevail. Sibelius and Bartok expressed themselves in lamentations more often than in gaiety, but no one was depressed during the performance nor left the Shed in tears. Indeed, Dr. Pangloss would have been justified in declaring Tanglewood that night as the best of all possible worlds.

The Sibelius is distinctly more tragic than the Brahms in spite of appellations. The final movement rises to exalted eloquence in its development. The Bartok sparkles with magnetic imagination, and both performances were heroic in dimensions and tonal wealth. Ormandy had chosen to play them both on previous guest appearances.

* * *

SATURDAY NIGHT Ormandy began his evening with the Beethoven "Leonore" overture, No. 3, proceeded to the Hindemith symphony, "Mathis der Maler," and closed with Strauss's "Ein Heldenleben" (A Hero's Life). Again he either raised the musicians, or they rose by his stimulating incitement, to heights of orchestral glory. It was one of the most virtuosic performances in Tanglewood history.

Urbane Strauss was reputed not to be deficient in conceit. He never admitted nor attempted to convey that he considered himself the "hero," but the grandiloquent episode of the hero's adversaries, of a battlefield, of his courtship, works of peace and his retreat from the world and fulfillment are written with graphic emphasis. Ormandy inspired the Boston orchestra to a delirium of ectasy.

In the courtship, a solo played by Silverstein introduces the hero's beloved, a capricious trifler, an elaborate coquette, and his depiction of the fickle lady's whims was purely thrilling violin playing.

The directions for the violin in the score suggest "flippantly, playfully, insolently, sedately, soothingly," et cetera, suggesting the changing aspects of the emotional scene, but the orchestra soon breaks into a love song of sweep and passion.

* * *

STRAUSS TREATED a similar libretto in his "Don Quixote" in quite a different manner. With a sly sense of humor, he confided that he was going to attempt a tone poem in the same key as Beethoven's "Eroica" and with an analogous goal but without a funeral march.

Hindemith's symphony takes off from a series of deeply religious paintings by a 16th-century artist much as Moussorgsky based his "Pictures at an Exhibition" on those of a man whose work he admired. Ormandy realized the nobility of Hindemith sought to express of his conception of the artist's imagination. One may concede that Ormandy chose reliable warhorses for his programs, but no one can deny that he made sublime use of them.

Tanglewood draws 26,071 for weekend

A total of 26,071 persons attended Tanglewood over the weekend, approximately 4,600 more than attended the comparable weekend last year.

Friday night's concert drew 5,968; Saturday's open rehearsal, 3,376; Saturday night, 8,573; and Sunday afternoon 8,154.

Ormandy Sparkles

The other piece on the program was Mozart's violin concerto No. 4 (K. 218) with Joseph Silverstein, the orchestra's concertmaster, as soloist. He was the soloist Saturday night, also, for Strauss' "Ein Heldenleben," and in both cases played with his usual nimble skill and sweetness of tone.

Eugene Ormandy was the conductor Saturday and repeated the success he had Friday, and for much the same reason, sparkling unity and glowing tones — and so did Boston's wind sections.

The program presented a couple of large works that are not among my favorites — Hindemith's symphony from "Mathis der Maler" (Mathias, the Painter) and Strauss' "Ein Heldenleben" (A Hero's Life.)

Entertaining Treatment

The orchestra played them very impressively. They are pieces of grand gesture, fulsome sonics and grandiose rhetoric.

There is often so much pure orchestration that one wonders how deeply the music can be buried under it. The sound, as distinct from the music, is what demanded the attention.

I can't remember when the orchestra played this Strauss piece so entertainingly, but it is still mostly heroic bombast for me except, of course, for the beautiful solo violin passages.

Ormandy was at his best, knife sharp and zestful, and the orchestra responded with enthusiasm.

The attendance Friday was 5968; Saturday morning it was 3376, Saturday night 8573 and yesterday afternoon 8154; 26,071 for the weekend.

UNION
SPRINGFIELD, MASS.
D. 79,398
JUL 31 1972
New England Newsclip

JAMES LEVINE

Conductor's Zest Blurs Mahler

By R.C. HAMMERICH

LENOX — James Levine is a young conductor who has caused quite a stir in recent months as a man with a big musical future. He was on view at Tanglewood yesterday leading the Boston Symphony Orchestra through Mahler's sixth symphony.

No Despair

Perhaps he shouldn't have chosen that symphony. Certainly at 28 he is a fellow of surprising talent, but Mahler's music has defeated many conductors. It is music of great depth and breadth.

The Boston Symphony Orchestra has played it many times and it has members who have been acquainted with it for more than 20 years. Most listeners believe it to be a message of despair.

There was no despair in it Sunday. Levine (dressed in a sport shirt) seemed to be saying, okay, so they always play this sad. Well, I don't think it's sad, so I'll see if we can put a little life into it.

Unexpected Speeds

What happened was that the music didn't sound quite like Mahler. The speeds were often faster than is expected from him; it often sounded a bit pushed. . .hurried, uncomfortable.

And similar things happened to the volumes. They were a bit louder and a bit softer than was appropriate for what seemed to be the intention of the music.

There were, of course, great long stretches of this long (80 minutes) symphony which were highly satisfying. . .full and strong and affecting, but they merged into passages that had an air of indecision, somehow, as if they didn't quite know what to be.

In the meantime, Levine, a chunky, square man, stood on wide-spread, solid feet and with very busy arms gave the appearance of being on top of the music every second.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUL 17 1972
New England Newsclip

DIVERSITY MARKS CROWD YESTERDAY AT TANGLEWOOD (Globe photo by Jack Sheahan)

Tanglewood box office hits high note on weekend of Beethoven, good weather

By JOHN A. SCHWEIZER

The three B's — Beethoven, the Boston Symphony Orchestra and the balmy Berkshires — combined over the weekend to give Tanglewood its largest three-day attendance since its box office began keeping records in 1963.

A total of 41,337 persons attended the three all-Beethoven concerts and the Saturday morning rehearsal. The breakdown was: Friday night, 9,539; Saturday rehearsal, 4,434; Saturday night, 14,851, and Sunday afternoon, 12,513.

The all-Beethoven weekend is traditionally a big one at Tanglewood, and conductor William Steinberg's long association with that master's music was considered an added drawing factor, according to a Tanglewood spokesman.

1971 record beaten

The old record, 38,186, was set on last year's all-Beethoven weekend, July 21 through 23, with Leonard Bernstein conducting.

The Ninth Symphony performed Saturday, is especially popular with a broad spectrum of music lovers, the spokesman said.

Pleasant weather is needed for attendance much beyond the 5,066 persons the roofed Shed can hold, he pointed out. The weather was warm but breezy.

The vigorous conducting style of Seiji Ozawa was seen as a factor in the sizable turnout for yesterday's program, which featured the Triple Concerto and other less widely known offerings than those on the Saturday bill.

The nearby Lenox Arts Center also enjoyed its largest, single-concert attendance of the season Saturday as roughly 3,800 persons attended the early evening performance by folksinger Pete Seeger.

Spokesman Lyn Austin said the center is trying not to over publicize its "name" attractions in an effort to keep attendance at a manageable level. Moving the concert time up to 6 p.m. so as to avoid conflicts with Tanglewood performances and a widening of the center's driveway has kept crowd-related problems at a minimum, she said.

Even so, there was considerable congestion in the Lenox-Stockbridge area Saturday and yesterday. Stockbridge Police Chief William J. Obanhein said there were large tie-ups in his village, and Lenox Chief Anthony W. Romeo said he had never seen as much on-street parking along West Street and Under Mountain and Richmond roads.

The line of cars along West Street extended beyond Morris Elementary School, Romeo said, and Hawthorne Street was lined on both sides.

Theatre Festival record

One local resident said it took him one hour to go from his home on Taconic Avenue in Lenox, near the Church-on-the-Hill, to Tanglewood. "We left at 8 and got there at 9," he said.

The Berkshire Theatre Festival at the Stockbridge Playhouse has also enjoyed a banner season so far. The 16 performances of "And Miss Reardon Drinks a Little," which closed Saturday, attracted a record-breaking 5,895 persons, 85 per cent of capacity, according to company manager James L. O'Hearn.

Receipts exceeded those of last year's season's opener, "Promenade All," but O'Hearn did not have those attendance figures available.

On the other hand, the Williamstown Theatre reports that it is running financially about 14 per cent under last year, due primarily to a 5 per cent drop in attendance and a 12 per cent hike in costs.

"Mary Stuart" opened the season with a record high attendance, and "Last of the Red Hot Lovers" closed Saturday with a solid, $2,000 net profit. But executive director Nikos Psacharopoulos commented that "our over-all financial picture, compared to last year, is not as satisfactory."

Weather hasn't helped

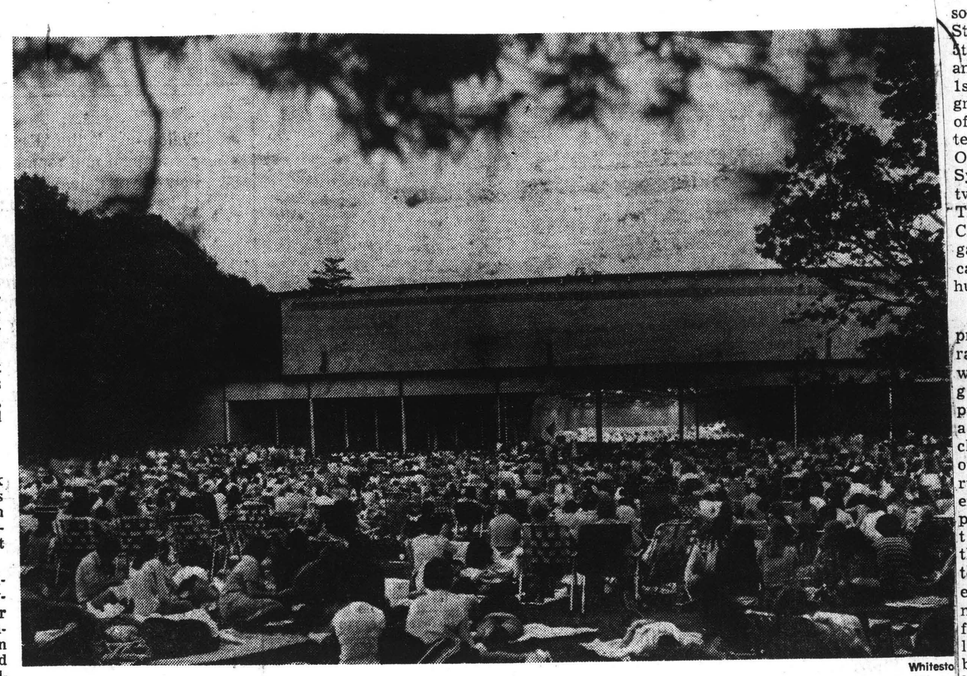
He attributed the poor attendance to the weather, with the rainy opening weeks followed by the recent hot spell.

Even more critical, Psacharopoulos said, are skyrocketing production costs. These can be met if the theatre nearly doubles its list of patrons, which currently numbers about 105 persons.

"Clearly, we cannot maintain our standards if we depend entirely on ticket revenues," he said.

O'Hearn concurred, noting that "costs are horrendous, going beyond all bounds."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 17 1972
New England Newsclip



Whitesto

BIGGEST WEEKEND since Tanglewood began keeping records of such things fills the music Shed and lawn for Saturday night's concert, conducted by William Steinberg. By twilight, the crowd, totaling 14,851, is listening to Beethoven's First Symphony. Later, Steinberg conducted the Boston Symphony Orchestra, Tanglewood Festival Chorus and soloists in the Ninth Symphony, the top attraction for the all-Beethoven weekend.

Beethoven orgy at Tanglewood

Bos Symphony

By Michael Steinberg
Globe Staff

LENOX — Friday evening, for the first time this season, all the motels I passed on my 20-mile trip to Tanglewood had their "no vacancy" signs on. Saturday in Lee, Colonel Sanders ran out of chicken and there haven't been such traffic jams since the fall of France. They were playing Beethoven at the Berkshire Festival, and the weather was unambiguously good.

Some of the Beethoven was the super-popular sort. Friday, William Steinberg conducted the 5th and 6th symphonies, and Saturday he did the 1st and the 9th, that program drawing an audience of just under 15,000. Yesterday afternoon, Seiji Ozawa conducted the 4th Symphony, and with it, two fairly rare works, the Triple Concerto and the Choral Fantasy. With a gate count of 12,513, you can hardly complain that it hurt the box office.

Those two pieces are problematic as well as rare. The Fantasy starts with what sounds like a gigantic improvisation of piano alone, which leads to a set of variations with orchestra on an earlier song of Beethoven, with a chorus joining in toward the end. The exceedingly simple manner of the theme, the variation procedure, the idea of a vocal ending to an instrumental work, even certain details of harmony and melody, all look forward to the 18-years-later 9th Symphony (too bad for those who were here all weekend that they couldn't hear the experimental sketch before the fully achieved work). And through all that, there runs a piano part that covers ground from patches far more aggressively independent than anything in the concertos to accompaniments so simple that a beginner could hit all their notes. The three-way texture always remains a puzzle, and so does the late and then extremely brief appearance of the voices.

In a committed performance with a pianist who has the fortunate personality to do a convincing job of imitating Beethoven's improvising, and who is also an interested accompanist, the Choral Fantasy comes off well and is a wonderful show of high spirits.

The pianist yesterday was good, because for the difficult combination role of provoker, listener, and virtuoso, the Boston Symphony had engaged 25-year-old Peter Serkin (who had spent Beethoven's bicentennial year playing only Bach, Messien and Schoenberg). Around his vigorous, sensitive, and very straight playing, Ozawa, the orchestra, and John Oliver's Tanglewood Festival Chorus did their stuff extremely well, too.

The problem with the Triple Concerto is a kind of textural craziness, too, particularly in balance between an almost impossibly demanding part for the solo cellist and indifferent-to-casual ones for the violinist and particularly the pianist. With respect to harmonic energy and the deployment of theme, the Triple Concerto is a brilliant work — even the themes themselves are stronger than they usually get credit for — but its weakness is in the absence of that inventiveness about instrumental figurations that is so rich in Beethoven's other concertos, most stunningly in the "Emperor."

More than anything, the Triple Concerto needs a cellist who can reliably be in tune in the high registers — and Jules Eskin is not.

Also, Joseph Silverstein was, for him, surprisingly off pitch in much of the violin part. That left, on the positive side, excellent playing by Serkin, as well as alert conducting and orchestral playing, but it did not add up to a wholly convincing performance.

Serkin also participated as guest in the Weekend Prelude on Friday evening. He, Eskin and Harold Wright gave a superb performance of the B flat trio with clarinet, opus 11. But the performance of the E flat trio with violin and cello opus 70, No. 2, with Silverstein and Eskin never quite jelled.

HOUR
NORWALK, CONN.
D. 23,000
JUL 20 1972
New England Newsclip

REVIEWER FINDS TANGLEWOOD BETTER THAN EVER

Bos Sym

With the third weekend of the Tanglewood Music Festival concerts at Lenox, Mass. already a period of recent history, summer is officially very much in. Surprising the Beethoven ad"hear"ants with favorable in spite of predicted inclement weather, the past weekend brought surpassing numbers, and provided the perfect weather setting for both the under-the-shed and the on-the-lawn audiences which taxed the grounds for the superb concerts, and brought forth thundering applause, at the conclusion of the Sunday afternoon concert, that resounded throughout the entire grounds for a long period following the early exiters to the parking areas.

Guest solo artists and conductors for the weekend included William Steinberg, who is music director, who conducted the Friday and Saturday evening all-Beethoven programs, and Seiji Ozawa, who is artistic director of the Berkshire Festival, who conducted on Sunday, and guest artists — Peter Serkin, piano, Harold Wright, clarinet, with Joseph Silverstein, concertmaster, assistant conductor of the Boston Symphony, and Jules Eskin, first chair cello, for the trios, and Jeannine Crader soprano, Joanna Simon, contralto, Dean Wilder tenor and Robert Hale, bass, with the Tanglewood Festival Chorus in the 9th "Ode to Joy" symphony. John Oliver directed the chorus also for the Fantasy for piano, chorus and orchestra in C. minor, which concluded the Sunday afternoon concert.

Following the pattern of recent years, an added weekend prelude at 7 P.M. precedes the stated Friday evening program, and is included in the admission. This weekend it was a feast of good fortune, in which Peter Serkin served in a menu long to be remembered. Opening with the trio for piano, clarinet and cello in B. flat, and including also the Piano trio in E. Flat op. 70, for piano, violin and cello, it was a sensitive exquisite opening into a weekend of greatness.

Throughout the weekend, the program encompassed the first, fourth, fifth, sixth and ninth symphonies in addition to the Concerto for piano, violin and cello in C. and the choral works already mentioned. Beethoven needs no explanation and Peter Serkin, no introduction. The triple concerto provides great opportunities for a top-flight pianist with accomplished supporting strings, and there is much exquisite sound from the symphonic body as a whole supporting this rapturous and ever beautiful composition, and it seemed to come off without flaw.

The Fantasy for piano and chorus, with orchestra, a foretaste of Beethoven's later 9th symphony theme and melody, though much shorter, and lighter in approach was exquisite beyond words.

Next week, Bruno Maderna, Leonard Bernstein and Karel Ancerl conduct, in that order, for the Friday, Saturday and Sunday concerts with Earl Wild and Alicia DeLarrocha as guest pianists in Stravinsky and Schumann concertos, which mark the halfway mark in the eight-week season.

—R. E. Houghton

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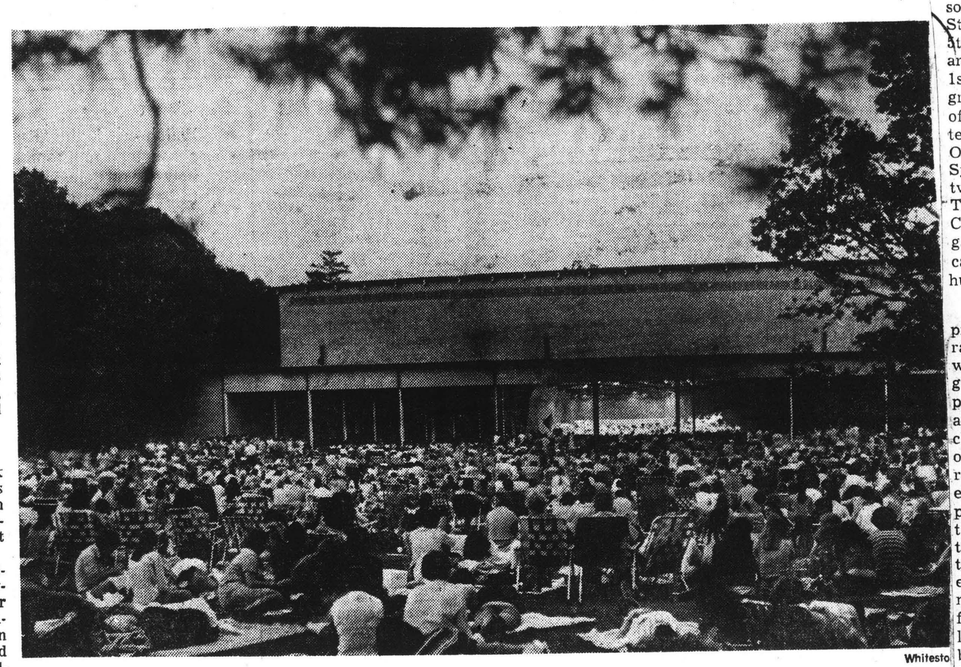
BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUL 17 1972
New England Newsclip



Whitesto

BIGGEST WEEKEND since Tanglewood began keeping records of such things fills the music Shed and lawn for Saturday night's concert, conducted by William Steinberg. By twilight, the crowd, totaling 14,851, is listening to Beethoven's First Symphony. Later, Steinberg conducted the Boston Symphony Orchestra, Tanglewood Festival Chorus and soloists in the Ninth Symphony, the top attraction for the all-Beethoven weekend

Beethoven orgy at Tanglewood

Boo Symphony

By Michael Steinberg
Globe Staff

LENOX — Friday evening, for the first time this season, all the motels I passed on my 20-mile trip to Tanglewood had their "no vacancy" signs on. Saturday in Lee, Colonel Sanders ran out of chicken and there haven't been such traffic jams since the fall of France. They were playing Beethoven at the Berkshire Festival, and the weather was unambiguously good.

Some of the Beethoven was the super-popular sort. Friday, William Steinberg conducted the 5th and 6th symphonies, and Saturday he did the 1st and the 9th, that program drawing an audience of just under 15,000. Yesterday afternoon, Seiji Ozawa conducted the 4th Symphony, and with it, two fairly rare works, the Triple Concerto and the Choral Fantasy. With a gate count of 12,513, you can hardly complain that it hurt the box office.

Those two pieces are problematic as well as rare. The Fantasy starts with what sounds like a gigantic improvisation of piano alone, which leads to a set of variations with orchestra on an earlier song of Beethoven, with a chorus joining in toward the end. The exceedingly simple manner of the theme, the variation procedure, the idea of a vocal ending to an instrumental work, even certain details of harmony and melody, all look forward to the 18-years-later 9th Symphony (too bad for those who were here all weekend that they couldn't hear the experimental sketch before the fully achieved work). And through all that, there runs a piano part that covers ground from patches far more aggressively independent than anything in the concertos to accompaniments so simple that a beginner could hit all their notes. The three-way texture always remains a puzzle, and so does the late and then extremely brief appearance of the voices.

In a committed performance with a pianist who has the fortunate personality to do a convincing job of imitating Beethoven's improvising, and who is also an interested accompanist, the Choral Fantasy comes off well and is a wonderful show of high spirits.

The pianist yesterday was good, because for the difficult combination role of provoker, listener, and virtuoso, the Boston Symphony had engaged 25-year-old Peter Serkin (who had spent Beethoven's bicentennial year playing only Bach, Messien and Schoenberg). Around his vigorous, sensitive, and very straight playing, Ozawa, the orchestra, and John Oliver's Tanglewood Festival Chorus did their stuff extremely well, too.

The problem with the Triple Concerto is a kind of textural craziness, too, particularly in balance between an almost impossibly demanding part for the solo cellist and indifferent-to-casual ones for the violinist and particularly the pianist. With respect to harmonic energy and the deployment of theme, the Triple Concerto is a brilliant work — even the themes themselves are stronger than they usually get credit for — but its weakness is in the absence of that inventiveness about instrumental figurations that is so rich in Beethoven's other concertos, most stunningly in the "Emperor."

More than anything, the Triple Concerto needs a cellist who can reliably be in tune in the high registers — and Jules Eskin is not.

Also, Joseph Silverstein was, for him, surprisingly off pitch in much of the violin part. That left, on the positive side, excellent playing by Serkin, as well as alert conducting and orchestral playing, but it did not add up to a wholly convincing performance.

Serkin also participated as guest in the Weekend Prelude on Friday evening. He, Eskin and Harold Wright gave a superb performance of the B flat trio with clarinet, opus 11. But the performance of the E flat trio with violin and cello opus 70, No. 2, with Silverstein and Eskin never quite jelled.

HOUR
NORWALK, CONN.
D. 23,000
JUL 20 1972
New England Newsclip

REVIEWER FINDS TANGLEWOOD BETTER THAN EVER

With the third weekend of the Tanglewood Music Festival concerts at Lenox, Mass. already a period of recent history, summer is officially very much in. Surprising the Beethoven ad"hear"ants with favorable in spite of predicted inclement weather, the past weekend brought surpassing numbers, and provided the perfect weather setting for both the under-the-shed and the on-the-lawn audiences which taxed the grounds for the superb concerts, and brought forth thundering applause, at the conclusion of the Sunday afternoon concert, that resounded throughout the entire grounds for a long period following the early exiters to the parking areas.

Guest solo artists and conductors for the weekend included William Steinberg, who is music director, who conducted the Friday and Saturday evening all-Beethoven programs, and Seiji Ozawa, who is artistic director of the Berkshire Festival, who conducted on Sunday, and guest artists — Peter Serkin, piano, Harold Wright, clarinet, with Joseph Silverstein, concertmaster, assistant conductor of the Boston Symphony, and Jules Eskin, first chair cello, for the trios, and Jeannine Crader soprano, Joanna Simon, contralto, Dean Wilder tenor and Robert Hale, bass, with the Tanglewood Festival Chorus in the 9th "Ode to Joy" symphony. John Oliver directed the chorus also for the Fantasy for piano, chorus and orchestra in C. minor, which concluded the Sunday afternoon concert.

Following the pattern of recent years, an added weekend prelude at 7 P.M. precedes the stated Friday evening program, and is included in the admission. This weekend it was a feast of good fortune, in which Peter Serkin served in a menu long to be remembered. Opening with the trio for piano, clarinet and cello in B. flat, and including also the Piano trio in E. Flat op. 70, for piano, violin and cello, it was a sensitive exquisite opening into a weekend of greatness.

Throughout the weekend, the program encompassed the first, fourth, fifth, sixth and ninth symphonies in addition to the Concerto for piano, violin and cello in C. and the choral works already mentioned. Beethoven needs no explanation and Peter Serkin, no introduction. The triple concerto provides great opportunities for a top-flight pianist with accomplished supporting strings, and there is much exquisite sound from the symphonic body as a whole supporting this rapturous and ever beautiful composition, and it seemed to come off without flaw.

The Fantasy for piano and chorus, with orchestra, a foretaste of Beethoven's later 9th symphony theme and melody, though much shorter, and lighter in approach was exquisite beyond words.

Next week, Bruno Maderna, Leonard Bernstein and Karel Ancerl conduct, in that order, for the Friday, Saturday and Sunday concerts with Earl Wild and Alicia DeLarrocha as guest pianists in Stravinsky and Schumann concertos, which mark the halfway mark in the eight-week season.

—R. E. Houghton

TOWN CRIER
WAYLAND, MASS.
W. 4,652
AUG 3 1972
New England Newsclip

Beethoven came to Tanglewood . . .

and almost everyone followed

Had Ludwig von Beethoven's ghost dropped by Tanglewood a couple of weekends ago, he might have had ambivalent feelings about what he'd seen, but chances are he would have approved. A remarkable array of leisure humanity was on hand for the exclusively Beethoven experience; if this was a good indication, he has seeped into the pores and souls of a broad cross-section of American society, and is here to stay for a while — a welcome addition to the Partridge Family, the Rolling Stones, and Lawrence Welk, whose fans he has surely touched.

One can only speculate on just how much Stanley Kubrick's "A Clockwork Orange" had to do with this largest turnout in Tanglewood's recent history (41,337), and what that might mean.

Tanglewood, at Lenox in the Berkshires, the summer home of the Boston Symphony Orchestra since 1936, is the site of the Berkshire Music Center, which offers a myriad of musical instruction and programs for young artists under the aegis of the BSO. In the surrounding area are a wealth of museums, visual and performing art centers, theatres and other cultural enclaves, which over the years have become a summer retreat for all manner of artists and the privileged, cultural elite who could afford to follow.

Stories and photos

by Jerry Howard

Tanglewood itself is a fantasy place, a 200-acre estate where twisted pines tower above luscious lawns, soft breezes finger the leaves of chestnuts and beeches, and songbirds chortle incorrigibly. Music from a piccolo or violin waft from windows as one ambles (always) about the grounds.

At moments the place seems a chronological error, a curious vestige of a velvet world where on a Saturday evening in July, manicured ladies in white lace and pearls still take their places beside elegant husbands under the boughs of a Great Oak, to sip Rose d'Anjou with camembert and pate.

Changes

Yet this is changing. It now seems a strange blend of serenity, mannered decorum, and Victorian order, and of the utter baroque, the Baccanalian, the plebian. On Sunday of the festival, this textured phenomenon was most apparent. When the gates opened at noon, masses flooded the lawn to spread their feasts and blankets on the lawn and relax for two hours before the concert began.

It was a show, better than most movies. People of all varieties — almost all — were gorging or nibbling, reading, playing games, or just drowsing in the tacky sunshine. There were frisbee, monopoly, scrabble, even bocci ball, played by shirtless barefoot youths. New York Sunday Times were strewn everywhere, across faces and over food. Section 2 of the Times was most read, although the Boston Globe was in evidence, and one man scanned the Daily News. In a lawn chair under a tree, a woman read a weary, corpulent volume of Marcel Proust.

Chicken was exceedingly popular, fished from buckets beaming with the visage of the ubiquitous Kentucky Colonel or from aluminum foil. Thuringer sausage, gruyere cheese, cole slaw, peanut butter sandwiches, Hawaiian punch...

Eclectic variety

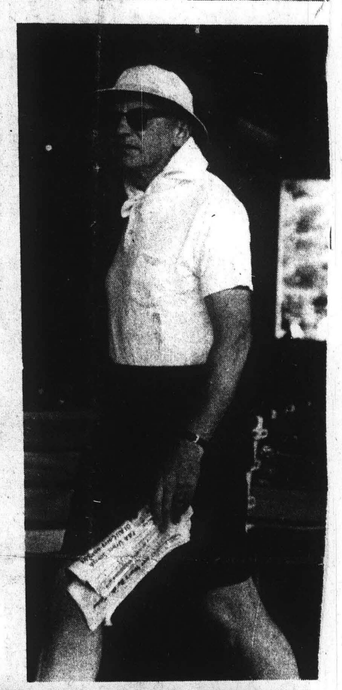
Most reassuring was the eclectic variety of people — city socialites, New Hampshire farmers, mechanics, tanned and hairy street children, Everyman — an old Dodger fan, a Playmate, nautical men in sailor's caps, even a possible underworld figure, lounging on the ground or parading under the massive 6,000-seat structure modestly called "the shed".

The effort people put (or don't put) into attiring themselves for these occasions is curious indeed. There were red shorts, knee socks and searsucker sportcoats; a Princeton University Marching Band boater; bikinis; a Yale teeshirt and ripped jeans; very bare midriffs no one asked to see; flowing gowns and old cotton print dresses; young ushers in coats, ties and pony tails; even a pair of mauve shoes, with avocado heels and salmon and orange toes.

During the concert, it could be said that interest waned as the distance grew from the great shed, where ticket holders sat rapt in their chairs. But the lawn people responded terrifically to the music even if it was hard to hear. One man in sunglasses, absolutely prone on the grass in sandals, conducted his own version of Beethoven's symphony no. 4 in B flat with gusto, and an earsplitting grin.

Yet Tanglewood, while changing fast, is not yet completely a peoples' place. Public transportation to and from the festival in one day is nigh impossible. Beneath the fantasy facade, the realities of economics and tradition hold firmly. Camping is not encouraged by the administration or the aggregation of prosperous Publicke Houses, Ye Innes, and quaint places of lodging and repast which dot the country roads of Lenox, Stockbridge or Lee. Some who have tried to camp in or near the Tangle woods have been rousted by officious men who beat through the woods in the wee hours.

After all, one should be discreet enough to have one friend, at least, with a cottage in the area...which is too bad, because many more people would like to hear the fine music than can afford lodging prices, or sensibly make the four-hour round trip from Boston or New York in a day. A supervised, undeveloped campsite for tents or sleeping bags in one of many surrounding fields would seem to be simple, and a nice alternative. Ludwig von would like that.



The music: immense cosmic energy.....

The major pieces played at the festival were Beethoven's 1st, 4th, 5th, 6th and 9th symphonies, and Fantasy in C minor. Conductors were William Steinberg and Seiji Ozawa, music director-to-be of the BSO. Soloists included the BSO's Joseph Silverstein, violin; Jules Eskin, cello; and guest Peter Serkin, piano.

Such rich and complex music...so forceful and magnificent, so delicate and melodic, so exquisite, so full of lust. A porcelain violin solo singing almost beyond the ear's range, and then the sudden barrumph of basses and cellos, bursting bullishly, melting into violas and flutes....Crescendoes which never seem to peak, surging, receding and surging until you're exhausted, on verge of tears....

Serkin 25, a quiet, gentle Peter Fonda in a barong, utter master of his piano. Fingers flutter like butterflies on the keys. A lick of Serkin, a lick of cello...sudden bursts of laughter and delight. A periodic bird wings through the enormous shed. Does one dare to eat a carrot during a Beethoven concert?

Seiji Ozawa: sylph onstage, aging face lost in little boy's haircut. Potting, sculpting his sound...at moments a dictator with baroque gestures, swinging his body like an axe, jabbing, plucking a mood from the oboe or flute. Or he dances, cradling a baby, placing perfect notes in a tiny box cupped in his hand; he is a swan.

The conductor is just that, conducting electricity through his face, his body, to his orchestra. The BSO in Tanglewood are heroes, playing the music of the gods in a wider world where we often murder our heroes and gods.

There is immense cosmic energy here...one should listen in darkness without visual distractions. Beethoven is 202, and still young.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
AUG 4 1972

Boston Symphony's Weekend Tanglewood Schedule Listed

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct two concerts as part of the sixth weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., today and Sunday.

Today's 9 p.m. concert, as well as the weekend prelude, which begins at 7 p.m., are both part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center and the Fromm Music Foundation of Chicago.

Today's weekend prelude will be devoted to the music of Aaron Copland, chairman emeritus of the faculty of the Berkshire Music Center.

The prelude opens with Twelve Poems of Emily Dickinson, with soprano Phyllis Curtin, soloist. The composer will be at the piano.

Next is Piano Variations, with Michael Tilson Thomas the soloist. The Prelude will conclude with Vitebsk, Study on a Jewish Theme, played by the Boston Symphony Chamber Players. The composer will again be heard at the piano with Joseph Silverstein on violin and Jules Eskin on cello.

The 9 p.m. Boston Symphony Orchestra concert will be conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky.

On the program are Ruggles' Evocations for Orchestra, Coplands Eight Poems of Emily Dickerson, Stravinsky's Rite of Spring and the world premiere of Charles Wuorinen's Concerto for Amplified Violin. Phyllis Curtin will again be soloist in the Copland work.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony, will conduct the Boston Symphony Saturday at 8:30 p.m. On the program will be Mendelssohn's Symphony No. 1, Prokofiev's Third Piano Concerto and Dvorak's New World Symphony.

John Browning will be the piano soloist.

Sunday at 2:30 p.m. Michael Tilson Thomas will again conduct the Boston Symphony with Haydn's Oboe Concerto and Mahler's Symphony No. 5 on the program.

Oboe soloist will be Ralph Gomberg, principal oboeist of the Boston Symphony.

CALDWELL, N. J.
PROGRESS
(NEWARK-NYC MARKET AREA)
W. 7,000
AUG 3 1972

Tanglewood Festival to Open With Aaron Copland Concert

An all Copland concert tomorrow evening at 7 will open the 1972 Festival of Contemporary Music at Tanglewood in the Berkshires. The weekend prelude performance in the "shed" will feature Aaron Copland compositions with the composer at the piano. The Boston Symphony Orchestra is scheduled to follow with a contemporary program at 9 p.m.

This year observing the 20th anniversary of the Fromm Music Foundation of Chicago, the festival at Tanglewood is sponsored by the Berkshire Music Center. Afternoon and evening performances will run through Thursday.

The Festival will present a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

On Saturday the Festival has planned a Berkshire Music Center Vocal Music Recital at 2:30 p.m. in the Theatre-Concert Hall. The program includes Druckman's "Dark Upon the Harp"; Kim's "Letters Found Near a Suicide" and Powell's "Haiku Settings".

The West Barn will be the setting for the Sunday evening world premiere performance of Robert Selig's "Chocorua". Also to be performed at the 8:30 p.m. Berkshire Music Center Music Theatre Project concert will be Brecht-Weill's "The Yes Man".

Collage, the contemporary music ensemble of the Boston Symphony, will present a concert Monday at 8:30 p.m. in the Theatre-Concert Hall. Included will be Foss' "Time Cycle", Crumb's "Madrigals", Druckman's "Valentine", Pusztai's "Nocturnes" and Davidovsky's "Synchronisms no. 2".

The special Berkshire Music Center Chamber Ensemble concert, honoring the 20th anniversary of the Fromm Music Foundation, will take place Tuesday at 8:30 p.m. in the Theatre-Concert Hall. Conductors will be Bruno Maderna and Gunther Schuller. Works by Berio, Carter, Schuller, Maderna (the latter a world premiere performance of "Giardino Religioso") will be performed.

Wednesday evening at 8:30 the Music Center Chamber group will present a concert in the Theatre-Concert Hall that includes Imbrie's "To a Traveler", Kim's "rattling on...", Mather's "Cantata II" and Erb's "Brass Quintet".

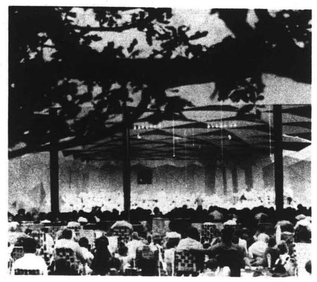
The final event in the 1972 Festival is the Thursday performance in the concert hall of the Berkshire Music Center Orchestra. Bruno Maderna will conduct the group in Webern's "Variations for Orchestra", Shinohara's "Piece for Orchestra", Druckman's "Windows" and the world premiere of Fred Lerdahl's "Chromorythmos".

NEW YORK, N. Y.
PARK EAST
W. - CIRC. N. AVAIL.
AUG 3 1972

OUT OF TOWN

Massachusetts

BERKSHIRE FESTIVAL (TANGLEWOOD), Near Lenox. Tel. 413-637-1600. Boston Symphony Orchestra. Aug. 4: Michael Tilson Thomas, cond.; Phyllis Curtin, soprano; Paul Zukofsky, violin, 9 pm. Aug. 5: Open Rehearsal, 10:30 am. Aldo Ceccato, cond.; John Browning, piano, 8:30 pm. Aug. 6: Michael Tilson Thomas, cond.; Ralph Gomberg, oboe, 2:30 pm.
CAPE PLAYHOUSE, Dennis. 617—385-3911. Remember me! (thru Aug. 5).
LENOX ARTS CENTER, Lenox. 413—637-2242. Dr. Selavy's Magic Theater (thru Aug. 13).
PLAYHOUSE - ON - THE - WHARF, Provincetown. Anata (thru Aug. 13).



The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 4 1972
New England Newsclip

Tanglewood, Lenox — Weekend Prelude this evening at 7 in the Shed is devoted to the work of Aaron Copland. Opening with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin and the composer at the piano, it continues with "Piano Variations" with Michael Tilson Thomas at the piano, and closes with the prelude "Vitebsk, Study on a Jewish Theme," with Boston Symphony Orchestra Chamber Players Joseph Silverstein, violin, Jules Eskin, cello, and the composer at the piano. The 9 p.m. Boston Symphony Orchestra concert, in the Shed, will be conducted by Michael Tilson Thomas, associate conductor of the B.S.O., with violin soloist Paul Zukovsky. It will include Ruggles's "Evocations for Orchestra" and Copland's "Eight Poems of Emily Dickinson," with soprano Phyllis Curtin. Both works are being preformed for the first times by the B.S.O. Next is the world premiere of Charles Wuorinen's "Concerto for Amplified Violin and Orchestra", with soloist Paul Zukovsky. The concert concludes with Stravinsky's "Rite of Spring." The Saturday morning Open Rehearsal is at 10:30 a.m. The evening concert will begin at 8:30, Aug. 5, with Aldo Ceccato conducting; he is the recently appointed principal conductor for the Detroit Symphony Orchestra. The concert opens with Mendelssohn's Symphony No. 1, followed by Prokofiev's Third Piano Concerto, with soloist John Browning. The concert ends with Dvorak's Symphony No. 9, the "New World." Sunday afternoon, Aug. 6, at 2:30, in the Shed, Michael Tilson Thomas again conducts the B.S.O., with soloist Ralph Gomberg, oboeist. The featured works are Haydn's Oboe Concerto and Mahler's Symphony No. 5.

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 4 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

RUGGLES — 'Evocations' for orchestra

Largo
Andante sempre poco rubato
Moderato appassionato
Adagio sostenuto

first performance by the Boston Symphony Orchestra

COPLAND — Eight poems of Emily Dickinson

Nature, the gentlest mother
There came a wind like a bugle
The world feels dusty
Heart, we will forget him
Dear March, come in!
Sleep is supposed to be
Going to heaven!
The chariot

PHYLLIS CURTIN *soprano*

first performance by the Boston Symphony Orchestra

WUORINEN — Concerto for amplified violin and orchestra, in three continuous movements

PAUL ZUKOFSKY *violin*

world premiere

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

This is the opening orchestral concert of the 1972 Festival of Contemporary Music, sponsored in co-operation with the Fromm Music Foundation

The program notes for this evening's concert begin on page 27

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA RECORDS

TANGLEWOOD TWOSOME. Michael Tilson Thomas, left, and John Browning, are the star attractions on this weekend's Berkshire Music Festival program at Tanglewood, Lenox, Mass. Thomas, associate conductor of the Boston Symphony, will lead tomorrow night's weekend prelude program of the BSO at 7 p.m. Pianist Browning will play Prokoviev's Piano Concerto No. 3 at Saturday's 8:30 p.m. concert under the baton of Aldo Ceccato. Both will be in the Shed.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
AUG 2 1972

Music-Dance

Tanglewood, Lenox, Mass., Friday at 7 p.m., Weekend Prelude, Boston Symphony Orchestra, from special concert; at 9 p.m., Michael Tilson Thomas. Saturday at 10:30 a.m., BSO open rehearsal; at 8:30 p.m., Aldo Ceccato. Sunday at 2:30 p.m., Michael Tilson Thomas.

Eighth Step Coffee House, 14 Willett St., Albany. Today at 9 p.m., Tom McCreesh and friends —country folk fiddle music; Tuesday, Patsy Margolin, English and American traditional, labor and protest songs.

SYRACUSE
Herald Journal
D. 129,656
AUG 3 1972

POST
WALLINGFORD, CONN.
W. 7,920
AUG 3 1972
New England Newsclip

Symphony slated for Tanglewood

Music by Copland, Stravinsky and Ruggles will open the weekend's program of the Berkshire Festival at Tanglewood in Lenox, Mass., on Friday, Aug. 4. The Friday evening concert will begin at 9 p.m. with the Boston Symphony Orchestra.

On Saturday, Aug. 5, the 8:30 p.m. concert will feature works by Mendelssohn, Prokofiev and Dvorak. Closing the weekend's activities will be the Sunday afternoon concert at 2:30 p.m., featuring selections by Haydn and Mahler.

EAGLE
WESTFORD, MASS.
W. 2,500
JUL 27 1972
New England Newsclip

Music Festival At Tanglewood

All concerts are events of the Friends of Music at Tanglewood, requiring a $1.50 donation per concert or Friends membership card. The opening Festival concert on August 4 is a regular Berkshire Festival concert for which Berkshire Festival tickets are required.

August 4, 1972

Weekend Prelude - 7:00 p.m. Shed - All-Copland concert

Twelve Poems of Emily Dickinson - PHYLLIS CURTIN, soprano; AARON COPLAND, piano.

Piano variations - MICHAEL TILSON THOMAS, pianist.

Vitebsk, study on a Jewish theme - JOSEPH SILVERSTEIN, violin; JULES ESKIN cello; AARON COPLAND piano.

Boston Symphony Orchestra Concert - 9:00 p.m. Shed MICHAEL TILSON THOMAS conductor. Ruggles Evocations for orchestra Copland: Eight Poems of Emily Dickinson; PHYLLIS CURTIN soprano; Wuorinen: Concert for amplified violin and orchestra*; PAUL ZUKOFSKY violin; Stravinsky: The Rite of Spring

August 5, 1972

2:30 p.m. Theatre-Concert Hall - BERKSHIRE MUSIC CENTER VOCAL MUSIC RECITAL - Program to include: Druckman: Dark Upon the Harp; Kim: Letters Found Near a Suicide; Powell: Haiku settings; Carter: Robert Frost Songs

August 6, 1972

8:30 p.m. West Barn - BERKSHIRE MUSIC CENTER MUSIC THEATRE PROJECT - Selig: Chocorua; Brecht-Weill: The Yes Man**

August 7, 1972

8:30 p.m. Theatre-Concert Hall - COLLAGE, The Boston Symphony Orchestra Contemporary Music Ensemble - Program to include: Foss: Time Cycle (chamber version); Druckman: Valentine; Crumb: Madrigals, Books I and II; Pusztai: Nocturnes; Davidovsky: Synchronisms no. 2

August 8, 1972

8:30 p.m. Theatre-Concert Hall - CONCERT HONORING THE 20TH ANNIVERSARY OF THE FROMM MUSIC FOUNDATION - BERKSHIRE MUSIC CENTER CHAMBER ENSEMBLE - BRUNO MADERNA, conductor; GUNTHER SCHULLER, conductor; Berio: Circles; Carter: Double concerto; Schuller: Tre invenzione*; Maderna: Giardino Religioso*

August 9, 1972

8:30 p.m. Theatre-Concert Hall - BERKSHIRE MUSIC CENTER CHAMBER MUSIC CONCERT - Program to include: Imbrie: To A Traveler; Kim: rattling on...; Mather: Cantata II; Erb: Brass Quintet

August 10, 1972

8:30 p.m. Theatre-Concert Hall - BERKSHIRE MUSIC CENTER ORCHESTRA - BRUNO MADERNA, conductor; Webern: Variations for Orchestra, Op. 30; Shinohara: Piece for Orchestra; Lerdahl: Chromorhythmos; Druckman: Windows**

*Commissioned by the Fromm Music Foundation in honor of its 20th Anniversary

**Commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation

THE TIMES RECORD
TROY, N. Y.
D. 42,181

AUG 4 1972

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Oboe soloist will be Ralph Gomberg, principal oboeist of the Boston Symphony.

CALDWELL, N. J.
PROGRESS
(NEWARK-NYC MARKET AREA)
W. 7,000

AUG 3 1972

Tanglewood Festival to Open With Aaron Copland Concert

An all Copland concert tomorrow evening at 7 will open the 1972 Festival of Contemporary Music at Tanglewood in the Berkshires. The weekend prelude performance in the "shed" will feature Aaron Copland compositions with the composer at the piano. The Boston Symphony Orchestra is scheduled to follow with a contemporary program at 9 p.m.

This year observing the 20th anniversary of the Fromm Music Foundation of Chicago, the festival at Tanglewood is sponsored by the Berkshire Music Center. Afternoon and evening performances will run through Thursday.

The Festival will present a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

On Saturday the Festival has planned a Berkshire Music Center Vocal Music Recital at 2:30 p.m. in the Theatre-Concert Hall. The program includes Druckman's "Dark Upon the Harp", Kim's "Letters Found Near a Suicide" and Powell's "Haiku Settings".

The West Barn will be the setting for the Sunday evening world premiere performance of Robert Selig's "Chocorua". Also to be performed at the 8:30 p.m. Berkshire Music Center Music Theatre Project concert will be Brecht-Weill's "The Yes Man".

Collage, the contemporary music ensemble of the Boston Symphony, will present a concert Monday at 8:30 p.m. in the Theatre-Concert Hall. Included will be Foss' "Time Cycle", Crumb's "Madrigals", Druckman's "Valentine", Pusztai's "Nocturnes" and Davidovsky's "Synchronisms no. 2".

The special Berkshire Music Center Chamber Ensemble concert, honoring the 20th anniversary of the Fromm Music Foundation, will take place Tuesday at 8:30 p.m. in the Theatre-Concert Hall. Conductors will be Bruno Maderna and Gunther Schuller. Works by Berio, Carter, Schuller, Maderna (the latter a world premiere performance of "Giardino Religioso") will be performed.

Wednesday evening at 8:30 the Music Center Chamber group will present a concert in the Theatre-Concert Hall that includes Imbrie's "To a Traveler", Kim's "rattling on...", Mather's "Cantata II" and Erb's "Brass Quintet".

The final event in the 1972 Festival is the Thursday performance in the concert hall of the Berkshire Music Center Orchestra. Bruno Maderna will conduct the group in Webern's "Variations for Orchestra", Shinohara's "Piece for Orchestra", Druckman's "Windows" and the world premiere of Fred Lerdahl's "Chromorythmos".

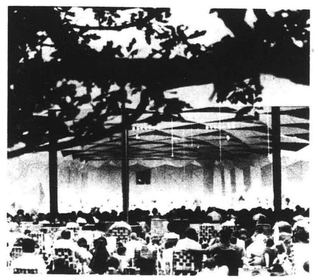
NEW YORK, N. Y.
PARK EAST
W.-CIRC. N. AVAIL.

AUG 3 1972

OUT OF TOWN

Massachusetts

BERKSHIRE FESTIVAL (TANGLEWOOD), Near Lenox. Tel. 413—637-1600. Boston Symphony Orchestra. Aug. 4: Michael Tilson Thomas, cond.; Phyllis Curtin, soprano; Paul Zukofsky, violin, 9 pm. Aug. 5: Open Rehearsal, 10:30 am. Aldo Ceccato, cond.; John Browning, piano, 8:30 pm. Aug. 6: Michael Tilson Thomas, cond.; Ralph Gomberg, oboe, 2:30 pm.
CAPE PLAYHOUSE, Dennis. 617—385-3911. Remember me! (thru Aug. 5).
LENOX ARTS CENTER, Lenox. 413—637-2242. Dr. Selavy's Magic Theater (thru Aug. 13).
PLAYHOUSE - ON - THE - WHARF, Provincetown. Anatol (thru Aug. 13).



The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

AUG 4 1972 New England Newsclip

Tanglewood, Lenox — Weekend Prelude this evening at 7 in the Shed is devoted to the work of Aaron Copland. Opening with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin and the composer at the piano, it continues with "Piano Variations" with Michael Tilson Thomas at the piano, and closes with the prelude "Vitebsk, Study on a Jewish Theme," with Boston Symphony Orchestra Chamber Players Joseph Silverstein, violin, Jules Eskin, cello, and the composer at the piano. The 9 p.m. Boston Symphony Orchestra concert, in the Shed, will be conducted by Michael Tilson Thomas, associate conductor of the B.S.O., with violin soloist Paul Zukovsky. It will include Ruggles's "Evocations for Orchestra" and Copland's "Eight Poems of Emily Dickinson," with soprano Phyllis Curtin. Both works are being preformed for the first times by the B.S.O. Next is the world premiere of Charles Wuorinen's "Concerto for Amplified Violin and Orchestra", with soloist Paul Zukovsky. The concert concludes with Stravinsky's "Rite of Spring." The Saturday morning Open Rehearsal is at 10:30 a.m. The evening concert will begin at 8:30, Aug. 5, with Aldo Ceccato conducting; he is the recently appointed principal conductor for the Detroit Symphony Orchestra. The concert opens with Mendelssohn's Symphony No. 1, followed by Prokofiev's Third Piano Concerto, with soloist John Browning. The concert ends with Dvorak's Symphony No. 9, the "New World." Sunday afternoon, Aug. 6, at 2:30, in the Shed, Michael Tilson Thomas again conducts the B.S.O., with soloist Ralph Gomberg, oboeist. The featured works are Haydn's Oboe Concerto and Mahler's Symphony No. 5.

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 4 1972 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

RUGGLES — 'Evocations' for orchestra

Largo
Andante sempre poco rubato
Moderato appassionato
Adagio sostenuto

first performance by the Boston Symphony Orchestra

COPLAND — Eight poems of Emily Dickinson

Nature, the gentlest mother
There came a wind like a bugle
The world feels dusty
Heart, we will forget him
Dear March, come in!
Sleep is supposed to be
Going to heaven!
The chariot

PHYLLIS CURTIN *soprano*

first performance by the Boston Symphony Orchestra

WUORINEN — Concerto for amplified violin and orchestra, in three continuous movements

PAUL ZUKOFSKY *violin*

world premiere

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

This is the opening orchestral concert of the 1972 Festival of Contemporary Music, sponsored in co-operation with the Fromm Music Foundation

The program notes for this evening's concert begin on page 27

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA RECORDS

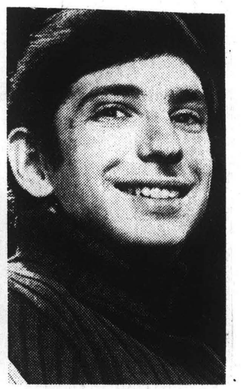
THE TIMES RECORD
TROY, N. Y.
D. 42,181

AUG 2 1972

Music-Dance

Tanglewood, Lenox, Mass., Friday at 7 p.m., Weekend Prelude, Boston Symphony Orchestra, from special concert; at 9 p.m., Michael Tilson Thomas. Saturday at 10:30 a.m., BSO open rehearsal; at 8:30 p.m., Aldo Ceccato. Sunday at 2:30 p.m., Michael Tilson Thomas.

Eighth Step Coffee House, 14 Willett St., Albany. Today at 9 p.m., Tom McCreesh and friends —country folk fiddle music; Tuesday, Patsy Margolin, English and American traditional, labor and protest songs.



TANGLEWOOD TWOSOME. Michael Tilson Thomas, left, and John Browning, are the star attractions on this weekend's Berkshire Music Festival program at Tanglewood, Lenox, Mass. Thomas, associate conductor of the Boston Symphony, will lead tomorrow night's weekend prelude program of the BSO at 7 p.m. Pianist Browning will play Prokoviev's Piano Concerto No. 3 at Saturday's 8:30 p.m. concert under the baton of Aldo Ceccato. Both will be in the Shed.

SYRACUSE
Herald Journal
D. 129,656

AUG 3 1972

POST
WALLINGFORD, CONN.
W. 7,920

AUG 3 1972 New England Newsclip

Symphony slated for Tanglewood

Music by Copland, Stravinsky and Ruggles will open the weekend's program of the Berkshire Festival at Tanglewood in Lenox, Mass., on Friday, Aug. 4. The Friday evening concert will begin at 9 p.m. with the Boston Symphony Orchestra.

On Saturday, Aug. 5, the 8:30 p.m. concert will feature works by Mendelssohn, Prokofiev and Dvorak. Closing the weekend's activities will be the Sunday afternoon concert at 2:30 p.m., featuring selections by Haydn and Mahler.

EAGLE
WESTFORD, MASS.
W. 2,500

JUL 27 1972 New England Newsclip

Music Festival At Tanglewood

All concerts are events of the Friends of Music at Tanglewood, requiring a $1.50 donation per concert or Friends membership card. The opening Festival concert on August 4 is a regular Berkshire Festival concert for which Berkshire Festival tickets are required.

August 4, 1972

Weekend Prelude - 7:00 p.m. Shed - All-Copland concert

Twelve Poems of Emily Dickinson - PHYLLIS CURTIN, soprano; AARON COPLAND, piano.

Piano variations - MICHAEL TILSON THOMAS, pianist.

Vitebsk, study on a Jewish theme - JOSEPH SILVER-

STEIN, violin; JULES ESKIN cello; AARON COPLAND piano.

Boston Symphony Orchestr Concert - 9:00 p.m. Shed MICHAEL TILSON THOMAS conductor. Ruggles **Evocations for orchestra** Copland: **Eight Poems of Emil Dickinson**; PHYLLIS CURTIN soprano; Wuorinen: **Concert for amplified violin and or chestra***; PAUL ZUKOFSKY violin; Stravinsky: **The Rite o Spring**

August 5, 1972

2:30 p.m. Theatre-Concer Hall - BERKSHIRE MUSIC CENTER VOCAL MUSIC RECITAL - Program to include: Druckman: **Dark Upon the Harp**; Kim: **Letters Found Near a Suicide**; Powell: **Haiku settings**; Carter: **Robert Frost Songs**

August 6, 1972

8:30 p.m. West Barn - BERKSHIRE MUSIC CENTER MUSIC THEATRE PROJECT - Selig: **Chocorua****; Brecht-Weill: **The Yes Man**

August 7, 1972

8:30 p.m. Theatre-Concert Hall - COLLAGE, The Boston Symphony Orchestra Contemporary Music Ensemble - Program to include: Foss: **Time Cycle (chamber version)**; Druckman: **Valentine**; Crumb: **Madrigals, Books I and II**; Pusztai: **Nocturnes**; Davidovsky: **Synchronisms no. 2**

August 8, 1972

8:30 p.m. Theatre-Concert Hall - CONCERT HONORING THE 20TH ANNIVERSARY OF THE FROMM MUSIC FOUNDATION - BERKSHIRE MUSIC CENTER CHAMBER ENSEMBLE - BRUNO MADERNA, conductor; GUNTHER SCHULLER, conductor; Berio: **Circles**; Carter: **Double concerto**; Schuller: **Tre Invenzione***; Maderna: **Giardino Religioso***

August 9, 1972

8:30 p.m. Theatre-Concert Hall - BERKSHIRE MUSIC CENTER CHAMBER MUSIC CONCERT - Program to include: Imbrie: **To A Traveler**; Kim: **rattling on...**; Mather: **Cantata II**; Erb: **Brass Quintet**

August 10, 1972

8:30 p.m. Theatre-Concert Hall - BERKSHIRE MUSIC CENTER ORCHESTRA - BRUNO MADERNA, conductor; Webern: **Variations for Orchestra, Op. 30**; Shinohara: **Piece for Orchestra**; Lerdahl: **Chromorhythmos****; Druckman: **Windows**

*Commissioned by the Fromm Music Foundation in honor of its 20th Anniversary

**Commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation

Thomas to Take Podium for Tanglewood Concert

By THOMAS PUTNAM

OH TO BE in the Berkshires . . . now that the contemporary music festival is taking place at Tanglewood.

The festival opens Friday with a special weekend prelude of music by Aaron Copland and an evening concert by the Boston Symphony Orchestra conducted by Michael Tilson Thomas.

Sponsor for the festival is the Berkshire Music Center, summer music academy of the Boston Symphony Orchestra, in cooperation with the Fromm Music Foundation.

COPLAND, chairman emeritus of the faculty of the Berkshire Music Center, will perform on the program of his music. He and soprano Phyllis Curtin will perform "Twelve Poems of Emily Dickinson." Also, he will be joined by violinist Joseph Silverstein and cellist Jules Eskin in a performance of Vitebsk, Study on a Jewish Theme."

Thomas, in addition to conducting the orchestra in the 9 p.m. program, will perform Copland's Piano Variations on the 7 p.m. prelude.

The Boston Symphony concert will include the premiere of Charles Wuorinen's Concerto for amplified violin and orchestra, with Paul Zukofsky as soloist. Other works are Carl Ruggles's "Evocations" for orchestra, "Copland's "Eight Poems of Emily Dickinson" (with Miss Curtin and Stravinsky's "The Rite of Spring."

THE FESTIVAL continues through Aug. 10 and includes vocal and chamber music programs, a theater program, and a program by Collage, the contemporary music ensemble of the Boston Symphony Orchestra. Here is the schedule:

Friday: Copland program at 7 p.m. in the Shed . . . Boston Symphony Orchestra program, conducted by Thomas, at 9 p.m. in the Shed.

Saturday: Vocal recital at 2:30 p.m. in the Theater-Concert Hall. Music by Druckman, Kim, Powell and Carter.

Aug. 6: Theater program at 8:30 p.m. in the West Barn. Premiere of Robert Selig's "Chocorua," scenario by Leo Bonfanti, text by Richard Moore; and Brecht-Weill's "The Yes Man."

Aug. 7: Program by Collage at 8:30 p.m. in the Theater-Concert Hall. Foss's "Time Cycle" (chamber version), Druckman's "Valentine," Crumb's "Madrigals," Pusztai's "Nocturnes" and Davidovsky's "Synchronisms" No. 2.

Aug. 8: Bruno Maderna and Gunther Schuller conducting the Berkshire Music Center Chamber Ensemble at 8:30 p.m. in the Theater-Concert Hall. Berio's "Circles," Carter's Double Concerto, and premieres of Schuller's "Tre Invenzione" and Maderna's "Giardino Reliquoso."

Aug. 9: Chamber music at 8:30 p.m. in the Theater-Concert Hall. Works by Imbrie, Kim, Mather and Erb.

Aug. 10: Bruno Maderna conducts the Berkshire Music Center Orchestra. Webern's Variations for Orchestra, Shinohara's "Piece for Orchestra," premiere of Lerdahl's "Chromorhytmos" and Druckman's "Windows."

OF COURSE the Berkshire Festival in Lenox, Mass. has a regular schedule of traditional concerts. Aldo Ceccato conducts the Boston Symphony Orchestra Saturday at 8:30 p.m. in the Shed, a program that includes Prokofiev's Piano Concerto No. 3, with John Browning; Mendelssohn's Symphony No. 1; and Dvorak's "New World" Symphony.

And next Sunday after he has performed and conducted evocative contemporary rites, Michael Tilson Thomas will lead the BSO in Mahler's Fifth Symphony, and, with Ralph Gomberg, an oboe concerto by Haydn (at 2:30 p.m. in the Shed).

Thomas and Ceccato Will Conduct BSO

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth week end Berkshire Festival at Tanglewood, Lenox, Friday, Saturday and Sunday.

The concerts Friday evening are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th anniversary.

The Weekend Prelude Friday at 7 p.m. in the shed is devoted to the music of Aaron Copland, chairman emeritus of the faculty of the Berkshire Music Center. The Prelude opens with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next is "Piano variations" with Michael Tilson Thomas, pianist. The Prelude closes with a performance of "Vitebsk, study of a Jewish Theme," with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9 p.m. Boston Symphony Orchestra concert in the Music Shed is conducted by Thomas with violin soloist Paul Zukovsky. This concert opens with Ruggles' "Evocations for Orchestra," and Copland's "Eight Poems of Emily Dickinson" with soprano Phyllis Curtin. Both works are performed for the first time by the Boston Symphony Orchestra.

Next is the world premiere of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Zukofsky. The concert concludes with a performance of Stravinsky's "Rite of Spring."

The season's sixth Saturday Open Rehearsal takes place at 10:30 a.m. Tickets go on sale at the Festival Ticket Office two hours before the beginning of the rehearsal. Proceeds from the sale of tickets benefits the Boston Symphony Orchestra Pension Fund.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday at 8:30 p.m. Soloist is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto with soloist Browning. The concert concludes with Dvorak's Symphony no. 9, the "New World."

Sunday at 2:30 p.m. in the Shed, Thomas again conducts the Boston Symphony with soloist Ralph Gomberg, principal oboeist of the Boston Symphony. The concert is Haydn's Oboe concerto, and Mahler's Symphony no. 5.

Ralph Gomberg

Phyllis Curtin

Tanglewood

Modern music and classics to share Lenox weekend

Michael Tilson Thomas, associate conductor, will conduct two concerts by the Boston Symphony at Tanglewood Aug. 4 and 6.

Aldo Ceccato, recently appointed conductor of the Detroit Symphony Orchestra, will conduct Aug. 5.

The two Friday evening concerts will be part of the 1972 Festival of Contemporary Music, sponsored by the Fromm Music Foundation of Chicago, this year celebrating its 20th anniversary, and the Berkshire Music Center, the Boston Symphony's summer academy for advanced study of music.

The Weekend Prelude at 7 p.m. Friday will be devoted to the music of Aaron Copland, chairman emeritus of the Berkshire Music Center faculty. The Prelude will open with Twelve Poems of Emily Dickinson with Phyllis Curtin, soprano, and the composer at the piano. Next, Michael Tilson Thomas will play Piano Variations. The Prelude will close with a performance of Vitebsk, Study on a Jewish Theme, with Boston Symphony Chamber Players members Joseph Silverstein, violin, Jules Eskin, cello, and Copland, piano.

With Thomas conducting, the Boston Symphony will open the 9 p.m. concert with Carl Ruggles' Evocations for Orchestra and Copland's Eight Poems of Emily Dickinson with Miss Curtin. The orchestra will perform both works for the first time.

Paul Zukofsky will be the soloist next in the world premiere of Charles Wuorinen's Concerto for Amplified Violin and Orchestra. The Fromm Foundation commissioned the Wuorinen concerto as part of its anniversary celebration. A performance of Stravinsky's Rite of Spring will conclude the concert. [See article by Franklin Coleman on the Fromm festivals, past and present, on Page 25 of this issue.]

The open rehearsals take place at 10:30 a.m. Saturdays. Proceeds from the $2.50 tickets, on sale at the Tanglewood box office two hours before rehearsals, benefit the B.S.O. pension fund. Thomas will rehearse the orchestra Aug. 5 for the Sunday afternoon concert. [See photographs, by Warren Fowler, of a 1971 Tanglewood rehearsal conducted by Thomas on Page 9.]

The Aug. 5 concert, conducted by Ceccato, will open at 8:30 p.m. with Mendelssohn's Symphony No. 1. John Browning will be the soloist in a performance of Prokofiev's Third Piano Concerto. Dvorak's Symphony No. 9, the "New World," will end the concert.

Not a well known Mendelssohn work, the C minor symphony was written when the composer was 15 and reflects Beethoven's influence. Prokofiev's masterpiece concerto, though written in 1921, has been established as a "classic." The Dvorak work records the Czeck composer's impression of America made on a visit in 1893 and owes a debt to American Negro and Czeck folk music.

Thomas will again conduct the orchestra at 2:30 p.m. Sunday, Aug. 6. Ralph Gomberg, principal B.S.O. oboist, will be the soloist in the performance of an early 19th Century oboe concerto attributed to Haydn. Mahler's Symphony No. 5 will end the concert. Mahler completed the Fifth in the summer of 1902, months after his marriage to Alma Maria Schindler.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 3 1972
New England Newsclip

Tanglewood

Thomas To Direct Boston Symphony

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4, 5 and 6.

The Weekend Prelude Friday evening, Aug. 4 at 7 p.m. in the Shed is devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center. The Prelude opens with *Twelve Poems of Emily Dickinson* with soprano Phyllis Curtin, and the composer at the piano. Next is *Piano variations* with Michael Tilson Thomas, pianist. The Prelude closes with a performance of *Vitebsk, Study on a Jewish Theme,* with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9:00 p.m. Boston Symphony Orchestra concert in the Music Shed is conducted by Mr. Thomas with violin soloist Paul Zukovsky. This opening orchestral concert of the 1972 Festival of Contemporary Music opens with Ruggles' *Evocations for orchestra,* and Copland's *Eight poems of Emily Dickinson* with soprano Phyllis Curtin. Both works are performed for the first time by the Boston Symphony Orchestra. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra with soloist Paul Zukofsky. The concerto was commissioned by the Fromm Music Foundation as part of its 20th Anniversary celebration. The concert concludes with a performance of Stravinsky's *Rite of Spring.*

The season's sixth Saturday morning Open Rehearsal takes place at 10:30 a.m. Aug. 5.

Aldo Ceccato, recently appointed Principal Conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday evening, Aug. 5 at 8:30 p.m. Soloist for this evening's concert is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto with soloist John Browning. The concert concludes with Dvorak's Symphony no. 9, the "New World."

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct on three occasions this coming weekend at Tanglewood. — Photo from Tanglewood

Sunday afternoon, Aug. 6 at 2:30 p.m. in the Shed, Mr. Thomas again conducts the Boston Symphony with soloist Ralph Gomberg, principal oboeist of the Boston Symphony. The concert is Haydn's Oboe concerto, and Mahler's Symphony no. 5.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
JUL 27 1972
New England Newsclip

Thomas To Conduct BSO At Tanglewood

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4-6.

The concerts are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the orchestra's summer academy for the advanced study of music) and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th anniversary.

The weekend prelude on Aug. 4 at 7 p.m. in the Shed will be devoted to the music of Aaron Copland, chairman emeritus of the faculty of the Berkshire Music Center. The Prelude will open with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next is "Piano variations" with Michael Tilson Thomas, pianist. The Prelude closes with a performance of "Vitebsk, study on a Jewish Theme", with Boston Symphony Chamber Players members Joseph Silverstein, violin, and Jules Eskin, cello, with the composer at the piano.

The 9 p.m. concert will be conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky. It will open with Ruggles' "Evocations for orchestra", and Copland's "Eight poems of Emily Dickinson" with soprano Phyllis Curtin. Both works are performed for the first time by the BSO. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra with soloist Paul Zukofsky. The concert concludes with a performance of Stravinsky's "Rite of Spring".

The season's sixth Saturday morning Open Rehearsal takes place at 10:30 a.m. Aug. 5. Tickets are $2.50 each, one sale at the Festival Ticket Office two hours before the beginning of the rehearsal. Proceeds benefit the Boston Symphony Orchestra Pension Fund.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, will conduct the Boston Symphony Saturday evening, Aug. 5, at 8:30 p.m. Soloist is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto. The concert concludes with Dvorak's Symphony no. 9, the "New World".

Sunday afternoon, Aug. 6 at 2:30 p.m., Michael Tilson Thomas again conducts with soloist Ralph Gomberg, principal oboeist of the Boston Symphony. The program is Haydn's Oboe concerto and Mahler's Symphony no. 5.

Arthur Fiedler conducts the Boston Pops at Tanglewood Tuesday evening, Aug. 1, at 8:30 p.m. The annual Boston Pops Pension Fund concert features the music of Lerner and Loewe.

HUDSON, N. Y.
REGISTER STAR
(ALBANY MARKET AREA)
D. 10,500
AUG 1 1972

Thomas Conducts At Tanglewood

TANGLEWOOD, LENOX, MASS. -- Michael Tilson, Thomas, associate conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4, 5 and 6.

The concerts Friday evening, Aug 4, are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the Orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which is celebrating its 20th anniversary.

The Weekend Prelude Friday evening at 7:00 p.m. in the Shed is devoted to the music of Aaron Copland, chairman emeritus of the Faculty of the Berkshire Music Center. The Prelude opens with Twelve Poems of Emily Dickinson with soprano Phyllis Curtin, and the composer at the piano.

Next is Piano variations with Michael Tilson Thomas, pianist. The Prelude closes with a performance of Vitebsk, study on a Jewish Theme, with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9:00 p.m. Boston Symphony Orchestra, con in the Music Shed is conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky.

The opening orchestral concert of the Festival includes the world premier of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Paul Zykofky. It concludes with Stravinsky's Rite of Spring.

The season's sixth Saturday morning open rehearsal takes place at 10:30 a.m. Aug. 5. Tickets are $2.50 each, one sale at the Festival Ticket Office two hours before the beginning of the open rehearsal.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday Aug. 5 at 8:30 p.m.

Soloist is pianist John Browning.

Sunday, Aug. 6 at 2:30 p.m. in the Shed, Michael Tilson Thomas again conducts the Boston Symphony, with soloist Ralph Gomberg, principal oboeist of the Boston Symphony.

Arthur Fielder conducts the Boston Pops Tuesday 1 Aug. 1 at 8:30 p.m. the annual Boston Pops Pension Fund concert features the music of Lerner and Loewe with soloists Louis Russell soprano, Corinne Curry mezzo-soprano, Vahan Khanzadian tenor, Richard Fredricks baritone, with the Tanglewood Festival Chorus, John Oliver, director.

Thomas to Take Podium for Tanglewood Concert

By THOMAS PUTNAM

OH TO BE in the Berkshires . . . now that the contemporary music festival is taking place at Tanglewood.

The festival opens Friday with a special weekend prelude of music by Aaron Copland and an evening concert by the Boston Symphony Orchestra conducted by Michael Tilson Thomas.

Sponsor for the festival is the Berkshire Music Center, summer music academy of the Boston Symphony Orchestra, in cooperation with the Fromm Music Foundation.

COPLAND, chairman emeritus of the faculty of the Berkshire Music Center, will perform on the program of his music. He and soprano Phyllis Curtin will perform "Twelve Poems of Emily Dickinson." Also, he will be joined by violinist Joseph Silverstein and cellist Jules Eskin in a performance of Vitebsk, Study on a Jewish Theme."

Thomas, in addition to conducting the orchestra in the 9 p.m. program, will perform Copland's Piano Variations on the 7 p.m. prelude.

The Boston Symphony concert will include the premiere of Charles Wuorinen's Concerto for amplified violin and orchestra, with Paul Zukofsky as soloist. Other works are Carl Ruggles's "Evocations" for orchestra, "Copland's "Eight Poems of Emily Dickinson" (with Miss Curtin and Stravinsky's "The Rite of Spring."

THE FESTIVAL continues through Aug. 10 and includes vocal and chamber music programs, a theater program, and a program by Collage, the contemporary music ensemble of the Boston Symphony Orchestra. Here is the schedule:

Friday: Copland program at 7 p.m. in the Shed . . . Boston Symphony Orchestra program, conducted by Thomas, at 9 p.m. in the Shed.

Saturday: Vocal recital at 2:30 p.m. in the Theater-Concert Hall. Music by Druckman, Kim, Powell and Carter.

Aug. 6: Theater program at 8:30 p.m. in the West Barn. Premiere of Robert Selig's "Chocorua," scenario by Leo Bonfanti, text by Richard Moore; and Brecht-Weill's "The Yes Man."

Aug. 7: Program by Collage at 8:30 p.m. in the Theater-Concert Hall. Foss's "Time Cycle" (chamber version), Druckman's "Valentine," Crumb's "Madrigals," Pusztai's "Nocturnes" and Davidovsky's "Synchronisms" No. 2.

Aug. 8: Bruno Maderna and Gunther Schuller conducting the Berkshire Music Center Chamber Ensemble at 8:30 p.m. in the Theater-Concert Hall. Berio's "Circles," Carter's Double Concerto, and premieres of Schuller's "Tre Invenzione" and Maderna's "Giardino Reliquoso."

Aug. 9: Chamber music at 8:30 p.m. in the Theater-Concert Hall. Works by Imbrie, Kim, Mather and Erb.

Aug. 10: Bruno Maderna conducts the Berkshire Music Center Orchestra. Webern's Variations for Orchestra, Shinohara's "Piece for Orchestra," premiere of Lerdahl's "Chromorhytmos" and Druckman's "Windows."

OF COURSE the Berkshire Festival in Lenox, Mass. has a regular schedule of traditional concerts. Aldo Ceccato conducts the Boston Symphony Orchestra Saturday at 8:30 p.m. in the Shed, a program that includes Prokofiev's Piano Concerto No. 3, with John Browning; Mendelssohn's Symphony No. 1; and Dvorak's "New World" Symphony.

And next Sunday after he has performed and conducted evocative contemporary rites, Michael Tilson Thomas will lead the BSO in Mahler's Fifth Symphony, and, with Ralph Gomberg, an oboe concerto by Haydn (at 2:30 p.m. in the Shed).

Thomas and Ceccato Will Conduct BSO

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth week end Berkshire Festival at Tanglewood, Lenox, Friday, Saturday and Sunday.

The concerts Friday evening are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th anniversary.

The Weekend Prelude Friday at 7 p.m. in the shed is devoted to the music of Aaron Copland, chairman emeritus of the faculty of the Berkshire Music Center. The Prelude opens with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next is "Piano variations" with Michael Tilson Thomas, pianist. The Prelude closes with a performance of "Vitebsk, study of a Jewish Theme," with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9 p.m. Boston Symphony Orchestra concert in the Music Shed is conducted by Thomas with violin soloist Paul Zukovsky. This concert opens with Ruggles' "Evocations for Orchestra," and Copland's "Eight Poems of Emily Dickinson" with soprano Phyllis Curtin. Both works are performed for the first time by the Boston Symphony Orchestra.

Next is the world premiere of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Zukofsky. The concert concludes with a performance of Stravinsky's "Rite of Spring."

The season's sixth Saturday Open Rehearsal takes place at 10:30 a.m. Tickets go on sale at the Festival Ticket Office two hours before the beginning of the rehearsal. Proceeds from the sale of tickets benefits the Boston Symphony Orchestra Pension Fund.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday at 8:30 p.m. Soloist is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto with soloist Browning. The concert concludes with Dvorak's Symphony no. 9, the "New World."

Sunday at 2:30 p.m. in the Shed, Thomas again conducts the Boston Symphony with soloist Ralph Gomberg, principal oboeist of the Boston Symphony. The concert is Haydn's Oboe concerto, and Mahler's Symphony no. 5.

Ralph Gomberg

Phyllis Curtin

Tanglewood

Modern music and classics to share Lenox weekend

Michael Tilson Thomas, associate conductor, will conduct two concerts by the Boston Symphony at Tanglewood Aug. 4 and 6.

Aldo Ceccato, recently appointed conductor of the Detroit Symphony Orchestra, will conduct Aug. 5.

The two Friday evening concerts will be part of the 1972 Festival of Contemporary Music, sponsored by the Fromm Music Foundation of Chicago, this year celebrating its 20th anniversary, and the Berkshire Music Center, the Boston Symphony's summer academy for advanced study of music.

The Weekend Prelude at 7 p.m. Friday will be devoted to the music of Aaron Copland, chairman emeritus of the Berkshire Music Center faculty. The Prelude will open with Twelve Poems of Emily Dickinson with Phyllis Curtin, soprano, and the composer at the piano. Next, Michael Tilson Thomas will play Piano Variations. The Prelude will close with a performance of Vitebsk, Study on a Jewish Theme, with Boston Symphony Chamber Players members Joseph Silverstein, violin, Jules Eskin, cello, and Copland, piano.

With Thomas conducting, the Boston Symphony will open the 9 p.m. concert with Carl Ruggles' Evocations for Orchestra and Copland's Eight Poems of Emily Dickinson with Miss Curtin. The orchestra will perform both works for the first time.

Paul Zukofsky will be the soloist next in the world premiere of Charles Wuorinen's Concerto for Amplified Violin and Orchestra. The Fromm Foundation commissioned the Wuorinen concerto as part of its anniversary celebration. A performance of Stravinsky's Rite of Spring will conclude the concert. [See article by Franklin Coleman on the Fromm festivals, past and present, on Page 25 of this issue.]

The open rehearsals take place at 10:30 a.m. Saturdays. Proceeds from the $2.50 tickets, on sale at the Tanglewood box office two hours before rehearsals, benefit the B.S.O. pension fund. Thomas will rehearse the orchestra Aug. 5 for the Sunday afternoon concert. [See photographs, by Warren Fowler, of a 1971 Tanglewood rehearsal conducted by Thomas on Page 9.]

The Aug. 5 concert, conducted by Ceccato, will open at 8:30 p.m. with Mendelssohn's Symphony No. 1. John Browning will be the soloist in a performance of Prokofiev's Third Piano Concerto. Dvorak's Symphony No. 9, the "New World," will end the concert.

Not a well known Mendelssohn work, the C minor symphony was written when the composer was 15 and reflects Beethoven's influence. Prokofiev's masterpiece concerto, though written in 1921, has been established as a "classic." The Dvorak work records the Czeck composer's impression of America made on a visit in 1893 and owes a debt to American Negro and Czeck folk music.

Thomas will again conduct the orchestra at 2:30 p.m. Sunday, Aug. 6. Ralph Gomberg, principal B.S.O. oboist, will be the soloist in the performance of an early 19th Century oboe concerto attributed to Haydn. Mahler's Symphony No. 5 will end the concert. Mahler completed the Fifth in the summer of 1902, months after his marriage to Alma Maria Schindler.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 3 1972
New England Newsclip

Tanglewood

Thomas To Direct Boston Symphony

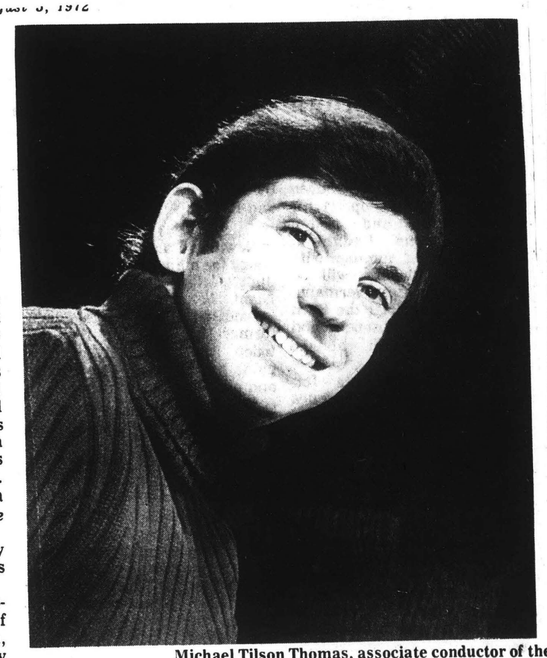
Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4, 5 and 6.

The Weekend Prelude Friday evening, Aug. 4 at 7 p.m. in the Shed is devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center. The Prelude opens with *Twelve Poems of Emily Dickinson* with soprano Phyllis Curtin, and the composer at the piano. Next is *Piano variations* with Michael Tilson Thomas, pianist. The Prelude closes with a performance of *Vitebsk, Study on a Jewish Theme,* with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9:00 p.m. Boston Symphony Orchestra concert in the Music Shed is conducted by Mr. Thomas with violin soloist Paul Zukovsky. This opening orchestral concert of the 1972 Festival of Contemporary Music opens with Ruggles' *Evocations for orchestra,* and Copland's *Eight poems of Emily Dickinson* with soprano Phyllis Curtin. Both works are performed for the first time by the Boston Symphony Orchestra. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra with soloist Paul Zukofsky. The concerto was commissioned by the Fromm Music Foundation as part of its 20th Anniversary celebration. The concert concludes with a performance of Stravinsky's *Rite of Spring.*

The season's sixth Saturday morning Open Rehearsal takes place at 10:30 a.m. Aug. 5.

Aldo Ceccato, recently appointed Principal Conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday evening, Aug. 5 at 8:30 p.m. Soloist for this evening's concert is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto with soloist John Browning. The concert concludes with Dvorak's Symphony no. 9, the "New World."



Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct on three occasions this coming weekend at Tanglewood. — Photo from Tanglewood

Sunday afternoon, Aug. 6 at 2:30 p.m. in the Shed, Mr. Thomas again conducts the Boston Symphony with soloist Ralph Gomberg, principal oboeist of the Boston Symphony. The concert is Haydn's Oboe concerto, and Mahler's Symphony no. 5.

HUDSON, N. Y.
REGISTER STAR
(ALBANY MARKET AREA)
D. 10,500
AUG 1 1972

Thomas Conducts At Tanglewood

TANGLEWOOD, LENOX, MASS. -- Michael Tilson, Thomas, associate conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4, 5 and 6.

The concerts Friday evening, Aug 4, are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the Orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which is celebrating its 20th anniversary.

The Weekend Prelude Friday evening at 7:00 p.m. in the Shed is devoted to the music of Aaron Copland, chairman emeritus of the Faculty of the Berkshire Music Center. The Prelude opens with Twelve Poems of Emily Dickinson with soprano Phyllis Curtin, and the composer at the piano.

Next is Piano variations with Michael Tilson Thomas, pianist. The Prelude closes with a performance of Vitebsk, study on a Jewish Theme, with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9:00 p.m. Boston Symphony Orchestra, con- in the Music Shed is conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky.

The opening orchestral concert of the Festival includes the world premier of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Paul Zykofky. It concludes with Stravinsky's Rite of Spring.

The season's sixth Saturday morning open rehearsal takes place at 10:30 a.m. Aug. 5. Tickets are $2.50 each, one sale at the Festival Ticket Office two hours before the beginning of the open rehearsal.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday Aug. 5 at 8:30 p.m.

Soloist is pianist John Browning.

Sunday, Aug. 6 at 2:30 p.m. in the Shed, Michael Tilson Thomas again conducts the Boston Symphony, with soloist Ralph Gomberg, principal oboeist of the Boston Symphony.

Arthur Fielder conducts the Boston Pops Tuesday 1 Aug. 1 at 8:30 p.m. the annual Boston Pops Pension Fund concert features the music of Lerner and Loewe with soloists Louis Russell soprano, Corinne Curry mezzo-soprano, Vahan Khanzadian tenor, Richard Fredricks baritone, with the Tanglewood Festival Chorus, John Oliver, director.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
JUL 27 1972
New England Newsclip

Thomas To Conduct BSO At Tanglewood

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4-6.

The concerts are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the orchestra's summer academy for the advanced study of music) and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th anniversary.

The weekend prelude on Aug. 4 at 7 p.m. in the Shed will be devoted to the music of Aaron Copland, chairman emeritus of the faculty of the Berkshire Music Center. The Prelude will open with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next is "Piano variations" with Michael Tilson Thomas, pianist. The Prelude closes with a performance of "Vitebsk, study on a Jewish Theme", with Boston Symphony Chamber Players members Joseph Silverstein, violin, and Jules Eskin, cello, with the composer at the piano.

The 9 p.m. concert will be conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky. It will open with Ruggles' "Evocations for orchestra", and Copland's "Eight poems of Emily Dickinson" with soprano Phyllis Curtin. Both works are performed for the first time by the BSO. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra with soloist Paul Zukofsky. The concert concludes with a performance of Stravinsky's "Rite of Spring".

The season's sixth Saturday morning Open Rehearsal takes place at 10:30 a.m. Aug. 5. Tickets are $2.50 each, one sale at the Festival Ticket Office two hours before the beginning of the rehearsal. Proceeds benefit the Boston Symphony Orchestra Pension Fund.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, will conduct the Boston Symphony Saturday evening, Aug. 5, at 8:30 p.m. Soloist is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto. The concert concludes with Dvorak's Symphony no. 9, the "New World".

Sunday afternoon, Aug. 6 at 2:30 p.m., Michael Tilson Thomas again conducts with soloist Ralph Gomberg, principal oboeist of the Boston Symphony. The program is Haydn's Oboe concerto and Mahler's Symphony no. 5.

Arthur Fiedler conducts the Boston Pops at Tanglewood Tuesday evening, Aug. 1, at 8:30 p.m. The annual Boston Pops Pension Fund concert features the music of Lerner and Loewe.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 7 1972
New England Newsclip

Copland accompanies

Tanglewood offers American works

By Michael Steinberg
Globe Staff

LENOX — Interesting songs by American composers at Tanglewood Friday evening and Saturday afternoon: Friday's Weekend Prelude was all Copland performed with great distinction, the composer himself accompanying Phyllis Curtin in his Twelve Poems of Emily Dickinson, joining Joseph Silverstein and Jules Eskin in "Vitbsk." The program also included the Piano Variations, played by Michael Tilson Thomas.

Saturday afternoon in the Chamber Music Hall, as part of the Fromm Foundation Festival of Contemporary Music, the Berkshire Music Center Vocal Department gave a program with works by Kim, Carter, Powell, Ives and Druckman.

What made Friday especially interesting was that the Boston Symphony concert later that evening provided an opportunity to hear the orchestral versions Copland made off and on between 1958 and 1970 of eight of his Dickinson settings. Three things happened in translation. two of them intrinsic, one perhaps just local.

Orchestrated, the songs go softer, a difference most palpable when what you have fresh in your ear is the tough line drawing of Copland's own superb piano playing. To me it also seemed that with everything realized rather than suggested, the accompaniment moved just a step in the direction of the obvious, a comment which may be nothing more than silly bias in favor of what I knew first.

The second thing I noticed is that in orchestrating the songs, Copland really brought out the Mahler in them. Mahler is in the vocal lines themselves, in the suggestive accompaniments, but most of all in texture the two make together. When you now add orchestral color — Copland's scoring with just nine winds, harp, and string, suggests the delicate Mahler of "Ich atmet" einen Linden Duft" — the subtle and fully repaid indebtedness becomes openly apparent.

The third point: from farther back in the Shed, although in an acoustically excellent spot, I found I could no longer distinguish words, nor even hear the voice itself clearly at all times (the soprano was again Phyllis Curtin, and Michael Tilson Thomas conducted). Voice and orchestra on stage rather than in the pit is a develish combination; it was my impression, though, that Copland's scoring was in itself impeccably transparent, and the trouble lay in a somewhat thick, imprecise performance.

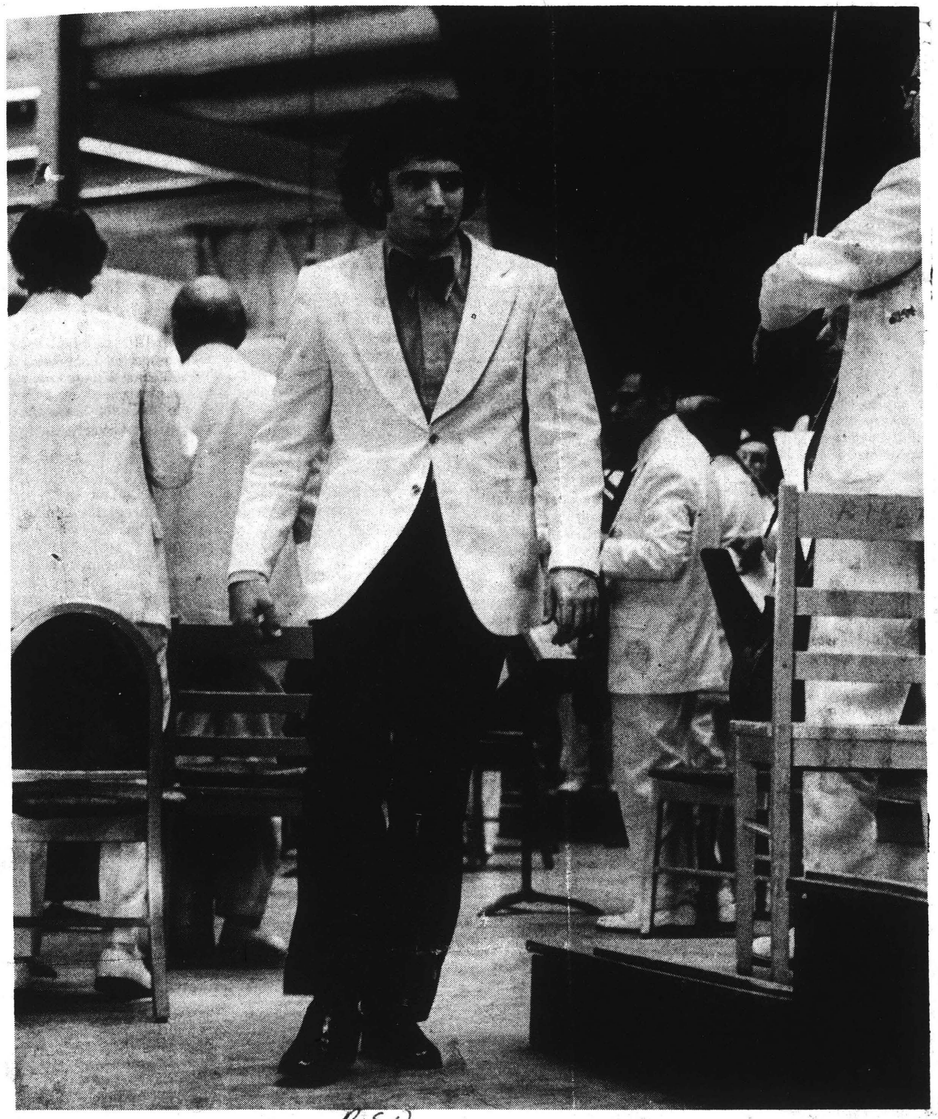
The principal work Saturday was Jacob Druckman's "Dark Upon the Harp." Druckman, in his early 40s, won the Pultizer Prize this year for an orchestral piece, "Windows" (to be performed here Thursday), and "Dark upon the Harp," written in 1962, is a solo cantata, a series of six psalm settings brass quintet and percussion.

It is energetic, concentrated, dramatic music, open, accessible and effective, almost like an updated chamber version of Walton's "Belshazzar's Feast," whose evocative accompaniments and interludes contain more vital invention than the efficient vocal line. A strong piece, and it had a stunning performance by D'Anna Fortunato with the composer conducting an impressive group of Berkshire Music Center students.

That program began with Earl Kim's "Letters Found Near a Suicide" and two Robert Frost settings by Elliott Carter, both early and rather thin, impersonal statements by composers who were soon to develop into figures of powerful originality and strength of musical character. I have actually been more touched by Kim's "Letters" in the past, and my reaction this time may be the response to an unconvinced and unconvincing performance.

Then came Mel Powell's clever and engaging Haiku Settings (1961), but it was only with the subsequent group of six songs by Charles Ives that we got what by then we were all hungry for: firm, even aggressive assertion of an unmistakably personal individuality. There were the usual Ives hazards some corn, some confusion, some sense that he couldn't quite finish working the piece out, but it was strong and fresh music like nothing else all afternoon. Special praise and thanks to soprano Karen Komar (Powell), tenor Alexander Stevenson (Ives), and to Dennis Helmrich, who accompanied both.

HERALD
MANCHESTER, CONN.
D. 16,095
AUG 15 1972
New England Newsclip



THE YOUNG CONDUCTOR: Michael Tilson Thomas At Tanglewood.

Photographed By Sylvian Ofiara

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 38,000 S. 41,000
AUG 20 1972

LETTER FROM NEW ENGLAND

Some memorable Tanglewood Hours

By Leighton Rollins

AT TANGLEWOOD we went to the Weekend Prelude which commences at 7 p.m., lasts an hour, and then there is an interval until nine, when the major concert commences.

The Prelude was dedicated to the music of Aaron Copland, first his setting for 12 poems of Emily Dickinson. Copland was at the piano, Phyllis Curtin, soprano, was the singer.

Miss Curtin looks like a young Queen Mother, beautiful to behold, dressed in a white gown. It was obvious that the composer entrusted his songs to Miss Curtin because he believed in her interpretation of his music. As she sang; "There Came a Wind Like a Bugle;" "Dear March, Come In;" "Going to Heaven!" and "The Chariot," it was evident that she has an extraordinary understanding of the Dickinson poems and the Copland settings for them. It takes a most perceptive singer to understand the spirit and enchantment of Dickinson. Phyllis Curtin achieved the dual role of courting the poet on her own terms and meeting, at the same time, the demands of the composer.

THE BERKSHIRE weather is unpredictable. The temperature had fallen to 59 when the major concert began.

Michael Tilson Thomas proceeded to conduct a challenging program:

Carl Ruggles' "Evocations" for Orchestra, Aaron Copland's "Eight poems of Emily Dickinson," Charles Wuorinen's Concerto for Amplified Violin and Orchestra, and Igor Stravinsky's "The Rite of Spring."

It was a memorable experience to hear within the space of an hour Copland's Emily Dickinson poems for a second time. The first time it was Copland at the piano. The second time it was the full orchestra. Phyllis Curtin took on an added grandeur with no less perception, but one must admit that often the orchestra in full tone made it impossible to hear "The Queen Mother."

The Concerto for Amplified Violins was too loud and too long.

It was difficult to follow an amplified violin with Stravinsky's "Rite of Spring." Anything amplified, a nasty word, tends to dull the mind and dismiss the heart. Thomas jumped up and down on the podium, clutched the air with articulate fingers, drove the orchestra into a frenzy of Vachel Lindsay tom-toms. In spite of this seeming orgiastic splendor, the "Rite of Spring" took on, for me, a way-out Victorian entanglement.

I first heard and saw the "Rite of Spring" at the Metropolitan Opera with Martha Graham. As I remember, all the Red Cross nurses within shouting distance were summoned to remove the many who had fainted. No one fainted at Tanglewood, but the audience roared its approval in many bravos, shouted and screamed and uttered words not understood by me.

I HAVE BEEN to a concert conducted by Aldo Ceccato, a name unknown to me. He recently has been named Conductor of the Detroit Symphony. Ceccato appears with the Philadelphia Orchestra at the Robin Hood Dell, and at the Saratoga Performing Arts Center, and conducts at the Hollywood Bowl and at concerts of the Chicago Symphony. He made his debut with the Boston Symphony Orchestra last December. His Berkshire program did not particularly appeal to me: Mendelssohn's Symphony No. 1 in C Major, Prokofiev's Piano Concerto No. 3 in C with John Browning as soloist, and Dvorak's Symphony No. 9 in E Minor (New World).

I primarily went to the concert to hear John Browning. The Mendelssohn put a good many of the audience to sleep.

With the arrival of John Browning the orchestra shook itself and prepared to be cooperative. I remember with glowing pleasure when Browning played a Chopin concerto for the Pacific Coast Music Festival. But Browning brought no glow or spirit to the Prokofiev. It was a pedestrian rendition of a not unexacting concerto.

Ceccato came into his glory with the New World of Dvorak. This was the number I had dreaded. It was gratifying, as it was amazing, to hear Dvorak's Symphony as if it had never been played before. It was indeed like the first day of a new world. Ceccato beat the Boston Symphony Orchestra into a great performance.

NEWS
SPRINGFIELD, MASS.
D. 95,528
AUG 5 1972
New England Newsclip

Concert Series Hits Flat Note

By RICHARD CONWAY

The 1972 Festival of Contemporary Music at Tanglewood, sponsored in co-operation with the Fromm Music Foundation, opened its week-long series of concerts last night. Put quite simply, if yours is an ear attuned to the extreme dissonances, pervasive percussiveness, rhythmic complexities, jagged melodic lines, massive densities, polyphonic intricacies, and sheer volumes of sound that characterize so much of 20th century composition, you would have found last night's concert amply rewarding.

The Weekend Prelude was devoted to the music of Aaron Copland. Copland himself participated in two of the performances.

First came his settings of "Twelve Poems of Emily Dickinson. Phyllis Curtin was the soprano soloist, with the composer accompanying at the piano. Miss Curtin sang most expressively, showing great sensitivity to musical and poetic meaning. Unfortunately, one had to follow the printed sheet of words in order to understand them. So many singers — and especially is it true of sopranos — fail to make their words clear. Many an otherwise truly fine performance is diminished because of this.

In yet another instance of interesting and informative programming there have been several of these this season — eight of the songs to Dickinson poems were sung again by Miss Curtin during the regular evening concert, this time to orchestral accompaniment. There are so many more color possibilities in the orchestra, of course. But are the songs more satisfying this way? I think it takes a good deal more artistry to make them work with just voice and piano. But each brings its own insights into the poems, creates its own atmospheres. Each is satisfying in its own way.

Copland's 1930 "Piano Variations" was given an excellent interpretation by Michael Tilson Thomas. Thomas has the power and dynamic range for a primarily percussive work like this. Yet, he allows the tone row its lyrical moments

Joseph Silverstein, violin, and Jules Eskin, cello, joined Copland for an incisive performance of "Vietbsk, Study on a Jewish Theme."

Conductor Michael Tilson Thomas opened the concert with Carl Ruggles' "Evocations". Being given its first performance by the Boston Symphony Orchestra, "Evocations" was originally written for solo piano. The orchestration used last night was by Avram David.

Ruggles, who died last year at the age of 95, was what many people consider to be a typical New Englander. He was strongly individualistic, choosing his own means of expression. The fourth movement of the work is dedicated to yet another New England iconoclast, Charles Ives.

The "Evocations," while containing many of the devices mentioned in the opening paragraph, are not at all difficult to listen to. Time has mellowed some of the shocks that might once have disturbed audiences. I found the fourth movement to be particularly satisfying.

And Stravinsky's "Rite of Spring," which closed the concert, and which created one of the greatest furors in music history at its first performance, came as an old friend. Thomas gave it an exciting reading.

But one must hear and decide about a work which had its world premiere last night — Charles Wuorinen's "Concerto for amplified violin and orchestra." The 34 year old composer's work is in three movements, supposed to be continuous. (There was a pause last night.) The piece runs about fifteen minutes. It is polyphonic and is described by the composer as "a progress from slow to fast, and the disjunctive to the continuous. . . ."

Guest artist Paul Zukofsky gave it a strong performance. As far as I could tell fro m one hearing, the work seems to be well-constructed and solid in musical terms. If one can take the inevitable piling up of dissonances, the complex rhythms, the volumes of sound, I suppose it is intellectually satisfying. The reader will undoubtedly infer that I did not like it. The reader is right.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
AUG 7 1972
New England Newsclip

BSO—amplified Wuorinen

By Louis Snyder

Lenox, Mass.

There was sharp, clear, northern-lights weather in the Berkshires on the weekend, but if nature was cold-shouldering the opening of Tanglewood's Festival of Contemporary Music, there was at least one event that served to warm the atmosphere.

This was the world premiere of Charles Wuorinen's Concerto for Amplified Violin and Orchestra — Paul Zukofsky the violinist, Michael Tilson Thomas the conductor, and the Boston Symphony, of course, the performing body. The work was a commission by Fromm Music Foundation, marking its 20th anniversary with these concerts, and for the 10th summer cosponsor with the Berkshire Music Center of this "festival within a festival."

Hitheto Mr. Wuorinen has not been known for large-scale works — he is not a contemporary composer who writes for the bureau drawer — so that the Fromm-ordered piece, which employs what he describes as "a continuous polyphonic fabric," has given him an opportunity to magnify, and in so doing, more definitely articulate the compositional pattern with which he is identified.

To do this in concerto form, he and Mr. Zukofsky have chosen an amplification device — the Barcus-Berry bridge — which the soloist defined as a "regular violin bridge with a transducer built into it." This is connected to a preamplifier which in turn carries it by electronic means to loudspeakers.

Thus Mr. Wuorinen's concerto is not, as has been thought, a work for "electric violin," but for a normal instrument amplified to a degree of equality in its single musical voice with the three-voiced orchestral texture which has been written to compliment it. On Friday evening, the electronic device achieved remarkable fidelity, with none of the slurps and sputters that so often mar serious consideration of music with electronic helpmates.

The concerto, in three movements played without break, gives the impression, the first time experienced, of a massive architectural structure jointed and beamed with the most solid of musical materials. Its sonorities are uncompromising and its effects — amplification of percussion passages, for instance — designed to occupy a vital place in an overall plan.

The amplified violin sound, really startling at first in its magnitude and grandeur, is quickly established as an equal partner with the orchestra. Thanks perhaps to the smooth handling of technical details on this occasion, there was a welcome absence of electronic gimmickry, and instead an introduction to what must be the largest volume of individual string tone ever heard in the Tanglewood Shed. Mr. Zukofsky played the almost continuous solo part superbly, Mr. Thomas bound the whole together with energy and expertise, and one was left with the breathless sensation of having had a glowing ball of fire land at one's feet. Not a bad idea, with the temperature in the low 50's at least.

There was applause, quite warm, and some boos, as might have been expected for anything unfamiliar. But for its power to involve, the Wuorinen concerto (particularly with Mr. Zukofsky, Mr. Thomas, and the BSO) seems to represent a major breakthrough for the mood and materials of today's music.

To begin the program was Carl Ruggles's "Evocations for Orchestra" and to end it, Stravinsky's "Rite of Spring," both performed in memory of their composers.

Preceding the world premiere were Aaron Copland's orchestrations of eight of his 12 "Poems of Emily Dickinson," which Mr. Thomas had also conducted when they were first done in this context in New York in 1970. On Friday evening, in the weekly prelude concert to the BSO concert, Phyllis Curtin sang all 12 with the composer playing the piano accompaniment as originally written, and even in the vast spaces of the open-air shed, they touched the ear and the heart with equal poignance.

Later, with Miss Curtin, of course, again the singer of eight of the songs with instrumental backing, the effect was lost. As mesmeric as the Copland orchestral texture can be, and as deceivingly simple-sounding, the lovely Dickinson words that prompted them were virtually smothered. After all, in one of the verses not orchestrated, the poetess herself admits to singing, "a little minor, timid as a bird." Overelaboration hardly becomes her.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
AUG 6 1972

Electric-Violin Concerto Shocks Some

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 5 — The very idea of writing a violin concerto in which the solo instrument is electronically amplified is a natural blood-pressure raiser. Outrageous on the face of it to many listeners and musicians, it seems a vulgar denial of at least the last 300 years of Western music.

So, not surprisingly, there was considerable booing mingled with the applause here at the Berkshire Festival last night when Charles Wuorinen's Violin Concerto received its first performance at the opening concert of the 1972 Festival of Contemporary Music.

The program, with Michael Tilson Thomas conducting the Boston Symphony Orchestra, commemorated the 20th anniversary of the Fromm Music Foundation, which commissioned the concerto and which sponsors this annual modern-music bazaar in connection with the Berkshire Music Center.

Mr. Wuorinen's concerto, completed this year, turned out to be a peculiar mixture of the shocking and the conventional. A sizable work lasting about 25 minutes in three uninterrupted movements, it is rigorously, even rigidly, concerned with serial pitch progressions and other formal problems. Except for its amplification, the work might comfortably fall in the best neo-Schoenberg tradition despite an overlay of taped sounds and Varèse sonorities.

But Mr. Wuorinen breaks with classical tradition sharply in his decision to use the amplified solo instrument. This was probably the first such use of the solo violin in connection with a major symphony orchestra, but that would be merely one more first in an art long since gone mad with novelty; the concerto also thumbs its nose at convention by putting the composer himself in direct control of the solo instrument.

Composer at the Wheel

Paul Zukofsky, who fiddled dazzlingly in the solo role, performed on a traditional violin that had been fitted with a bridge into which a transducer or pickup had been built. The sounds he produced, however, were subject to modification by the bearded Mr. Wuorinen himself, stationed like some mad scientist at the center of the Tanglewood Music Shed at an electronic command post.

In a way, it might be argued, Mr. Wuorinen goes back to the time when composers such as Paganini and Mozart were their own soloists and interpreters. At most, the Wuorinen method (previously experimented with by Karlheinz Stockhausen and others) merely adds one more conductor to the performance, and that is not an idea to shock anyone who is aware of Charles Ives.

Mr. Wuorinen's concerto is merely the biggest gun so far in the amplified-instrument skirmish. George Crumb has a work for amplified string quartet. Out on the West Coast, Daniell Revenaugh has formed an entire Electric Symphony Orchestra. And, of course, rock and jazz musicians have been amplifying for years.

The question is not whether amplification is workable; we need to ask now in what contexts it is legitimate. Mr. Wuorinen's concerto asks the right questions, even if he may not have found all the right answers.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
AUG 9 1972
New England Newsclip

In Concert

Victory at Sea

By David Noble
Patriot Ledger Correspondent

Tanglewood's 1972 Festival of Contemporary Music made a striking beginning Friday night when violinist Paul Zukofsky played the premiere of Charles Wuorinen's Violin Concerto with the Boston Symphony Orchestra.

The new work, composed by the former New England Conservatory teacher who won the Pulitzer Prize for music two years ago, created controversy both in rehearsal and at the concert, but proved to be quite a bit more interesting than all the things said about it.

Written in the deeply woven serial manner that has become the mainstream of American composing in recent years, the concerto begins with striking thematic materials and shattering sonorities, moves through a gripping stream of variants and recombinations, and accumulates speed to end in a whirlwind of far-reaching harmonic and orchestral allusion.

While not often openly pretty — the harmonic density lay a little to the left of middle-period Schoenberg — Wuorinen's work does use many shapes and surface devices closely derived from the traditional violin concerto. (As the work progressed I sometimes heard distant reminders of Bartok's Violin Concerto, as well as 19th century ones).

In order to let the solo violin dominate the orchestra in some places, the instrument was amplified, and its sound came from two large speakers placed at the rear corners of the orchestra. A newly designed bridge pickup was used to feed the sound of Zukofsky's instrument into the speaker system, and resonance and echoes were very effectively added to its tone at specified points.

Some of the textures Wuorinen wrote for the orchestra had complex internal structures reminiscent of his Pulitzer Prize-winning electronic composition "Time's Encomium," a passage which the solo instrument slid through such sounds in long, slow glissandos was very reminiscent of that work. By contrast, the magnificent climax of the concerto had much of the sound of an old-fashioned whirlwind orchestral peroration, though the harmonic materials involved were not quite the usual. The layer of unearthly chime sounds woven into that passage recalled some Ives works in which the same device is used.

Violinist Zukofsky, a new music specialist, tossed the piece off as if he were playing Mendelssohn — he was comfortable with it. The BSO seemed less accustomed to the idiom, but put the performance together without apparent strain, though without much dynamic profile. Conductor Michael Tilson Thomas had his hands full getting the players through the work, and thus didn't achieve a definable interpretation, but, if one can judge from the rumors that filtered out of the rehearsals, did a good job on the whole.

A lady sitting near me tried to find Wuorinen in the audience when Thomas called for his bow; she wanted to tell him that while she didn't think his concerto was "music," she found it interesting and enjoyed listening to it.

Thomas had more opportunity for interpretation when he conducted two other 20th century works in the same program: Copland's Dickinson Poems and an orchestration of Carl Ruggles' "Evocations" were "modern" rather than "contemporary" in style and weren't nearly so difficult. Thomas took advantage of this opportunity to pile on pleasant sonorities and liquid phrasing — both quite inappropriate to the music involved. The Ruggles arrangement, done nicely in the late composer's style by Avram David, was changed from an orchestral extension of a craggy piano piece to a bad symphony that sounded as if it had been written by someone at Juilliard in 1948. The Copland work, also an orchestral version of a work first conceived for piano, was given the same treatment and enough elbow grease to cover soprano Phyllis Curtin.

After intermission, the BSO gave more evidence of its stature in a performance of Stravinsky's "Rite of Spring." It was getting bitter cold at the shed, and everyone was still vibrating from the Wuorinen, but the somewhat casual run-through of the Stravinsky somehow revealed the depth of the grasp Thomas and the orchestra have gained of Stravinsky's great score. The brief, interior melodies of the preludes to the ballet's two section were played more clearly and musically than I had heard before, and a number of other points were clarified equally well.

Before the concert, Copland appeared in the shed's "Prelude" concert to accompany Miss Curtin in the original version of the Dickinson Poems, written around 1950, 20 years before he completed his orchestral cycle of eight of them. In this earlier performance, Miss Curtin and the composer achieved a dazzling, lyrical statement of Copland's granitic but expressive cycle (in the orchestra version the music is more finely textured). Copland also joined BSO concertmaster Joseph Silverstein and principal cellist Jules Eskin in a vigorous performance of "Vitebsk," a quarter-tonish treatment of Jewish folk melody the composer wrote in 1929.

Thomas appeared as pianist in the chamber concert to play Copland's Piano Variations, the most rugged work the composer ever wrote, in a curiously smooth, measured way. If Friday was an indication, Thomas is turning into a Bernstein-type popularizer of modern music — I hope I'm wrong.

The contemporary festival continues through tomorrow with chamber, opera, and student orchestra performances — a very good student orchestra, by all reports. Tonight, a chamber concert will feature music by Kim, Imbrie, Erb and Mather; tomorrow the student orchestra will play music by Webern, Shinohara, Lerdahl and Druckman under Maderna's direction.

Composer Charles Wuorinen Reflects On The Nature Of His Craft

BY MARTHA deB. BEAVER

The opening orchestral concert of the 1972 Festival of Contemporary Music at Tanglewood, sponsored in cooperation with the Fromm Music Foundation, induced disparate comments from audience and composer concerning the permiere performance of the Concerto for Amplified Violin and Orchestra by Pulitzer prize winner Charles Wuorinen.

"It should be very interesting" commented a middle-aged couple before the [illegible], and during the hearing a staid older twosome ventured "that sounds awful ... it must be the Stravinsky," hurriedly consulting their programs only to find that it was in fact Wuorinen's work.

The concert included first performances by the Boston Symphony Orchestra of two other contemporary composers' pieces, Ruggles "Evocations for Orchestra" of rather thin content, and Copland's orchestrated "Eighth Poems of Emily Dickinson," heard to better advantage with piano accompaniment (played by Copland) at the preceding Prelude at 7, plus Stravinsky's "Rite of Spring," all directed by Michael Tilson Thomas.

As a young woman remarked with joyful ebullience when she met Wuorinen later "Oh, but yours was the best piece! I could see all sorts of things in it, all kinds of planes and colors. It was great!"

Most of the audience agreed, but the composer did not appear onstage to acknowledge their enthusiasm, for reasons he later expressed in a local interview.

Comments, Reactions

These comments and reactions emphasize the point that too often audiences are tempted to reject a contemporary work because it doesn't appeal to their particular tastes.

But, just as classic and romantic music from the 17th century on offers a variety of musical styles and temperaments, so modern music (20th century) contributes its own differences for the listener's choice.

Some composers combine these; or like Barber emphasizing the emotional, Copland the traditional, Sessions, Ussachevsky and Wuorinen cerebral-scientific expositions with electronic or instrumental exploitation, to name but a few.

That term "cerebral" was rejected by Wuorinen, during our talk, in relation to his composition, which he stated is "so complex that it would be impossible to operate in a purely intuitive way."

"You can speak perfectly well" he continued "of the rational approach and attempt to achieve a balanced existence through those means ... so long as you don't make it seem as if the rational influence exerts itself at the expense of the non-rational (intuitive) ... it's not true, even in the process of composition.

In Fashion

"It's been a journalistic fashion to speak of certain kinds of contemporary music as cerebral, as if uninvolved with other things" he stated. "I reject the term but I also understand what is meant by applying it to certain composers."

But what is a good term? "There just isn't any, and you have to understand the compositional processes more fully first to even apply the term," he chided.

"When you hear a work of some disciple say of, Schoenberg or Milton Babbitt, which seems lacking in whatever other music does not seem to lack, the tendency is to say that one is cerebral, the other something else ... but what is actually the case in my view is far different ... it is simply that the music that seems cerebral is just not finished ... the process of composition has been abandoned before the final ornate and largely intuitivley composed surface has been added.

Lack Cohesiveness

"The underlying relations cannot be intuitively conceived or the whole work will lack cohesiveness." Here Wuorinen pointed out "I'm saying this not as a universal truth but rather as a fact in contemporary music. The reverse is true in certain older, traditional 18th century music.

"Very Important and a kind of basic point to draw since there is that tendency to simplify, isn't that the issue or the two kinds don't exist, but to mean something it has to be correctly framed. Terms must be put in their proper context."

This is extremely difficult, of course, Wuorinen agreed. "Because most composers take an anti-ideological position toward this and most refuse to acknowledge the existence of the issue to begin with," he enlarged. "I have no stake in either acknowledging or not acknowledging it, therefore I see no reason to disguise what I regard as the truth.

The concerto itself is a departure from the usual intricacy of Wuorinen's former works, which seem to be aimed at displaying the complexity of his mind. Time's Encomium, for instance, heard at Amherst's Buckley Hall a few years ago, which produced an almost infinite pull and thrust among the percussive voices so tense one was exhausted from the mental and kinesthetic reaction.

Instead of the traditional relationship of soloist and orchestra, the concerto's solo instrument becomes an entity in itself, amplified to match the timbre and sound range of, and equal to, each of the orchestral choirs, with neigher obligated to be sonically subordinate to the other.

The continuously polyphonic work begins with one tremendous vertical sheet of full orchestral sound out of which the amplified violin is heard in swift and authorative exposition.

It was immediately obvious that absolute technical perfection is required, even demanded, and Paul Zukovsky was eminently qualified for his unique position.

Third Movement

The third movement seemed the most complex, but the whole powerfully dramatic work allows frequent moments of free sound, for example the amplified violin with a magnificent burst of octaves and double-stops, the orchestral strings divisi, brilliant brass and percussion (including piano), without superimposing other layers of activity.

The performance, a reading admitted one BSO musician, was a disappointment to the composer, a moral and musical perfectionist. It followed a series of three rehearsals during which comparable artists observed "the entire string section scrambling all over their instruments as if confronted with something entirely new, and not a score they should have at least read, if not practiced, beforehand!" Not so, the winds and percussion.

We were present at one of these rehearsals and heard hissing and laughter onstage, an incredible reaction from such supposedly seasoned and respected, if not respectful, musicians. The only explanation seemed to be that the Concerto presented a challenge which they could not admittedly meet with any other reaction, of the young conductor had little control over them.

It must be said that conductor Michael Tilson Thomas seemed not to know how to use his rehearsal time to the best effect. "Simple basic things, like that one burst of sound at the beginning, during which the lower bass winds always came in late, should have been immediately corrected" according to Wuorinen (himself a conductor of note), perhaps ignored on the premise that to say one word at this moment would waste time. "But of course," the composer pointed out, "if you don't dorrect that first mistake you'll never correct any other."

"And that's the trouble with a lot of conductors who think they are being efficient. They do no real rehearsing, just slither through without saying anything. That's completely false economy because it means you're never communicating anything about the piece, whereas if you take the first dozen measures and rehearse them thoroughly, at least you penetrate below the surface, and get an idea of how a small chunk of the work is more or less supposed to sound, and everything else is thus infinitely better."

No Criticism

Here Wuorinen noted that he does not criticize performances because he realizes they cannot be perfect. But what does concern him is "the deplorable attitude "unionized arrogance" is his term) without reason" that was afforded his work. "I had no contact with the players (or conductor); there was no confrontation, outside of the fact that my music was placed in front of them."

Wuorinen does not allow any of his deeply felt reactions to surface in an emotional display. Words, backed by unshakeable integrity, are his only release.

Miserable

"The whole reason why such a miserable atmosphere exists is that people are resigned to it, and say oh that's the way it is, as if these were natural conditions like the existence of gravity over which no influence could be wielded whatever!"

He was not alone in his impressions. Paul Fromm, co-sponsor of the Contemporary Music Festival, had also observed the disrespectful, unwarranted attitude and treatment accorded the composer's work.

Speaking with an older established composer after the concert, Wuorinen, considered foremost among his peers, was appalled to hear him say that he had become completely hardened to the musicians' attitude.

All of this was a far cry from the young (34) composer's feelings when commissioned to do the work. "I had been looking forward to having it played by the BSO. They are full of integrity, I thought and will receive it with the proper respect!"

is the concerto a 12-tone piece? "In spite of what we heard one could identify the work as 12-tone in a very extended way," the composer replied.

False Notion

"There is a popular and false notion that the 12-tone system is a rather rigid and highly detailed set of procedures people follow automatically, and then they get music at the other end. And somehow there are always composers who do just that," he admitted.

"Actually the 12-tone system is as ramified as the tonal (diatonic) system..a network of very complex relations within which you move when you operate it. Thus it becomes an organic and living part of the historical musical continuity, and as such is subject to change and development' Wuorinen explained.

"Speaking of my work in this highly generalized sense means that it has gone beyond the original principles first laid down by Schoenberg, then subsequently developed and detailed by Babbitt (as formulators not composers)"

Big Influence

"It is also highly influenced by the late 12-tone works of Stravinsky, procedurally and sonically too in some respects," Wuorinen continued. "But it has gone beyond all of those in the sense of staking out new territory..applying these general relationships in new ways..attempting to extend these methods into a reunification with certain aspects of the past. So there is presumably both a forward looking attitude here and a backward looking one as well because I believe it to be an historical function of composition at this moment.

CONDUCTOR Michael Tilson Thomas (left) and composer Charles Wuorinen get together after the Tanglewood performance of Wuorinen's Concerto for "Amplified violin and orchestra."

UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 5 1972
New England Newsclip

MICHAEL TILSON THOMAS

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 8 1972
New England Newsclip

Modern Composers Served Valiantly

By R. C. HAMMERICH

LENOX — Composers of the 20th Century were served valiantly last night by the Boston Symphony Orchestra and Michael Tilson Thomas, associate conductor, at Tanglewood.

It was the opening night of this year's Festival of Contemporary Music coinciding with this season's 16th Berkshire Festival Concert.

The composers were Ruggles, Copland, Wjorinen and Stravinsky, and most of the music was not new. Ruggles' "Evocations" for orchestra was written between 1936 and 1943, Copland's eight poems of Emily Dickinson in 1949 and 1950 and Stravinsky's "Rite of Spring" in 1912.

The new piece on the program was Wjorinen's "Concerto for Amplified Violin and Orchestra in Three Continuous Movements." It was commissioned for this performance and received its world premiere. Paul Zukofsky was soloist.

Off hand, I would say the best thing about the piece was the efficiency and accuracy of Zukofsky's special Barcus-Berry bridge, which is a regular violin bridge with a built-in transducer wired directly to a preamplifier feeding into a series of amplificrs.

The giant speakers at the back of the stage projected Zukofsky's fiddle with wondrous fidelity.

Wjorinen's music, however, appeared to be little different from that which he was producing 10 or more years ago, i.e., unbelievably complex constructions evolving out of 12-tone rows.

The concerto last night opened with a horrendous passage of discord and ended with several minutes of the same kind of sound. Between them was about 30 minutes of dissonance of varying density, all apparently very carefully organized to sound frequently screechy and occasionally painful.

Here is a quote from the program notes contributed by the composer:

"The whole work is basically a progress from the slow to the fast, and the disjunctive to the continuous—all achieved, of course, in an indirect, non-linear fashion."

The Copland songs, in comparison, seemed almost bland. They were repeats with orchestra of eight of the 12 sung with piano during the prelude program. They are songs that take an open mind and repeated hearings to find liktble, perhaps because the accompaniment is more interesting than the vocal line.

The Ruggles piece, which opened the program, also seemed mild in retrospect, although while it was happening it sounded like a lumbering giant who paused only occasionally to gaze serenly about him.

Stravinsky's great "Rite of Spring" came after intermission and sounded almost comfortably old-fashioned. It is, of course, one of the famous demonstrations of orchestral brilliance, and Boston's orchestra has played it many, many times under a wide variety of conductors.

It is a tremendous experience.

The 7 o'clock prelude concert offered an all-Copland program with the composer at the piano for two of the offerings, the settings were of 12 poems by Emily Dickinson and a study on a Jewish theme for violin, cello and piano.

The middle piece, "Piano Variations," was played with a percussive intensity by Michael Tilson Thomas.

It must be said that I am not one of Copland's strongest fans; I find his music almost totally lacking in warmth, even the popular works written for film and ballet.

The trio which ended the 60 - minute program was graced by the mellow tones of Joseph Silverstein's violin and Jiles Eskin's cello, but the music was as austere and forbidding as the solo piano that preceded it.

That (the "Piano Variations") was a stern skeleton of hard notes, a cold, unforgiving 11 minutes. There is, near the end, a few passages of glitter and flurry, which Thomas played with great skill, but otherwise, the piece is as chilly as they come.

The 12 settings of Emily Dickinson poems were heard here a couple of years ago sung by Miss Curtin, and Connecticut Valley voice fans heard them sung in 1962 at Mount Holyoke College by Adele Addison, also with Copland at the piano.

Tonight Aldo Ceccato, conductor of the Detroit Symphony Orchestra, will lead the orchestra through Mendelssohn's First Symphony, Dvorak's Ninth (New World) and Prokofiev's Third Piano Concerto with John Browning as soloist.

Tomorrow Thomas will again conduct, his program being Mahler's Fifth Symphony and Haydn's Oboe Concerto in C with Ralph Gomberg as soloist.

Tanglewood: some dissonance

MICHAEL STEINBERG

LENOX—Taking over the directorship of the Berkshire Music Center two summer's ago, Gunther Schuller promised that there would be more of a continuum between the Center's activities and those of the Boston Symphony Orchestra. Actually, the Center has always helped itself liberally to the teaching talent of BSO players and conductors. Schuller hoped, however, to establish two-way traffic across the Tanglewood lawns.

Most of the distinguished composers who have served on the Center's faculty have never had a work played at a Boston Symphony Berkshire Festival concert, and that, if I read him right, is the sort of thing Schuller wanted to see changed.

This summer, the change came, and a mess along with it. The Fesitval of Contemporary Music, sponsored annually by the Fromm Music Foundation, has in the past been strictly a BMC affair. This year, partly in fulfillment of Schuller's promise, partly because something special seemed in order for the Fromm Foundation's 20th anniversary, the opening of the "festival within a festival" took place at one of the regular BSO concerts, the one conducted Friday night by Michael Tilson Thomas.

The big event of that concert was the world premier of Charles Wuorinen's Concerto for Amplified Violin and Orchestra, commissioned for the occasion by the Fromm Foundation, and, to say it plainly, Wuroinen would have had a better performance if the premier had been left to the Berkshire Music Center Orchestra.

The Boston Symphony is, of course, a more accomplished orchestra than this year's uncommonly brilliant student group at the BMC. The point is that enough people in the BSO —not all, let me emphasize — did not want to play the piece and, by dragging their feet, held the performance down to a level where it could convey only the most generalized, blurred impression of what Wuorinen had written.

The intrinsic difficulties of the 20-minute concerto are real, and they are aggravated by Wuorinen's idiosyncratic notations (an example: no octaves signs, hence incredible ladders of leger lines). Rehearsal time at Tanglewood is always tight, and it was unrealistic planning to put this premiere into a week in which the orchestra also had to re-polish Stravinsky's "Rites of Spring" and the Mahler 5th, as well as prepare pieces by Ruggles and Copland that were altogether new to it. Wurionen's Concerto had no complete beginning-to-end run-through before the performance.

There is more to the story, though. The Boston Symphony has played almost no music of the rhythmic, harmonic and textural character and difficulty of Wuorinen, is therefore not used to it, and for the most part dislikes it. No, hates it. I suspect that the orchestra also dislikes Wuorinen himself, who has been so tactless, not to say reckless, as to speak his mind very openly on the subject of the American orchestral establishment, and what's wrong with it (the BSO is not the only major orchestra to have given him a hard time).

The players respect for and willingness to cooperate with Michael Tilson Thomas also seemed to be at a low level.

It was a bad combination. Some of its components were merely unfortunate, but those parts of it that can be described only as unprofessional behavior were shameful. The once-over-more-or-less at the concert produced a mixture of enthusiasm — unambiguous, that part of it that was directed at the superb soloist, Paul Zeukofsky — with some sitting on hands and a bit of vocal disapproval. Wuorinen refused a bow, presumably not considering what had been played as sufficiently his, presumably also not curious to see if the orchestra would boo him again in front of 5000 people as they had in front of 100 at the dress rehearsal.

I'm not going to write a review of the work until I have heard it in an adequate performance. Here, however, are a few descriptive remarks: it is a punchy piece that gets aggressively quicker and denser, full of interesting, Carterian rhythmic tensions between things that happen on beats and things that happen just on one side or the other of them, and full of rich, eruptive, inner detail (the element that was most obscured Friday).

The solo violin amplification involves a few special effects such as shuddery electronic reverberations around a pizzicato, but mostly it is simply functional, meant to let the solo carry one voice in the polyphonic web of Wuorinen's buoyantly violent discourse. The amplification is done with a violin bridge that has a transfuser built into it leading directly to a preamplifier, and it works well, reproducing violin tones at great volume, but with no extraneous noise and minimal distortion.

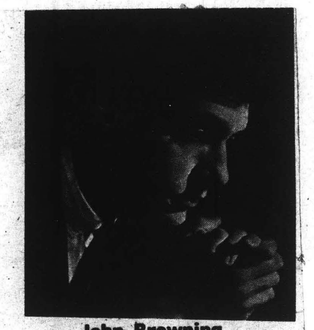
Finally a not-so-reckless prediction: when we hear it properly, Wuorinen's new concerto will prove an exciting work.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 28 1972

New England Newsclip

John Browning will be performing with the Boston Symphony Sat., Aug. 5 at Tanglewood under the baton of Aldo Ceccato. He made debut with the orchestra 10 years ago and has performed with orchestra many times since.



John Browning

NEWS
WILLIAMSTOWN, MASS.
W. 1,289

AUG 10 1972

New England Newsclip

Mostly Music

BY WILLIAM P. MERRILL

Browning featured in Prokofiev Third

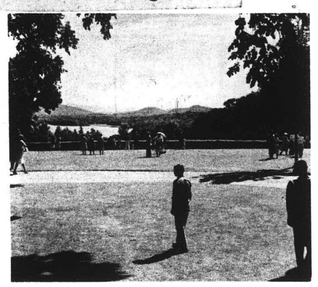
The BSO was led Saturday night by Aldo Ceccato, who began his conducting career not long ago in his native Milan, and was recently engaged as Principal Conductor of the Detroit Symphony. His style came over as sensitive as expressive, but not in the least colored by excessive emotion. He was generally rewarded with playing of the highest calibre. Before taking up conducting in his early twenties, Aldo Ceccato was a concert pianist. But from the particular attention he gave to the strings, and from a habit he has of making a vibrato motion with his left hand while at work, one would have thought he was a string player from way back, calling to mind Toscannini, who would at times play an imaginary cello.

The first work on the program was the Symphony No. 1 in C minor, Op. 11, by Felix Mendelssohn. The work was composed in 1824 in Mendelssohn's fifteenth year. The symphony is based on classical models, and really its only surprise is the ending in C major. The work does contain considerable originality in its pleasing melodies, which point to Mendelssohn's later artistry. Ceccato led the piece at a spirited pace; at the outset one was worried that details might be left out in the haste. This, however was not the case, and the fugato of the finale was truly exciting.

The highlight of the evening was the appearance of pianist John Browning as soloist in Prokofiev's Third piano concerto. This electric piece is characterized by a percussiveness especially in the part of the solo instrument. Torrents of octaves poured forth from the piano like driving rain. Browning's attack was relentless; the orchestra excelled, giving all that Ceccato asked of it. It is difficult to find sentimentality in Prokofiev. Perhaps the Lieutenant Kije music reflects the composer at his juciest, but nothing like this is found in the second movement here, where the theme is constructed with wide, unsettling intervals: the pace slows, the intensity remains.

They record these concerts for rebroadcast over FM during the winter. I suggest you have your tape recorder ready when the Prokofiev comes up.

The final work was Dvorak's New World Symphony. One has the impression that as this symphony is so often played that the orchestra could do it in its sleep or by automatic pilot, and that a conductor is not necessary. Ceccato did his best to give the New World a fresh and vigorous rendition, but the BSO was not terribly responsive. Nonetheless, the conductor's efforts were not entirely unsuccessful, as attested by the lengthy ovation he received at the end.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 5 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

ALDO CECCATO *conductor*

MENDELSSOHN Symphony no. 1 in C minor op. 11

Allegro di molto
Andante
Menuetto: allegro molto
Allegro con fuoco

first performance at the Berkshire Festival

*PROKOFIEV Piano concerto no. 3 in C op. 26

Andante – allegro
Theme and variations
Finale: allegro ma non troppo

JOHN BROWNING

intermission

*DVOŘÁK Symphony no. 9 in E minor op. 95
'New world'

Adagio – allegro molto
Largo
Scherzo: molto vivace
Allegro con fuoco

John Browning plays the Steinway piano

The program notes for this evening's concert begin on page 29

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
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The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 7 1972

At the Concert

Browning Dazzles Tanglewood Audience

By EDWARD FRENCH

That the maestro of the

one of teh most compelling realizations we have hear

cally deft projection of this virtuoso piece.

THE HIGH POINT of the sixth Tanglewood weekend was John Browing's dazzling performance of the solo part in Prokofieff's Third Piano Concerto in C.

This frankly virtuosic piece is not for the faint hearted or anyone without a Lisztian command of the keyboard.

This was the first time we have clearly heard the piano throughout this heavily scored opus. Part of the credit should be given the conductor, Aldo Ceccato for a marvelously controlled orchestral accompaniment.

Part of the excitement was engendered by Mr. Browning's choice of tempi. The speed in the fast movements was such that we were on the edge of our seats most of the time. However our anxiety was groundless as the pianist's ironclad control, ringing tone, commad of every facet of virtuosity and biting rhythm made this a performance in the Rachmaninoff piano grandeur.

The remainder of the program included a straightforward rendition of Mendelssohn's rather uninspired Symphony No. 1. Dvorak's "New World" Symphony closed the program.

Sunday afternoon Haydn's Concerto for Oboe and orchestra received a performance from soloist Ralph Gomberg and the orchestra that crystallized its eighteenth century charm and grace. It was delightful music making.

A sharp contrast to the formal symetry of the Haydn piece was the sprawling Mahler Symphony No. 5. This is the epitome of post Wagnerian romanticism with all of its virtues and faults. Mahler has had enough thematic material for half a dozen symphonies, so the form is somewhat untidy and it is far too long for sustained interest.

The melodies are expressive, at times cloyingly sweet, rhythms are complex and the orchestration is luxuriant. The orchestra's playing was first class as the maestro of the day, Michael Tilson Thomas proved to be a master of Mahler's grandiose rhetoric.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 28 1972 New England Newsclip

John Browning will be performing with the Boston Symphony Sat., Aug. 5 at Tanglewood under the baton of Aldo Ceccato. He made debut with the orchestra 10 years ago and has performed with orchestra many times since.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289

AUG 10 1972 New England Newsclip

Mostly Music

BY WILLIAM P. MERRILL

Browning featured in Prokofiev Third

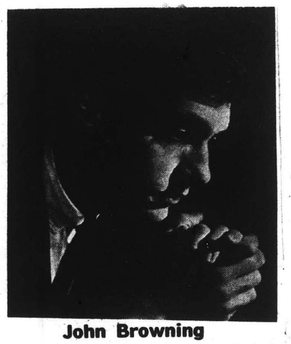
The BSO was led Saturday night by Aldo Ceccato, who began his conducting career not long ago in his native Milan, and was recently engaged as Principal Conductor of the Detroit Symphony. His style came over as sensitive as expressive, but not in the least colored by excessive emotion. He was generally rewarded with playing of the highest calibre. Before taking up conducting in his early twenties, Aldo Ceccato was a concert pianist. But from the particular attention he gave to the strings, and from a habit he has of making a vibrato motion with his left hand while at work, one would have thought he was a string player from way back, calling to mind Toscannini, who would at times play an imaginary cello.

The first work on the program was the Symphony No. 1 in C minor, Op. 11, by Felix Mendelssohn. The work was composed in 1824 in Mendelssohn's fifteenth year. The symphony is based on classical models, and really its only surprise is the ending in C major. The work does contain considerable originality in its pleasing melodies, which point to Mendelssohn's later artistry. Ceccato led the piece at a spirited pace; at the outset one was worried that details might be left out in the haste. This, however was not the case, and the fugato of the finale was truly exciting.

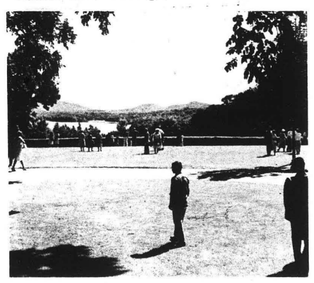
The highlight of the evening was the appearance of pianist John Browning as soloist in Prokofiev's Third piano concerto. This electric piece is characterized by a percussiveness especially in the part of the solo instrument. Torrents of octaves poured forth from the piano like driving rain. Browning's attack was relentless; the orchestra excelled, giving all that Ceccato asked of it. It is difficult to find sentimentality in Prokofiev. Perhaps the Lieutenant Kije music reflects the composer at his juciest, but nothing like this is found in the second movement here, where the theme is constructed with wide, unsettling intervals: the pace slows, the intensity remains.

They record these concerts for rebroadcast over FM during the winter. I suggest you have your tape recorder ready when the Prokofiev comes up.

The final work was Dvorak's New World Symphony. One has the impression that as this symphony is so often played that the orchestra could do it in its sleep or by automatic pilot, and that a conductor is not necessary. Ceccato did his best to give the New World a fresh and vigorous rendition, but the BSO was not terribly responsive. Nonetheless, the conductor's efforts were not entirely unsuccessful, as attested by the lengthy ovation he received at the end.



John Browning



The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 7 1972

At the Concert

Browning Dazzles Tanglewood Audience

By EDWARD FRENCH

That the maestro of the [illegible] one of teh most compelling realizations we have hear[illegible] anyone without a Lisztian command of the keyboard.

This was the first time we have clearly heard the piano throughout this heavily scored opus. Part of the credit should be given the conductor, Aldo Ceccato for a marvelously controlled orchestral accompaniment.

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cally deft projection of this virtuoso piece.

THE HIGH POINT of the sixth Tanglewood weekend was John Browing's dazzling performance of the solo part in Prokofieff's Third Piano Concerto in C.

This frankly virtuosic piece is not for the faint hearted or

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 5 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

ALDO CECCATO *conductor*

MENDELSSOHN Symphony no. 1 in C minor op. 11

Allegro di molto
Andante
Menuetto: allegro molto
Allegro con fuoco

first performance at the Berkshire Festival

*PROKOFIEV Piano concerto no. 3 in C op. 26

Andante – allegro
Theme and variations
Finale: allegro ma non troppo

JOHN BROWNING

intermission

*DVOŘÁK Symphony no. 9 in E minor op. 95
'New world'

Adagio – allegro molto
Largo
Scherzo: molto vivace
Allegro con fuoco

John Browning plays the Steinway piano

The program notes for this evening's concert begin on page 29

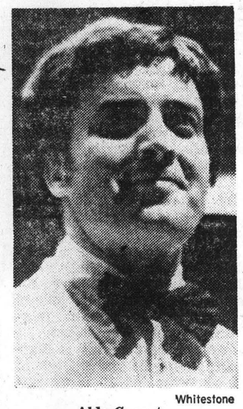
THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND *RCA RECORDS

Music review

Ceccato debuts at Tanglewood

By JAY C. ROSENFELD



Whitestone

Aldo Ceccato

MICHAEL TILSON Thomas closed the sixth Tanglewood weekend yesterday afternoon with a serious reading of the Mahler Fifth Symphony, a more than hour-long work of great contrasts and resourcefulness in five movements. The fourth movement is the ineffable adagietto for the strings and harp only, which Leonard Bernstein played with a small complement of musicians from the New York Philharmonic at the funeral of Robert Kennedy in St. Patrick's Cathedral in 1968. It is sublimely touching.

The whole symphony reveals Mahler's exceptional sense of tonal textures. It is one thing to "hear" certain themes and certain harmonic progressions, but to which instruments they should be given requires a sixth sense which Mahler proved he had abundantly. The gorgeous sonorities which are allotted the violins several times on their lowest registers were partially obscured by Thomas' apparent unawareness that he was calling on the supporting voices for excessive volume, but his observance of Mahler's sudden pianos were dramatically effective. It didn't seem absolutely necessary that he give the French horn a beat in that instrument's solos in the scherzo, but when required he did give the sections reliable signals so that the whole work proceeded with contrast and continuity.

* * *

IT IS an irrevocable tradition in orchestral concerts that the conductor convey his thanks to the musicians for their participation and response by shaking hands with the concert-master, thereby implying that any approbation, meager or enthusiastic, is due to be shared equally by the players and conductor. Yesterday's conductor conspicuously neglected shaking hands with the Boston Symphony Orchestra's concertmaster. He did motion to the French horn, Charles Yancich, and to trumpet Armando Ghitalla to stand to be noticed for the distinction of their contributions.

The program began with the Haydn Oboe Concerto in C, in which Ralph Gomberg was the soloist. He played with refinement, but the concerto, not positively identified as authentic Haydn, is a predictable work of scanty interest, hardly worthy of even a time-filling purposes.

* * *

SATURDAY NIGHT a new, young conductor, Aldo Ceccato, made his Tanglewood debut and proved himself a stimulating leader in a program far removed from the emotional Mahler of yesterday and the coagulated half of Friday's program which apparently had been inspissated in midnight oil.

An early Mendelssohn Symphony, No. 1 in C Minor, Opus 11, is a rarity for sure. Superficial but gay, volatile but leaving a good humor, its banality pardonable only because of the composer's age, it still was a valuable and even necessary antidote for the weal of any members of the musical third party among us.

The Dvorak Symphony No. 9 in E Minor, Opus 95, is from the same pharmacopoeial shelf, but its effects are far more assured and lasting. Because it was one of the three now immutably accepted works of the repertory which the composer wrote while he was here in the 1890s, the E Minor has become known as the "New World." Authorities still argue about whether there is any suspicion fo American derivation in its themes, but no one argues about its universal appeal and naive beauty.

Dvorak, every biographer notes, was evidently the plain, sincere, unpretentious and lovable man that shows up in his music. Another of his "American" compositions was the piano quintet, which was played with the composer in the audience by the Dannreuther Quartet and a pianist who later became for nearly a half-century the lodestar of Pittsfield music, the late, venerated Ulysse Buhler.

* * *

CECCATO USED a reduced orchestra for the Mendelssohn but called upon the entire corps of musicians for the Dvorak, handling both with consummate authority and skill. Where the rhythm was obvious and foolproof, he desisted from giving redundant gestures and thereby showed by his obvious respect that he did not consider the men at his beck and baton musical babes in the wood. The musicians' response disclosed a reciprocal respect.

The soloist of the evening was John Browning in the Prokofieff Third Piano Concerto in C, Opus 26. The composer in this part of his career, in his third decade and while in America, used thematic material that was square cut and clearly defined. His idiom was hard, dry and percussive, his forms angular and symmetrical. Browning caught the spirit of the thrust perfectly and conveyed the impression of physical energy and sureness of purpose with galvanic panache. It is of interest to notice what "enlightened" music could still be written in that generation, using what in some quarters were considered shopworn utensils and effete materials.

* * *

THERE WAS special significance to the Friday evening concert as it was the opening event of the 1972 festival of contemporary music sponsored in cooperation with the Fromm Music Foundation.

A fortunate sequence in the usual Friday evening Preludes allowed the audience first to hear 12 poems of Emily Dickinson set to music by Aaron Copland and sung by soprano Phyllis Curtin, with the composer at the piano, and later in the symphonic program to hear Miss Curtin in eight of the same songs which Copland had expanded to orchestral dimensions.

First, let it be said that Miss Curtin, in addition to her vocal maturity, sings with extraordinary musical intelligence, a factor which would be more noticeable if a lesser singer were to attempt such a task.

Copland is an excellent pianist, but the voluted arabesques which serve as background for Miss Dickinson's "Nature, the gentlest mother," lie much more naturally in the reeds, where Copland placed them in the orchestral version, than in the keyboard, where he presided so ably.

* * *

AND IN "There came a wind like a bugle," a real bugle call in the orchestra was more realistic than an attempt on the piano, and the elements of nature Copland portrayed were more graphic in the larger ensemble than on the single instrument. One might go on — the gentleness of "the timid bird," the effective use of the harp in so many instances.

Miss Curtin was outstandingly moody in "Sleep is supposed to be." Copland there gave the voice the most rewarding fragment, and the artist grasped it with remarkable spirit.

* * *

THE LATER Friday program was conducted by Thomas. In addition to the Copland, he played Ruggles, Wuorinen and Stravinsky, a trio of distant relativity, yet of a common background in terms of antiromanticism or crudity of energy and compulsive rhythms.

The Wuorinen concerto for amplified violin and orchestra featured Paul Zukofsky, who did an heroic job battling the flood of sound which the composer released. It is assumed that Thomas was following the composer's directions and intentions faithfully, but the concerto, in three consecutive movements, makes incredible demands on an auditor's ears and only a slightly lesser degree of comprehension on his perceptive apparatus. The final straw was the ascending and descending glissandi for the solo instrument which in magnification became nauseating.

* * *

RUGGLES WRITES for densities of sound, using an *impasto* of mixed colors resulting in overweight and turgidity, and his harmonic materials seem to crowd each other into uncomfortably close quarters. He, with Wuorinen, seems to write as though there is a race in which more competitors are entered than the track provides room and thus all are crowded out. Yet there is a surge in Ruggles which unmistakably reaches through with passion and sincerity.

Wuorinen has contrived an electrical device which is attached to the violin soloist's bridge and gives the instrument the power of an Alpenhorn. The reason and justification remain questionable. It was not convincing that the message was any more impressive raised to such a degree than it might have been in the violin's normal strength.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 7 1972
New England Newsclip

Aldo Ceccato Conducts Boston Symphony at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Judging by Saturday night's Boston Symphony concert at Tanglewood, conductor Aldo Ceccato will be well received if and when he conducts the Detroit Symphony Orchestra at the Worcester Festival.

The young Italian conductor was recently appointed to the Detroit beginning with the 1973-1974 season.

His Saturday night audience was 9.328, largest of the weekend for the Berkshire Muxic Festival's sixth week. Total weekend attendance was 27,020.

John Browning was soloist Saturday night in Prokofieff's Third Piano Concerto.

Conductor Thomas

Yesterday afternoon's concert was conducted by Michael Tilson Thomas with the Boston Symphony's first oboeist, Ralph Gomberg as soloist in the C major Concerto, attributed to Haydn.

The big work yesterday was Mahler's Symphony No. 5 in C sharp minor.

Ceccato's program consisted of Mendelssohn's neglected Symphony No. 1 in C minor, Opus 11 (actually the composer's 13th), and Dvorak's Symphony No. 9 in E minor, Opus 95, "New World," usually listed as No. 5.

Music Review

Since the Prokofieff Third Piano Concerto (premiered in 1921) is already "old hat," Ceccato put his craft on the line with a traditional program.

His most impressive work was accomplished in the Dvorak symphony. Some of the credit goes to Laurence Thorstenberg for his gorgeous English horn solo in the second movement.

Fine Polish

Ceccato rubbed the work to a fine polish, being quite satisfied to play it as written without benefit of extra-curricular machination.

It was well supplied with drama but just as attentive to thin, tuneful materials. As expected, the brasses carried the burden of broad oratory.

Ceccato's discerning style and respect for detail carried the Mendelssohn Symphony a couple of steps above its true value.

The rapid opening and closing movements had a kind if dutiful energy, making much of their restless progress along with moments of calm. Ceccato gave the singing slow movement good lineal continuity. The minuet was stimulating and tunefully pleasing — even the naive trio.

PROGRAMS

Saturday Night
Aldo Ceccato, conductor
Symphony No. 1 in C minor, Opus 11 — Mendelssohn
Piano Concerto No. 3 in C major, Opus 26 — Prokifieff

John Browning, pianist
Symphony No. 9 in E minor, Opus 95, "New World" — Dvorak

Sunday Afternoon
Michael Tilson Thomas, conductor
Oboe Concerto in C major (attributed) — Haydn

Ralph Gomberg, Obeist
Symphony No. 5 in C sharp Minor — Mahler

All was not well in the Prokofieff Piano Concerto. Browning set out to make it glitter, which it did. There were some technical blotches, but most of the playing was brilliant, brittle and fiery.

Except for the slow movement, however, some of the performance was a minor tug of war between keyboard and podium over rhythm, tempo and even style.

No matter how obliging Ceccato was in adjusting to the soloist's caprices, problems persisted. In spite of a few brief separations, the finale was real razzle-dazzle and Browning was rewarded with several curtain calls.

Thomas took advantage of Mahler' sweeping edicts in the Fifth Symphony to display the more picturesque aspects of his podium style.

Mahler's Fifth abounds at great length in orchestral swells, thread-thin interludes and passionate speeches.

The opening portentious funeral march yielded at long last to typical stormy Mahler episodes, large-scale scherzo and mercifully rollicking finale.

The Symphony has few peers as a test of endurance during which the composer goes on and on with his philosophical doctrines.

All of which means major difficulty in keeping this flood of sound under control and rising time and again to its extravagant demands.

Thomas not only held a firm grip on the reins but brought objectiveness to the work's spirit. The physical labor was impressive enough but it became a super-feat of young Thomas' demonstrative style.

Musicianship

Gomberg's playing of the Haydn (?) Oboe Concerto was a gem of fine musicianship, expressive tone and comprehensive technique.

The oboeist played the opening march movement with firmly completed phrases, despite the fact that he seemed to be experiencing some problem with his instrument.

A singing tone permeated the andante and was richly supported by the orchestra. The closing rondo, with its ornamental variations, was the ultimate in good cheer and gave an unusual demonstration of the instrument's range.

Gomberg could have asked for no better cooperation from orchestra and conductor.

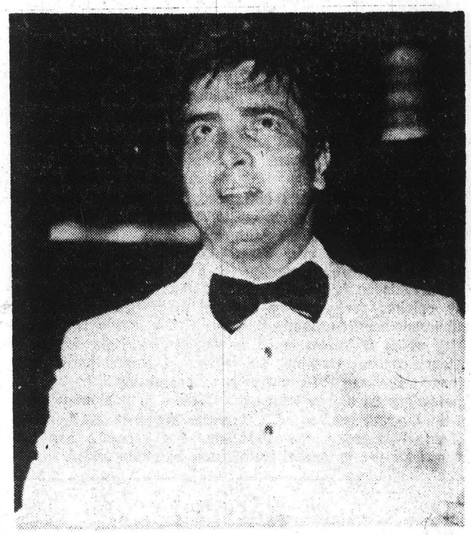


Photo for the Telegram by Whitestone

Aldo Ceccato at Tanglewood.

TELEGRAM
WORCESTER, MASS.
D. 61,977
AUG 7 1972
New England Newsclip

HOUR
NORWALK, CONN.
D. 23,000
AUG 9 1972
New England Newsclip

Reviewer Finds Baton Of Conductor Ceccato Stimulates Symphony

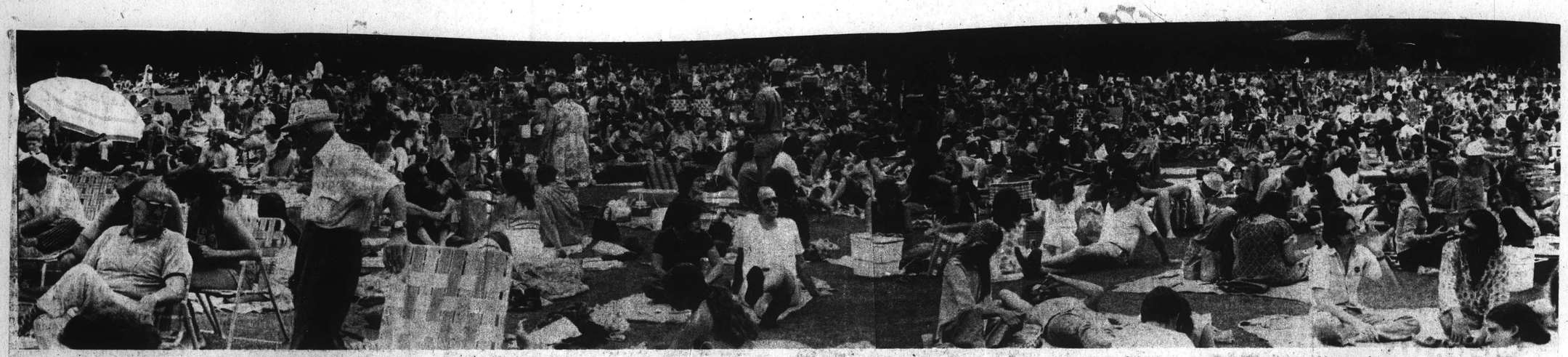
At Tanglewood, the Boston Symphony, under the baton of Aldo Ceccato, principal conductor of the Detroit Symphony, came alive on Saturday night with an ambitious and well-balanced program, which also featured John Browning as soloist in the technically difficult, but powerfully great Prokofiev piano concerto no. 3 in C op. 26. Not that the orchestra has not been very much alive all season. It has been a summer of many conductors on the podium, and one veteran member of the string section was overheard on Saturday to say that Ceccato was great to work with. He seemed to draw from the orchestral body a unified performance, revealing a studied control, and a commanding leadership, tempered with a warmth and appreciation for the players themselves . . . Opening with a nicely modulated Symphony no. 1. in C. Minor, of Felix Mendelssohn, the program closed with the Dvorak's Ninth, The New World, with the Prokofiev between. Actually, Mendolssohn's first was by count, his 13th the remainder of which until recent years were in manuscript only. Several of them have been performed during this century. His very successful piano concerto for two pianos and the overture to A Midsummer night's dream are only a part of the reason we know he was a youthful prodigy. For the C Minor, musicologists have gleaned his styles have come from varied sources—Beethoven in the first movement, An Allegro di Molto, a rather more feminine character in the second theme, which was used a great deal in the 19th Century, and the Andante inn E flat, as a bit of Mozart's slow movements, or the lively minuet in C. minor also quite of the Mozartian influence, but with a distinct melodic Mendelssohn as in the Allegro con fuoco, the final movement.

If Prokofiev was known as the best salesman for his own piano concerti, and a titan of the keyboard, as James Lyon, program annotater feels, he most surely would have revelled in hearing his third under the keyboard mastery of John Browning on Saturday. It is a demon to accomplish with some of the most rapid of cadenzas humanly possible, and it is work . . . The sound comes forth with prodigious accuracy and power, and the orchestra was inspired to match his demands. Bravos of spontaneous outburst and many curtain calls were automatic—there was no holding back. Without exception, for this reviewer it was the best performance of that masterpiece to date.

Dvorak, who by his own statement felt that this country's musical destiny was to grow from its folk music, proved then and surely now, how much of a prophet he was as well as great composer. His New World was first performed in 1893, receiving instantaneous and loud applause. It is known as one of his most melodious and most brilliant works, and comprises a looking, longing, bright hope, though sometimes haunting with sadness, but all in equisite beauty and strength.

Ceccato, a great pianist in his teens, with a wide background of experience throughout Europe, made his American debut with the Chicago Lyric Opera in 1969, and has conducted America's major orchestras since, and in recordings. His experience and a achievement brought and wrapped up a memorable gift to the Tanglewood audience on Saturday.—ROXIE E. HOUGHTON

113



THE LAWNS AT TANGLEWOOD are a great place for music and people-watching, as this view last Sunday from rear of Shed attests. Richard Woodworth gives a lawn's-eye view of the Boston Symphony concert in News and Views below.

NEWS ... and views

BY RICHARD WOODWORTH

All he knew was that we had been to a "concert" – which you'd think would be anathema to his restless young mind – in the "woods" somewhere.

"I want to go to Tanglewood, too," said the 5-year-old upon his return Monday from a week with his grandparents in Montreal.

And he may go soon, for there's something magic about Tanglewood. There's magic in the name that draws youngsters and tourists from near and far, and magic in the mood that draws music afficionados year after year.

Sunday dawned cool and clear, a perfect day for the quickly planned excursion to Lenox (the parents suddenly found themselves "childless" for a day for the first time in nine years, with No. 1 son just off to YMCA Camp Jewell in Colebrook and No. 2 son in Canada).

Recalling incredible traffic tie-ups from a similar Sunday outing last year, we left earlier (10:30 a.m.) and shunned the Massachusetts Turnpike for the equally fast and more pleasant Route 8 north from Winsted.

The substitute worked, for we breezed into and through Lenox at 12:15, managed to park in the main parking lot just 100 feet from the Main Gate, paid $3 each, and planted ourselves on the lawn under a tree front and center outside the Shed. Only a few hundred souls were there ahead of us, and for more than an hour we wondered if we had the right day. But by concert's start at 2:30, the shed and lawns were filled as usual.

Killing two hours or so was no problem, with sightseeing on the grounds and in the shed, magazines to read, conversation with early arrivals and a gourmet picnic preceded by gin and tonics.

The lawn is where the action is, and it's paradise for people-watchers. An elderly couple sat hand-in-hand on lawn chairs ahead of us. Two college girls sprawled nearby on sleeping bags. Three long-haired youths lolled shirtless on a blanket (until a stern official tapped them on the back and told them to put their shirts on). A New Jersey family with three young children did puzzles and read comic books. A party of 16 (with eight young children) cracked open a Mexican pinata filled toys.

These scenes were multiplied countless times over. Wine and cheese picnics were everywhere, with a sprinkling of more exotic fare. People passed the time by partying, snoozing or reading the Sunday newspaper (The New York Times "beat" the Boston Globe, hands down).

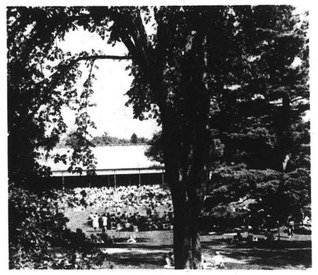
Silence fell as the Boston Symphony played Mozart's Violin Concerto No. 4 and later Mahler's Sixth Symphony. Infants and young children were never better behaved, nor were the hippies. Lawnspeople tiptoed up front to the shed to peek inside and share the 5,000 full-paying customers' view.

The concert over, we explored Pittsfield (only the Berkshire Common is worth visiting), Lenox and Stockbridge, happening on back roads that were duly noted to avoid traffic jams in the future.

After a stop at Orpheus Ascending, which appears to be the immediate area's most intriguing restaurant, we settled instead on Alice's Take Out, run by the Alice of Alice's Restaurant fame (about which more next week).

With a number of delicacies and a bottle of chablis at hand, we picnicked at dusk along the upper Farmington River south of Otis – a pleasant conclusion to an unusual day that can be enjoyed by everyone.

NEWS
WEST HARTFORD, CONN.
W. 6,795
AUG 8 1972
New England Newsclip



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday August 6 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

HAYDN — Oboe concerto in C (attributed)

Allegro spiritoso
Andante
Rondo: allegretto

RALPH GOMBERG

first performance at the Berkshire Festival

intermission

*MAHLER — Symphony no. 5 in C sharp minor

Part 1 Trauermarsch (funeral march)
Stürmisch bewegt (with stormy movement)

Part 2 Scherzo
(French horn obbligato — CHARLES YANCICH)

Part 3 Adagietto
Rondo – Finale

The program notes for this afternoon's concert begin on page 32

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND *RCA RECORDS

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 8 1972

Good Things in Life Savored By 27,000 at Tanglewood

BY RICHARD VINCENT
Music Critic

Tanglewood had another gratifying weekend, gratifying from the point of view of the gate anyhow, with about 27,000 paid for the three symphony concerts.

Sunday afternoon, as usual, there were a lot of picnickers on the lawn, many of whom were lolling in front of boards that included avocado stuffed with crab, golden fried chicken parmigiana, cold salmon loaf with cucumber sauce, herring in cream sauce, ratatouille, fresh peas in sour cream and stuffed egg plant. And, cold chablis in silver buckets, linen nappery and crystal goblets.

PERHAPS YOU ARE asking what this exercise in sybaritic self-indulgence has to do with a symphony concert? Let me assure you there is no more felicitous manner in which one can assuage the inner man, body and soul than with this emminently civilized approach to the good things in life.

Beautiful Tanglewood dappled by a bright sun, cooled by a New England breeze, a creative and delicate feast, a great orchestra in full cry; one could expire happy, it is the compleat experience.

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113

THE LAWNS AT TANGLEWOOD are a great place for music and people-watching, as this view last Sunday from rear of Shed attests. Richard Woodworth gives a lawn's-eye view of the Boston Symphony concert in News and Views below.

NEWS ...and views

BY RICHARD WOODWORTH

All he knew was that we had been to a "concert" -- which you'd think would be anathema to his restless young mind -- in the "woods" somewhere.

"I want to go to Tanglewood, too," said the 5-year-old upon his return Monday from a week with his grandparents in Montreal.

And he may go soon, for there's something magic about Tanglewood. There's magic in the name that draws youngsters and tourists from near and far, and magic in the mood that draws music afficionados year after year.

Sunday dawned cool and clear, a perfect day for the quickly planned excursion to Lenox (the parents suddenly found themselves "childless" for a day for the first time in nine years, with No. 1 son just off to YMCA Camp Jewell in Colebrook and No. 2 son in Canada).

Recalling incredible traffic tie-ups from a similar Sunday outing last year, we left earlier (10:30 a.m.) and shunned the Massachusetts Turnpike for the equally fast and more pleasant Route 8 north from Winsted.

The substitute worked, for we breezed into and through Lenox at 12:15, managed to park in the main parking lot just 100 feet from the Main Gate, paid $3 each, and planted ourselves on the lawn under a tree front and center outside the Shed. Only a few hundred souls were there ahead of us, and for more than an hour we wondered if we had the right day. But by concert's start at 2:30, the shed and lawns were filled as usual.

Killing two hours or so was no problem, with sightseeing on the grounds and in the shed, magazines to read, conversation with early arrivals and a gourmet picnic preceded by gin and tonics.

The lawn is where the action is, and it's paradise for people-watchers. An elderly couple sat hand-in-hand on lawn chairs ahead of us. Two college girls sprawled nearby on sleeping bags. Three long-haired youths lolled shirtless on a blanket (until a stern official tapped them on the back and told them to put their shirts on). A New Jersey family with three young children did puzzles and read comic books. A party of 16 (with eight young children) cracked open a Mexican pinata filled toys.

These scenes were multiplied countless times over. Wine and cheese picnics were everywhere, with a sprinkling of more exotic fare. People passed the time by partying, snoozing or reading the Sunday newspaper (The New York Times "beat" the Boston Globe, hands down).

Silence fell as the Boston Symphony played Mozart's Violin Concerto No. 4 and later Mahler's Sixth Symphony. Infants and young children were never better behaved, nor were the hippies. Lawnspeople tiptoed up front to the shed to peek inside and share the 5,000 full-paying customers' view.

The concert over, we explored Pittsfield (only the Berkshire Common is worth visiting), Lenox and Stockbridge, happening on back roads that were duly noted to avoid traffic jams in the future.

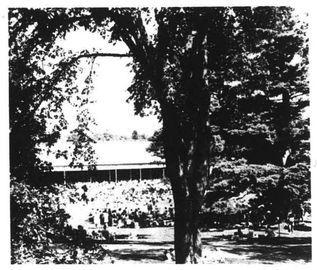
After a stop at Orpheus Ascending, which appears to be the immediate area's most intriguing restaurant, we settled instead on Alice's Take Out, run by the Alice of Alice's Restaurant fame (about which more next week).

With a number of delicacies and a bottle of chablis at hand, we picnicked at dusk along the upper Farmington River south of Otis -- a pleasant conclusion to an unusual day that can be enjoyed by everyone.

NEWS
WEST HARTFORD, CONN.
W. 6,795

AUG 8 1972

New England Newsclip



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday August 6 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

HAYDN — Oboe concerto in C (attributed)

Allegro spiritoso
Andante
Rondo: allegretto

RALPH GOMBERG

first performance at the Berkshire Festival

intermission

*MAHLER — Symphony no. 5 in C sharp minor

Part 1 Trauermarsch (funeral march)
Stürmisch bewegt (with stormy movement)

Part 2 Scherzo
(French horn obbligato — CHARLES YANCICH)

Part 3 Adagietto
Rondo – Finale

The program notes for this afternoon's concert begin on page 32

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND *RCA RECORDS

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 8 1972

Good Things in Life Savored By 27,000 at Tanglewood

BY RICHARD VINCENT
Music Critic

Tanglewood had another gratifying weekend, gratifying from the point of view of the gate anyhow, with about 27,000 paid for the three symphony concerts.

Sunday afternoon, as usual, there were a lot of picnickers on the lawn, many of whom were lolling in front of boards that included avocado stuffed with crab, golden fried chicken parmigiana, cold salmon loaf with cucumber sauce, herring in cream sauce, ratatouille, fresh peas in sour cream and stuffed egg plant. And, cold chablis in silver buckets, linen nappery and crystal goblets.

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LETTER FROM NEW ENGLAND

Music Festival's Power and Glory

By Leighton Rollins

I arrived in the Berkshires accompanied by a crashing thunder and lightning storm. The next morning it was cool and clear, the air filled with the scent of pine trees. That evening I went to a concert of the Berkshire Music Center Orchestra, which is to say, 110 students. This concert was in memory of Serge Koussevitsky, 1874-1951.

As I hurried along to the Theater Concert Hall, a cheerful voice greeted me, and there was Margaret Mallory. So many people, and most of them young, wanted to attend this concert, that it was switched to the immense Music Shed, seating around 6,000.

First, the "student" conductors, one from Philadelphia and the other from Rio de Janeiro, led the orchestra in Mozart's "Haffner" Symphony and "Don Juan," the tone poem by Strauss.

The student orchestra is so good, so electrifying in its enthusiasm and joy, it is no wonder that Leonard Bernstein bounded on the stage with every hair on his head standing upright, ready for the experience of sharing again his love for music with young musicians.

THERE IS NO QUESTION whatever about the enormous talents Bernstein brings to

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 38,000 S. 41,000

AUG 13 1972

MUSIC FESTIVALS

Continued from Page C-8

conducting assignments but, I suppose I am being niggardly, I wish he wouldn't jump two feet off the floor to accent a fortissimo or bend his baton back of his head and then bring it smashing down to the floor. That's tennis!

He was conducting the III and IV Movements of the Mahler 9th Symphony which was dedicated to the memory of Goeran Gentele, from whom the Metropolitan Opera had expected so much. The young orchestra played like angels. The great audience rose and cheered, and the sleepy sparrows in the rafters of the Music Shed flew away.

In the intermission I saw Madame Koussevitsky, dressed in white and looking a good deal less frail than she used to. As a matter of fact, the last time I saw her was when Munch conducted the Boston Symphony Orchestra in a concert in Paris in memory of Koussevitsky, and that was years ago.

TANGLEWOOD, 1972 lists Seji Ozawa as artistic director of the Berkshire Festival, Gunther Schuler as artistic director of the Berkshire Music Center (the distinguished students enrolled in an informal summer music school which makes them work to a happy exhaustion). Leonard Bernstein is listed as Adviser.

Tanglewood now gives a Weekend Prelude, which commences on Fridays at 7. On this night the Boston Symphony Chamber Players played the String Trio in G, Op. 9, No. 1, by Beethoven, and the Brahms Piano Quartet in C-Minor, Op. 60. The Music Shed was almost full and the audience was obviously delighted by this program.

I must pause to comment on the audience. It is now 75 percent young people — cheerful, eager, interested. What is worn by this large group of the young is somewhat "travel-worn" but not gaudy, and they behave so well that I only have praise and rejoicing to offer.

Ormandy, the magician, without the true touch of greatness, greatly conducted the Boston Symphony Orchestra in Brahms Tragic Overture, Op. 81, Sibelius Symphony No. 5 in E Flat, Op. 82, and after the intermission, Bartok — Concerto for Orchestra.

Douglas Moore, an American composer of note, was chairman of the music department at Columbia University when he rescued Bartok. Bartok was without money; Moore arranged a place for him, a paying place, in the Columbia Music Department. Bartok was born in 1881 and died in 1945.

Shortly after he became the member of the Columbia Music Department he was sent to the Doctors Hospital. His physicians and he were in despair. It was leukemia. Then, on a scorching day in 1943, there arrived an unannounced caller, the great Koussevitsky. He invited Bartok to compose a special work for the Koussevitsky Foundation, which, of course, meant that money would be available.

A miracle happened. Bartok was released from the hospital. He wrote Concerto for Orchestra, and he was present when Koussevitsky conducted it in Boston.

THE SUNDAY AFTERNOON CONCERT was a study in contrasts. James Levine was the conductor. I was present last April when he conducted the Berkshire Symphony Orchestra for the first time in Boston. He is the principal conductor-elect of the Metropolitan Opera. He has a mop of dark hair and a body which suggests he enjoys gourmet cooking. He is a husky gent of 28.

Levine, in a blue sport shirt, received the adulation of the throng, seven thunderous "curtain calls" which he shared with the orchestra.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 3 1972 New England Newsclip

Tanglewood

Friday, July 28

This concert left both audience and orchestra applauding Eugene Ormandy with a standing ovation, shouts of "Bravo!" and four "curtain calls." It was a remarkable concert.

In this age of the young conductor, Eugene Ormandy is one of the few great old men left on the podium.

The *Tragic Overture*, which opened the concert, received a controlled, restrained, but powerful performance. It was dynamic, not gushy; its soft sections were starkly beautiful, not sappy. It was excellent Brahms. Ormandy's conducting was flawless, Ormandy and the orchestra working together beautifully. One could complain about the woodwind intonation in a few places, but in general, the many difficult problems of ensemble playing found in this work were handled with ease. The audience showed its approval was very economic in motion. He avoided the temptation of flamboyance, which can only get in the way of a great orchestra.

The second work on the program was the Sym. No. 5 of the Finnish Post-Romantic composer Jean Sibelius. The work of four years and three complete rewrites, this symphony was written in a highly individualized style, avoiding traditional symphonic forms. Rather than using lengthy themes with development and transition sections, it works with short motifs, extending them in an almost improvisational manner.

I must admit that I never liked Sibelius very much before Friday night, but this performance was so superb, so convincing that I really enjoyed it. The phrasing with a thunderous standing ovation.

The great twentieth-century Hungarian Bela Bartok wrote the *Concerto for Orchestra* at a time when he was one of the least performed contemporary composers of importance.

The performance was in keeping with the rest of the program. The second movement was wonderfully playful. The fourth movement, with its huge contrasts of mood, was gorgeous at times and riotously funny at others. The Finale was brilliant. The house exploded with applause at the conclusion.

This was a great, exciting concert in a beautiful setting. It was the kind of concert I shall not soon forget.

Robert Havery

Saturday, July 29

Conductor Eugene Ormandy creates enjoyable experiences for orchestra musicians. His programs tend toward the dramatic and his interpretations demand large quantities of sound and some fury from the players. And so Saturday night, with considerable gusto the B.S.O. gave him sound, until it flowed up the aisles and seeped into the cracks of the shed's earthen floor.

It nearly worked in Strauss's tone poem, *Ein Heldenleben*, where lush chromaticism ranging from the cacophony of the adversaries' themes to the breadth of the triumph over them suited the sonic boom. But not entirely. This was surface Strauss without an awareness of his contrapuntal skill, his range of expressiveness, or the richness of his colors. It was fleeting thrills instead of continual involvement.

The Beethoven *Lenore no. 3* overture came off less well. Gradual dynamics were accomplished too quickly, tempi ranged from too breathless to downright stodgy, and nuances were glossed over. The sound of the piece was lovely (except for the winds which have failed to be in tune for two weeks) but the spirit was lacking.

Hindemith's symphony, *Mathis der Maler*, suffered the most. Paul Hindemith took more pride in the quality of his musical craftsmanship than just about any other twentieth-century composer. The fact that this piece is highly dramatic Hindemith does not mean that the drama in it can be milked at the expense of its musical content. The work, although tightly woven, is difficult to hold together in performance. When treated as a series of dramatic episodes, as it was Saturday night, it appears disjointed and sparse in detail.

John Hinners

Sunday, July 30

Sunday's program, directed by the brilliant young American conductor James Levine, consisted of but two works: the Mozart Violin Concerto, K. 218, with BSO Concertmaster Joseph Silverstein as soloist, and the Mahler Sixth Symphony.

Mr. Silverstein's performance of the Mozart was excellent in every respect: his playing was clean, well-defined and stylistically accurate, and he used some very fine cadenzas of his own. Mr. Levine's accompaniment was sensitive and tasteful.

The real excitement of the afternoon, however, was Mr. Levine's high-powered reading of the Mahler. It was truly first-rate. (Our goose pimples appeared early in the first movement and remained throughout!) Particularly we noticed the steady drive of the "tragic" themes, and could see why Mrs. Mahler, in her writings, compared the scherzo movement's Trio to ". . . the irregular games of children." We were shown virtually every color in the orchestral spectrum in this work, and the BSO played magnificently, with gorgeous, lush string tone and hair-raising fortissimos.

This work is a heavy, complex one for a warm Sunday afternoon, and the truly appreciative audience gave Mr. Levine and the orchestra some well-deserved cheers!

Franklin G. Coleman

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 16 1972 New England Newsclip

Overtones

By RICHARD CONWAY

Jack Cousin, a double-bass player from Springfield, is spending the summer at Tanglewood as a member of the Berkshire Music Center Orchestra.

Jack won his fully-paid fellowship through audition at Symphony Hall, Boston. Henry Portnoi, principal double-bassist of the Boston Symphony Orchestra, was the judge.

Jack said that he played one of the cello suites by Bach, and that the audition included a great deal of sight-reading.

His summer has been spent largely in rehearsals and performances. A typical day runs from 8 in the morning to 10 at night. But Jack is obviously having a grand time. "Excellent" is the word he uses to describe his experience.

Although he has had the opportunity of working under several conductors, one gets the impression that Seiji Ozawa is his favorite. Jack cannot really verbalize why. "It's just that Ozawa knows so much about music. He hears everything."

* * *

For various reasons, the Boston Symphony Orchestra first chair players have had opportunities to solo this season at Tanglewood. As a result, we have heard music that is not part of the ordinary fare; for example a bassoon concerto, an oboe concerto, and a suite that is close to being a flute concerto.

Including the chamber programs that have preceded each Friday night concert, we had heard Joseph Silverstein, violin; Burton Fine, viola, Jules Eskin, celio, Ann Hobson, harp; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, Sherman Walt, bassoon, Armand Ghitalla and Roger Voisin, trumpets.

These artists have made for a particularly interesting season at the Berkshire Music Festival.

* * *

So far, in the six weeks of the Tanglewood season, the Boston Symphony has played eight pieces of music new to its repertoire. Five additional pieces were being given their first performances at Tanglewood. There has been one World Premiere.

They certainly can't be accused of standing still with the same old stuff. Such imaginative programming makes the weekly trips to the Berkshires very worthwhile.

Martinique St. Thomas. From $430 to $950.

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUL 30 1972

New England Newsclip

Maderna, an Innovator in Music

By RAYMOND MORIN
Telegram Music Critic

Bruno Maderna is 52, short and stocky. His smile covers his face completely. So can his scowl.

He is one of the world's most famous composer-conductors and feels that the two professions are pretty inseparable. His recent article in the New York Times made that clear. It stirred up a lot of controversy. Not many conductors are composers.

It doesn't, therefore, come as a surprise that Maderna's idol is Gustav Mahler who wrote an immense amount of music and conducted orchestras all over the world, including the New York Philharmonic from 1909 to 1911.

Maderna is teaching this summer at the Berkshire Music Center, the Boston Symphony's academy for advanced studies at Tanglewood. He conducted the Boston Symphony in the July 8 and July 21 concerts of the Berkshire Music Festival.

Bruno Maderna

Summer Residence

As the "celebrity in residence," Maderna is occupying the composer's cottage and studio at Seranak, summer home of Mrs. Serge Koussevitsky (widow of the late conductor of the Boston Symphony and founder of Tanglewood) — which covers 180 acres within sound of Tanglewood.

The complex was completed in 1966 and provides its occupants with the ultimate in privacy and atmosphere.

Maderna is one of a triumvirate of contemporary composers who have blazed a trail of innovation, with some ensuing protest.

The others are Luigi Nono and Luciano Berio.

A rare combination of talents was utilized in February, 1965, when Maderna conducted the Opera Company of Boston in Nono's controversial, anti-totalitarian opera, "Intolleranza."

Berio became known to Worcester personally in 1967 when he presented a taped performance of his "Laborintus," with commentary at the Art Museum.

"We worked together closely from 1956 to 1960," says Maderna. "Our paths have separated in recent years, but Nono, Berio and I remain good friends. When I return to direct the Studio di Fonologia in Milan, I will invite them again to participate."

Something New

Berio's Tanglewood concert of July 8 caused some audience discontent. It included works by Charles Ives that were quite well received.

The program also contained "Available Forms I" by Earle Brown, native of Lunenburg and currently "artist in residence" at the Berkshire Music Center.

Six unbound pages "with either four or five events on each page" were distributed to the orchestra.

Maderna was "at liberty to begin with any event on any page, and go from there to any other event on that or any other page, making repetitions or omissions at will."

Therefore, the conductor assembled the materials at will, and there could hardly be two identical performances of the work.

combination of applause and booing. Maderna seemed to extend his arms to the audience as if encouraging more of the candid reaction.

"That was not my purpose," he explained. "Brown was in the audience and I was urging him to come onstage for a bow." Brown did not accept the invitation.

Conductor's Choice

"Available Forms means exactly what it says," Maderna explains. "The materials are available and it's up to the conductor to use them as he feels."

Significantly, "Available Forms" was world premiered in 1961 at Darmstad, Germany, which happens to be Maderna's permanent home.

"This kind of music must be reacted to," says Maderna. "I would have been disappointed if the reaction had been entirely favorable. The audience response was the truth.

"It's an excellent work that combined improvisation with aleatoric forms (composing with a degree of option). It is a postive aspect of American music."

Composers have all kinds of suggestions to make audiences and critics more favorably responsive to new music. They are such platitudes as "listen again," "keep an open mind," and "learn as much as you can about the piece itself."

Program Notes

Andrew Raeburn writes program notes for the Boston Symphony concerts. His own writing can be profitably read by the layman because it doesn't sound like a course in advanced musicology.

"When we program a work by a contemporary composer, we feel we owe him the courtesy of explaining his own music," says Raeburn. "We're sometimes dismayed at what we receive, but what can we do?"

Maderna isn't content with obvious advice. He feels that audiences should do their share to adjust and judge the new idioms.

"New music began after World War II," he says. Webern put a stamp on what had come before. The new horizon was discovered by Bartok.

"To hear the new music compatibly, one should prepare channels if listening by absorbing the music of Debussy, Stravinsky, Bartok — and Ives is very important.

"Perhaps one could begin with Mahler on one side, Debussy and Bartok on the other."

Critics' Role

Maderna also feels that the critic has a real responsibility to new music.

"The critic's goal should be to inform and educate," he says. "It's a socially important task, and should be accomplished with words that people can understand.

Perhaps the starting point

substitute for instruments and voices," he says. By "prepared" music he means artificial' alterations of instruments magnetic tapes, "chance' music, or maybe even "happenings."

"None of these can be compared to the richness of the human product," he adds. "Electronic music is in a primitive state. Mechanics cannot replace human emotions."

"To make a theatrical comparative, electronic music adds something in another dimension, like stereophonic sound. Many composers work in both mediums — live and electronic — if they feel the necessity."

Maderna has made a fusion of the old and new in his transcriptions of music by the 17th century composer, Giovanni Gabrieli. Two were played at Tanglewood this summer, "Ricercare" and "Motet."

For the Young

In such works Maderna finds the reasons for the young audience's equal passion for baroque and contemporary music. "Gabrieli even wrote on his scores, 'use whatever instruments you like' — in a way, the same king of freedom that Brown offered in 'Available Forms'.

"Both are entertainment music. Same as Mozart's music, such as the divertimentos and serenades. The young audience wants freedom, without pretension.

"The young audience protests the dictation that all modern music must be sweet, and Beethoven's music must sound angry and hysterical.

"Times have changed. We must not set our estimates of familiar works by what the great maestros of the past did with them. They were right in their day, but must the music of Haydn, Mozart and Beethoven remain academic?"

That brought us to a delicate point. Maderna has sometimes been criticized for being "unorthodox" in his tempos.

"The other day, when I rehearsed the Boston Symphony in Mozart's "Jupiter" Symphony, I saw disapproval among some of the players over my tempos. They gradually accepted my thoughts.

"I have a large collection of books about Mozart and his music. From study I have learned that what Mozart sometimes called a minuet — because he was expected to — was more in the character of a folia. If it's played as a stately minuet, Mozart's intention is missed."

The "folia" was originally a wild and abandoned Portuguese dance.

"My study also proves that an "andante" in Mozart can mean anywhere from 66 to 72 on a metronome," he explains. "So there should be no set tempo, as used by some eminent conductors of the past.

"Sometimes," Maderna admits, "I lack the courage to interject my own personality in a great work."

Likes Chicago

Maderna is particularly enthusiastic about the Chicago Symphony Orchestra which he has conducted in Chicago and at its summer home, Ravinia.

He obviously admires the Boston Symphony but believes it has been "in trouble" during the past few seasons because of frequent changes in conductors.

"It is not by any means a crisis," he says, "but I believe Seiji Ozawa will bring it to a higher level in about two seasons.

"The other day I watched him rehearse the Berkshire Center Orchestra and I was amazed at his understanding of the spiritual and philosophical aspects of Mahler's First Symphony."

Maderna was born in Venice in 1920. A leading member of the Italian avant-garde, he specializes in new music and pre-classical works.

He has conducted in Japan and South America, as well as in Europe where he has led many of the major orchestras, among them the Berlin and Vienna Philharmonics, Orchestra of La Scala, and L'Orchestre Nationale de Paris.

Maderna made his New York debut in 1970 conducting Mercante's "Il Guiramento" for the Juilliard American Opera Center.

This summer, in addition to Tanglewood, he is conducting at Ravina, Meadow Brook (Detroit Symphony) and Blossom Center (Cleveland Orchestra).

He and his wife Christina have three children — Caterina, age 17; Claudia, 12; and Andreas, 6.

Boston Globe
7/28/72

UPTEMPO — Boston Symphony bassoonist Sherman Walt takes Mrs. George Lee Sargent of Dover on motorcycle tour of Tanglewood. Mrs. Sargent was high bidder for the ride in the Symphony's Musical Marathon which raised nearly $60,000 for the Boston Orchestra.

UPI

BOSTON SYMPHONY Orchestra's recent musical marathon to raise funds included auction of tour of the Berkshires with motorcyclist Sherman Walt, who is also BSO's principal bassoonist. High bidder, Mrs. George Lee Sargent of Dover, chairman of the Friends of Tanglewood, and Walt begin tour at Red Lion, Stockbridge.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JUL 28 1972

New England Newsclip

OFF TO TANGLEWOOD — Sherman Walt, principal bassoonist of the Boston Symphony Orchestra, and Mrs. George Lee Sargent of Dover, chairman of the Friends of the Boston Symphony, depart from Stockbridge for a tour of the Berkshires and Tanglewood. Mrs. Sargent bid and won the opportunity to have a tour of the Berkshires on Walt's motorcycle during a benefit which raised nearly $60,000 for the orchestra.

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUL 30 1972

New England Newsclip

Maderna, an Innovator in Music

By RAYMOND MORIN
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Something New

Berio's Tanglewood concert of July 8 caused some audience discontent. It included works by Charles Ives that were quite well received.

The program also contained "Available Forms I" by Earle Brown, native of Lunenburg and currently "artist in residence" at the Berkshire Music Center.

Six unbound pages "with either four or five events on each page" were distributed to the orchestra.

Maderna was "at liberty to begin with any event on any page, and go from there to any other event on that or any other page, making repetitions or omissions at will."

Therefore, the conductor assembled the materials at will, and there could hardly be two identical performances of the work.

combination of applause and booing. Maderna seemed to extend his arms to the audience as if encouraging more of the candid reaction.

"That was not my purpose," he explained. "Brown was in the audience and I was urging him to come onstage for a bow." Brown did not accept the invitation.

Conductor's Choice

"Available Forms means exactly what it says," Maderna explains. "The materials are available and it's up to the conductor to use them as he feels."

Significantly, "Available Forms" was world premiered in 1961 at Darmstad, Germany, which happens to be Maderna's permanent home.

"This kind of music must be reacted to," says Maderna. "I would have been disappointed if the reaction had been entirely favorable. The audience response was the truth.

"It's an excellent work that combined improvisation with aleatoric forms (composing with a degree of option). It is a postive aspect of American music."

Composers have all kinds of suggestions to make audiences and critics more favorably responsive to new music. They are such platitudes as "listen again," "keep an open mind," and "learn as much as you can about the piece itself."

Program Notes

Andrew Raeburn writes program notes for the Boston Symphony concerts. His own writing can be profitably read by the layman because it doesn't sound like a course in advanced musicology.

for the critic would be a work ravel the maze of complexities that the composer himself offers as "explanation" for his music.

Maderna is one of the world's foremost exponents of electronic music. His views about this medium are unexpected and revolutionary in themselves.

"A short time ago, I lectured on electronic music for two weeks in Buenos Aires," he recalls. "I spent the first week trying to persuade my listeners that they need electronic music — like a salesman trying to sell television.

"Prepared music can never substitute for instruments and voices," he says. By "prepared" music he means artificial' alterations of instruments magnetic tapes, "chance' music, or maybe even "happenings."

"None of these can be compared to the richness of the human product," he adds. "Electronic music is in a primitive state. Mechanics cannot replace human emotions."

"To make a theatrical comparative, electronic music adds something in another dimension, like stereophonic sound. Many composers work in both mediums — live and electronic — if they feel the necessity."

Maderna has made a fusion of the old and new in his transcriptions of music by the 17th century composer, Giovanni Gabrieli. Two were played at Tanglewood this summer, "Ricercare" and "Motet."

For the Young

In such works Maderna finds the reasons for the young audience's equal passion for baroque and contemporary music. "Gabrieli even wrote on his scores, 'use whatever instruments you like' — in a way, the same king of freedom that Brown offered in 'Available Forms'.

"Both are entertainment music. Same as Mozart's music, such as the divertimentos and serenades. The young audience wants freedom, without pretension.

"The young audience protests the dictation that all modern music must be sweet, and Beethoven's music must sund angry and hysterical.

"Times have changed. We must not set our estimates of familiar works by what the great maestros of the past did with them. They were right in their day, but must the music of Haydn, Mozart and Beethoven remain academic?"

That brought us to a delicate point. Maderna has sometimes been criticized for being "unorthodox" in his tempos.

"The other day, when I rehearsed the Boston Symphony in Mozart's "Jupiter" Symphony, I saw disapproval among some of the players over my tempos. They gradually accepted my thoughts.

"I have a large collection of books about Mozart and his music. From study I have learned that what Mozart sometimes called a minuet — because he was expected to — was more in the character of a folia. If it's played as a stately minuet, Mozart's intention is missed."

The "folia" was originally a wild and abandoned Portuguese dance.

"My study also proves that an "andante" in Mozart can mean anywhere from 66 to 72 on a metronome," he explains. "So there should be no set tempo, as used by some eminent conductors of the past.

"Sometimes," Maderna admits, "I lack the courage to interject my own personality in a great work."

Likes Chicago

Maderna is particularly enthusiastic about the Chicago Symphony Orchestra which he has conducted in Chicago and at its summer home, Ravinia.

He obviously admires the Boston Symphony but believes it has been "in trouble" during the past few seasons because of frequent changes in conductors.

"It is not by any means a crisis," he says, "but I believe Seiji Ozawa will bring it to a higher level in about two seasons.

"The other day I watched him rehearse the Berkshire Center Orchestra and I was amazed at his understanding of the spiritual and philosophical aspects of Mahler's First Symphony."

Maderna was born in Venice in 1920. A leading member of the Italian avant-garde, he specializes in new music and pre-classical works.

He has conducted in Japan and South America, as well as in Europe where he has led many of the major orchestras, among them the Berlin and Vienna Philharmonics, Orchestra of La Scala, and L'Orchestre Nationale de Paris.

Maderna made his New York debut in 1970 conducting Mercante's "Il Guiramento" for the Juilliard American Opera Center.

This summer, in addition to Tanglewood, he is conducting at Ravina, Meadow Brook (Detroit Symphony) and Blossom Center (Cleveland Orchestra).

He and his wife Christina have three children — Caterina, age 17; Claudia, 12; and Andreas, 6.

Boston Globe
7/28/72

UPTEMPO — Boston Symphony bassoonist Sherman Walt takes Mrs. George Lee Sargent of Dover on motorcycle tour of Tanglewood. Mrs. Sargent was high bidder for the ride in the Symphony's Musical Marathon which raised nearly $60,000 for the Boston Orchestra.

UPI

BOSTON SYMPHONY Orchestra's recent musical marathon to raise funds included auction of tour of the Berkshires with motorcyclist Sherman Walt, who is also BSO's principal bassoonist. High bidder, Mrs. George Lee Sargent of Dover, chairman of the Friends of Tanglewood, and Walt begin tour at Red Lion, Stockbridge.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JUL 28 1972

New England Newsclip

OFF TO TANGLEWOOD — Sherman Walt, principal bassoonist of the Boston Symphony Orchestra, and Mrs. George Lee Sargent of Dover, chairman of the Friends of the Boston Symphony, depart from Stockbridge for a tour of the Berkshires and Tanglewood. Mrs. Sargent bid and won the opportunity to have a tour of the Berkshires on Walt's motorcycle during a benefit which raised nearly $60,000 for the orchestra.

MILLERTON, N. Y.
NEWS
W. 1,500

AUG 10 1972

Tanglewood

Sunday, Aug. 6

Ralph Gomberg, principal oboe of the Boston Symphony, was featured as soloist in the *Oboe Concerto in C* which is attributed to Haydn. (The original score does not bear a signature.) Gomberg played with a beautifully clear tone which was full and rich. A troublesome reed marred a few phrases for him but, in general, the performance was excellent on his part.

Twenty-eight-year-old Michael Tilson Thomas, guest conductor, is Music Director of the Buffalo Symphony Orchestra and associate conductor of the Boston Symphony. He seems to excel in jerky motion. While this kind of conducting can be very effective at times, it does have its limitations. In the Haydn concerto the orchestra lacked the precision one might expect of it because Thomas's motions were often so animated that they lost the clarity which this piece requires.

Thomas seemed to be much more at home with the Mahler *Fifth Symphony*. Thomas is at his best when the music reaches a driving intensity or becomes rhythmically charged. At such moments he is very good, even excellent. Moments of delicacy are not there, or at least they weren't on Sunday.

Thomas is talented — he obviously knows his scores thoroughly and he never misses giving a cue. One can only hope that he will retain his feeling for bravado and add to it an understanding of the rest of music.

The orchestra in the Mahler was superb. Mahler brings out the individuality of each instrument of the orchestra, and the players of the BSO are up to all the demands of this exciting, beautiful music.

Robert Havery

2 Young Conductors Tanglewood Success

By R. C. HAMMERICH

LENOX — Two bright, up-and-coming young conductors were the focus of attention at Tanglewood over the weekend at performances of the Boston Symphony Orchestra.

Both Pleasing

It's difficult to say which made the greater impression, Aldo Ceccato Saturday night with his clean and crisp "New World" symphony, or Michael Tilson Thomas yesterday afternoon with his thoughtful Mahler fifth symphony.

Thomas is well-known to Tanglewood audiences, so let's deal with Ceccato first.

He is about 30, a native of Milan, has wide experience over the world as a guest conductor and was appointed recently as principal conductor of the Detroit Symphony Orchestra.

His program Saturday night, heard by 9328, began with Mendelssohn's first symphony, a seldom-heard, lightweight tidbit with a few nice little melodies and an 18th-century atmosphere.

Flowery Manner

That was followed by a real showpiece, Prokofieff's third piano concerto with John Browning as soloist and, after intermission, Dvorak's symphony No. 9 ("New World").

Ceccato is a handsome fellow of middle size, slender, graceful, black-haired. He works without moving about, but has very busy hands, his right setting the meter in an unadorned, businesslike way, and his left sending out entry cues and hundreds of messages to increase and decrease volume with a flowery manner, much of it superfluous.

But baton technique is of no consequence except that it helps to produce satisfactory music. Which is what Ceccato does.

Distant Drummer?

His pacing and phrasing of the Dvorak symphony seemed entirely right; there was a crispness in the delivery as well as a liquid flow of continuity and an orderliness of structure, all of which is proper responsibility of the conductor.

There were moments during the first movement of the Prokofieff concerto when it seemed as if the orchestra and pianist were following different drummers, but the concerto is a brilliantly percussive piece and its rhythmic atmosphere is slightly off-beat and seemingly syncopated, anyway.

It was performed brilliantly, too as it should be: that is, the style is shiny and glittering, jittery and nervous and it generates an electric tension that permeates any audience when it is done as Browning and Ceccato and the Bostonians did it.

Warm Oboe

Yesterday afternoon the staff hero was Ralph Gomberg, the orchestra's first - chair oboeist. He was soloist for the 18th-century concerto in C discovered in 1926 and tentatively attributed to Haydn.

RALPH GOMBERG

Gomberg, like his brother, Harold, who plays first oboe for the New York Philharmonic, is one of the nation's leading orchestral oboeists. It is always a pleasure to hear him because of the warmth of tone he draws from an instrument that is usually dry and reedy.

Ordinarily it is difficult to find him in his usual seat deep in the innards of the orchestra, but the sound of his oboe is familiar because a great many symphonic works call for short passages of solo oboe, perhaps more than any other single instrument.

The other work on Michael Tilson Thomas' program yesterday was the monumental Mahler Symphony No. 5, a piece that has all the symptoms of giantism.

It is, or was yesterday, an hour and 11 minutes long, and four of its five movements exhibit, with soul-satisfying frequency, those great, sonorous, thundering chord sequences that shake the backbone with the vibrations of massed brasses and kettledrums. (There were five trumpets, four trombones and seven French horns lined up across the back of the orchestra.)

The Mahler fifth is a rambling, discursive loosely-structured monster of occasional magnificence, tempered by a tranquil fourth movement.

Thomas helped the orchestra give it a surprisingly well-knit and pleasingly mature performance.

Weekend attendance was 27,020; there were 5345 Friday, 3839 Saturday morning, 9328 Saturday night and 8508 Sunday afternoon.

Arthur Fiedler and the pops drew 13,235 last Tuesday.

Next weekend Colin Davis of London will conduct all three programs; soloists will be Jessye Norman, Gina Bachauer and Richard Lewis; the Festival Chorus will sing Friday and Sunday. Programs include music by Wagner, Verdi, Berlioz, Beethoven and Brahms.

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 7 1972

New England Newsclip

Mahler's Music Given Rich Performance by BSO

By RICHARD CONWAY

The Boston Symphony Orchestra played Mahler again Sunday afternoon, and this time Mahler's music won. The hour and ten minute "Fifth Symphony in C sharp minor" was given a rich performance under the baton of Michael Tilson Thomas.

Thomas, who is music director of the Buffalo Philharmonic and associate conductor of the Boston Symphony Orchestra, is a young man of 28. James Levine, who conducted the rather controversial performance of the Mahler Sixth Symphony last Sunday, is also a young man in his twenties. But, whereas Levine chose to impress his own personal stamp on Mahler's work, Thomas allowed the composer's music to speak for itself. The results, I think, were far more satisfying.

Both men, Levine and Thomas, got the big, opulent sounds that are in Mahler's score. Levine, though, overplayed to the extent that the brasses, for example, had a blaring, blasting quality. Only once yesterday did Thomas get that kind of a sound from his brass section. The rest of the time, he played his orchestra so well, getting beautiful pianissimo work, that when the forte passages came there was no need to blast.

Thomas knew how to play his tempos, too. The lovely song that opens the third section of the symphony was given time to linger so that the listener could respond to its warmth. Where the music became agitated and excited, Thomas generated the orchestra without a sense of pushing and rushing. In other words, he had given himself room to move because he had carefully prepared for it.

To open the concert, Thomas chose an "Oboe Concerto in C" attributed to Joseph Haydn. Whether he actually wrote it or not is not known for certain. Stylistically it could well be his. It could well be the work of a dozen other composers of that period. Whoever wrote it, it is a delightful, happy little work that is just fun to sit back and listen to.

Soloist Ralph Gomberg, principal oboe of the BSO, was just superb. The rapid scale passages and arpeggio figures were clearly and cleanly articulated, and the difficult intervallic leaps easily made. Gomberg beautifully controlled the line and phrase of the song that is the second movement of the work.

Conductor Thomas kept his orchestra, reduced to appropriate size for this work, nicely balanced with the soloist, emphasizing the forte passages following the oboe's line. Thomas took care to give Gomberg the time he needed. The results were just fine.

117

TIMES
HARTFORD, CONN.
D. 130,857
AUG 10 1972
New England Newsclip

This Weekend At Tanglewood

BS Sym

The seventh weekend of Tanglewood performances at the Berkshire Music Festival in Lenox, Mass., features the spectacular English conductor Colin Davis and on Sunday Berlioz' dramatic choral work, "Te Deum."

TOMORROW — 7 p.m., weekend prelude, Gina Bachauer, pianist; 9 p.m., Davis conducting Wagner's Wesendonck Songs, and Prelude and Liebestod from "Tristan und Isolde."

SATURDAY — 10:30 a.m., open rehearsal; 8:30 p.m., Davis conducting Berlioz' Overture "Les Francs-Juges." Beethoven's Piano Concerto No. 4 with Gina Bachauer soloist and Brahms' Sym. No. 3.

SUNDAY — 2:30 pm., Davis conducting Beethoven's Sym. No. 3 "Eroica," and Berlioz' "Te Deum," featuring the Tanglewood Festival Chorus, John Oliver, director.

JOURNAL
PROVIDENCE, R. I.
S. 207,211
AUG 13 1972
New England Newsclip

MUSIC

LENOX (Berkshire Music Festival at Tanglewood) —Colin Davis conducts Beethoven's *Symphony No. 3 "Eroica"* and Berlioz' *Te Deum* today at 2:30 p.m. Richard Leiws is the guest soloist.

LENOX (Berkshire Music Festival at Tanglewood) —The Berkshire Music Center offers a concert Tuesday afternoon beginning at 2:30 p.m. That same evening Michael Tilson Thomas conducts the Boston Symphony, the Berkshire Music Center and the Boston University Young Artists Orchestras in an 8:30 p.m. concert.

LENOX (Berkshire Music Festival at Tanglewood) — The Boston Symphony Chamber Players Woodwind Quintet offers a weekend prelude at 7 p.m., Friday. Seiji Ozawa conducts Ligeti's *Melodien for Orchestra* and Alexis Weissenberg is the soloist in Chopin's *Piano Concerto No. 1* beginning at 9 p.m.

LENOX (Berkshire Music Festival at Tanglewood) —Mozart's *Paris Symphony* and Brahms' *Piano Concerto No. 2* with Misha Dichter soloist are on the program as Michael Tilson Thomas conducts Saturday at 8:30 p.m.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 11 1972
New England Newsclip

Concert music is highlighted by the Tanglewood program in Lenox, offering works by Wagner and Verdi, Mozart, Brahms, and Berlioz. Colin Davis, musical director for the Royal Opera House, Covent Garden, will conduct three concerts by the Boston Symphony Orchestra this weekend.

BANNER
BENNINGTON, VT.
D. 6,000
AUG 11 1972
New England Newsclip

7th Tanglewood weekend features Wagner, Verdi

LENOX, Mass. — Colin Davis, music director of the Royal Opera House, Covent Garden, conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts tonight, Saturday and Sunday.

Tonight at 9 p.m. in the shed, Davis conducts the orchestra in music of Wagner and Verdi, including Wagner's "Funf Gedichte von Mathilde Wesendonk" ("Wesendonk songs") and the "Prelude and Liebestod" from "Tristan and Isolde." Soprano Jessye Norman is soloist in the "Wesendonk songs" and "Liebestod" from "Tristan and Isolde." Following intermission, Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's "Quattro Pezzi Sacri" (Four Sacred Pieces).

The Weekend Prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's "Gaspard de la nuit," and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday morning at 10:30, Colin Davis leads the season's seventh open rehearsal. Tickets go on sale two hours before the beginning of the rehearsal at the Festival Ticket Office and are priced at $2.50 each. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund. The Saturday morning Open Rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

Saturday evening at 8:30 p.m., Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to "Les francs-juges" (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahms' Symphony no. 3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, Aug. 13, at 2:30 p.m. The concert opens with Beethoven's Symphony no. 3 "Eroica," followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

On Tuesday, Aug. 15 Michael Tilson Thomas, associate conductor of the Boston Symphony conducts the annual Gala Benefit Concert for the Berkshire Music Center, at 8:30 p.m. in Tanglewood's music shed.

The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist Orchestras (the first concert ever to involve three orchestras in the Shed), includes Tchaikovsky's "1812 Overture" with cannons, Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner.

Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2:30 p.m. at various locations on the Tanglewood grounds. Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Berkshire Music Center, highlight the afternoon's activities.

Call or write the Festival Ticket Office at Tanglewood, Lenox, Mass. 01240. Tel (423) 637-1600 for reservations and further information.

TELEGRAM
WORCESTER, MASS.
S. 106,767
AUG 13 1972
New England Newsclip

Summer Festivals Continue

By RAYMOND MORIN
Telegram Music Critic

Much stirring music remains to be heard as the music festivals in the northeast approach the end of their summer seasons.

Five more concerts by the Boston Symphony remain for the Berkshire Music Festival at Tanglewood, including Tanglewood-on-Parade, Tuesday from 2 p.m. to approximately 11 p.m.

Today at 2:30 p.m., Colin Davis conducts the Boston Symphony in Beethoven's Symphony No. 3, "Eroica," and Berlioz' "Te Deum," with the Festival Chorus and Berj Zamgochian, organist.

Final Tanglewood concerts are Friday, Weekend Prelude, 7 p.m.; regular concert, 9 p.m. — Saturday at 8:30 p.m.; and Sunday at 2:30 p.m.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 6 1972

MUSIC

BOSTON SYMPHONY ORCHESTRA — Tanglewood, Lenox, Mass. Today, 2:30 p.m., Michael Tilson Thomas conducting Haydn and Mahler; Friday, 9 p.m., Cloin Davis conducting Wagner and Verdi; Saturday, 8:30 p.m., Colin Davis conducting Berlioz, Beethoven, and Brahms; next Sunday, 2:30 p.m. conlin Davis will conduct Beethoven and Berlioz.

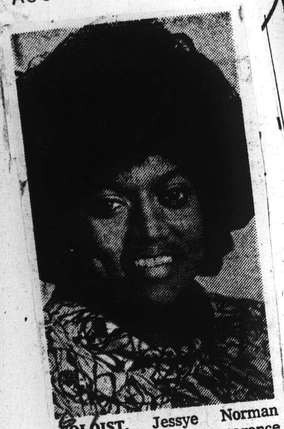
At Tanglewood

CITIZEN
WINSTED, CONN.
D. 4,600
AUG 11 1972

Jessye Norman, will make her first appearance with the Boston Symphony Orchestra at Tanglewood at 9 p.m. Friday. She has sung with major opera companies in Europe including La Scala in Milan and Royal Opera House at Covet Garden.

Linda Phillips appears with the Boston Symphony Orchestra for the first time on Aug. 20 at 2:30 p.m. She has appeared with the Philadelphia Orchestra, the American National Company and Boston Ballet Company.

Herald American
SYRACUSE, N. Y.
S. 251,094
AUG 6 1972



SOLOIST. Jessye Norman makes her first appearance with the Boston Symphony when Colins Davis conducts the orchestra in concert Friday at 9 p.m. at the Berkshire Music Festival, Tanglewood, Lenox, Mass. The program will be: Wagner's "Wesendonck Songs" and Prelude and Liebestod from "Tristan and Isolde" and Verdi's Four Sacred Pieces with the Tanglewood Festival Chorus.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 6 1972
New England Newsclip

JESSYE NORMAN make her first appearance with the Boston Symphony Friday at 9. She has sung La Scala and Covent Garden.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
AUG 7 1972
New England Newsclip

Jessye Norman

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 13 1972

MUSIC

BOSTON SYMPHONY ORCHESTRA— Tanglewood, Lenox, Mass. Berkshire Festival. Today, 2:30 p.m. Colin Davis conducting Beethoven and Berlioz with the Tanglewood Festival Chorus; Friday, 9 p.m. Seiji Ozawa conducting Ligeti, Chopin and Bartok; Saturday, 8:30 p.m., Michael Tilson Thomas conducting Mozart, Messiaen and Brahms.

REVIEW
DARIEN, CONN.
W. 4,162
AUG 10 1972
New England Newsclip

Concerts At Tanglewood

BS

Friday evening August 11 at 9:00 p.m in the Shed, Mr. Davis conducts the Orchestra in music of Wagner and Verdi.

The Weekend Prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's Gaspard de la nuit, and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday morning at 10:30, Colin Davis leads the season's seventh Open Rehearsal. Tickets go on sale two hours before the beginning of the rehearsal at the Festival Ticket Office. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund. The Saturday morning Open Rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

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Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, August 13, 1972 at 2:30 p.m. The concert opens with Beethoven's Symphony no. 3 "Eroica," followed by a performance of Berlioz' exciting Te Deum with the Tangle wood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Tickets for these concerts, and all other Berkshire Festival concerts are now on sale at the Berkshire Festival Ticket Office in Lenox, Massachusetts 01240, area code 413, 637-1600, and at all Ticketron locations in New York and New England.

TIMES
HARTFORD, CONN.
D. 130,857

AUG 10 1972 New England Newsclip

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JOURNAL
PROVIDENCE, R. I.
S. 207,211

AUG 13 1972 New England Newsclip

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

AUG 11 1972 New England Newsclip

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BANNER
BENNINGTON, VT.
D. 6,000

AUG 11 1972 New England Newsclip

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Saturday evening at 8:30 p.m., Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to "Les francs-juges" (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahms' Symphony no. 3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, Aug. 13, at 2:30 p.m. The concert opens with Beethoven's Symphony no. 3 "Eroica," followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

On Tuesday, Aug. 15 Michael Tilson Thomas, associate conductor of the Boston Symphony conducts the annual Gala Benefit Concert for the Berkshire Music Center, at 8:30 p.m. in Tanglewood's music shed.

The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist Orchestras (the first concert ever to involve three orchestras in the Shed), includes Tchaikovsky's "1812 Overture" with cannons, Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner.

Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2:30 p.m. at various locations on the Tanglewood grounds. Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Berkshire Music Center, highlight the afternoon's activities.

Call or write the Festival Ticket Office at Tanglewood, Lenox, Mass. 01240. Tel (423) 637-1600 for reservations and further information.

TELEGRAM
WORCESTER, MASS.
S. 105,767

AUG 13 1972 New England Newsclip

Summer Festivals Continue

By RAYMOND MORIN
Telegram Music Critic

Much stirring music remains to be heard as the music festivals in the northeast approach the end of their summer seasons.

Five more concerts by the Boston Symphony remain for the Berkshire Music Festival at Tanglewood, including Tanglewood-on-Parade, Tuesday from 2 p.m. to approximately 11 p.m.

Today at 2:30 p.m., Colin Davis conducts the Boston Symphony in Beethoven's Symphony No. 3, "Eroica," and Berlioz' "Te Deum," with the Festival Chorus and Berj Zamgochian, organist.

Final Tanglewood concerts are Friday, Weekend Prelude, 7 p.m.; regular concert, 9 p.m. — Saturday at 8:30 p.m.; and Sunday at 2:30 p.m.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 6 1972

MUSIC

BOSTON SYMPHONY ORCHESTRA — Tanglewood, Lenox, Mass. Today, 2:30 p.m., Michael Tilson Thomas conducting Haydn and Mahler; Friday, 9 p.m., Cloin Davis conducting Wagner and Verdi; Saturday, 8:30 p.m., Colin Davis conducting Berlioz, Beethoven, and Brahms; next Sunday, 2:30 p.m. conlin Davis will conduct Beethoven and Berlioz.

At Tanglewood

CITIZEN
WINSTED, CONN.
D. 4,600

AUG 11 1972

Jessye Norman, will make her first appearance with the Boston Symphony Orchestra at Tanglewood at 9 p.m. Friday. She has sung with major opera companies in Europe including La Scala in Milan and Royal Opera House at Covet Garden.

Linda Phillips appears with the Boston Symphony Orchestra for the first time on Aug. 20 at 2:30 p.m. She has appeared with the Philadelphia Orchestra, the American National Company and Boston Ballet Company.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

AUG 6 1972 New England Newsclip

Herald American
SYRACUSE, N. Y.
S. 251,094

AUG 6 1972

SOLOIST. Jessye Norman makes her first appearance with the Boston Symphony when Colins Davis conducts the orchestra in concert Friday at 9 p.m. at the Berkshire Music Festival, Tanglewood, Lenox, Mass. The program will be: Wagner's "Wesendonck Songs" and Prelude and Liebestod from "Tristan and Isolde" and Verdi's Four Sacred Pieces with the Tanglewood Festival Chorus.

JESSYE NORMAN make her first appearance with the Boston Symphony Fr day at 9. She has sung La Scala and Covent G den.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

AUG 7 1972 New England Newsclip

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 13 1972

MUSIC

BOSTON SYMPHONY ORCHESTRA— Tanglewood, Lenox, Mass. Berkshire Festival. Today, 2:30 p.m. Colin Davis conducting Beethoven and Berlioz with the Tanglewood Festival Chorus; Friday, 9 p.m. Seiji Ozawa conducting Ligeti, Chopin and Bartok; Saturday, 8:30 p.m., Michael Tilson Thomas conducting Mozart, Messiaen and Brahms.

REVIEW
DARIEN, CONN.
W. 4,162

AUG 10 1972 New England Newsclip

Concerts At Tanglewood

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Tickets for these concerts, and all other Berkshire Festival concerts are now on sale at the Berkshire Festival Ticket Office in Lenox, Massachusetts 01240, area code 413, 637-1600, and at all Ticketron locations in New York and New England.

SUN
LOWELL, MASS.
S. 40,129

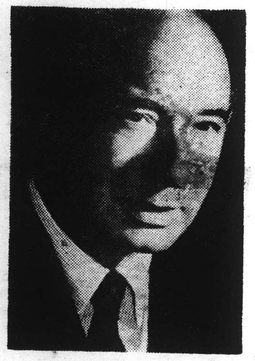
AUG 8 1972

New England Newsclip

Outstanding soloists to perform at Berkshire

By ALFRED W. BURKE
Sun Music Critic

Music



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SYRACUSE
Herald Journal
D. 129,656

AUG 8 1972

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Gina Bachauer, Queen of the Concert Pianists

By RAYMOND MORIN
Telegram Music Critic

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The family has lived in Greece for four generations and Miss Bachauer feels that she is Greek.

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She returned to Civic Music in 1953, and played with the Detroit Symphony Orchestra, conducted by Paul Paray, at the 1960 Worcester Festival.

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This has been Miss Bachauer's life since her days at Athens University where she studied law and practiced the piano far into the night.

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"Cortot impressed upon me that most of the work must be done before one began to concertize," she says. Actually, she "coached" rather than "took lessons" with Cortot and Rachmaninoff.

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In spite of her gargantuan repertory, Miss Bachauer is still learning new music.

She never studies a new work at the piano.

"I practice it with my eyes away from the piano for about 15 days," she says. "I like to do this studying while sitting up in bed. At the end of two weeks, I decide whether it interests me or not. If it does, I already know the notes and how I want them to sound when I take the work to the keyboard."

Last season, Miss Bachauer made a series of appearances with the New York Philharmonic.

"In New York, where I have played so often, I must continually change my programs, so I must always learn new music."

Miss Bachauer feels that "avant-garde" music is purely experimental at the present. She is tolerant of it and agrees that it deserves to be heard.

"But, I don't play avant-garde music," she says bluntly.

Thoughts on Women's Lib

The women's liberation movement.

"Women's advantage is that they have more stamina than men," she states. "They should be given more opportunity as composers and performers in symphony orchestras."

Then, looking at her husband, she added:

"But, being a Greek woman, I like protection from a man."

Mr. and Mrs. Sherman have homes in London, Athens, and maintain an apartment in New York City. London is their "most permanent" home.

How much time do they have "at home?"

"Last year I added up our occasional two or three days at home in London," says Sherman. "It came to about four-and-a-half weeks."

The rest of the time, Miss Bachauer and her husband are world residents.

SUN
LOWELL, MASS.
S. 40,129

AUG 8 1972

New England Newsclip

Outstanding soloists to perform at Berkshire

By ALFRED W. BURKE
Sun Music Critic

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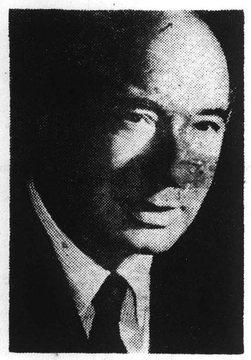

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SYRACUSE
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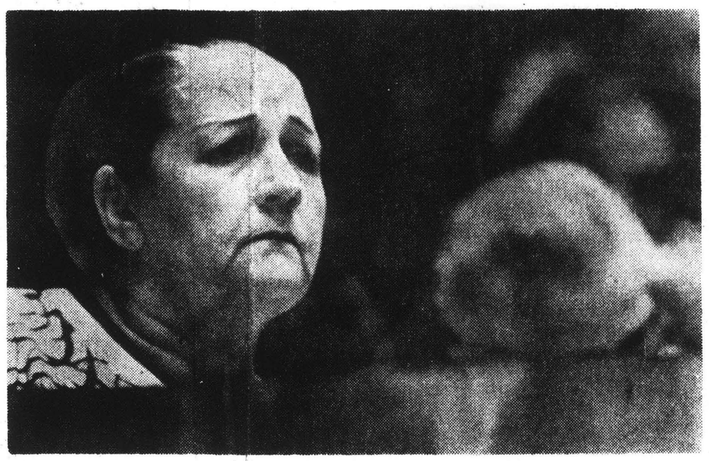

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In spite of her gargantuan repertory, Miss Bachauer is still learning new music.

She never studies a new work at the piano.

"I practice it with my eyes away from the piano for about 15 days," she says. "I like to do this studying while sitting up in bed. At the end of two weeks, I decide whether it interests me or not. If it does, I already know the notes and how I want them to sound when I take the work to the keyboard."

Last season, Miss Bachauer made a series of appearances with the New York Philharmonic.

"In New York, where I have played so often, I must continually change my programs, so I must always learn new music."

Miss Bachauer feels that "avant-garde" music is purely experimental at the present. She is tolerant of it and agrees that it deserves to be heard.

"But, I don't play avant-garde music," she says bluntly.

Thoughts on Women's Lib

The women's liberation movement.

"Women's advantage is that they have more stamina than men," she states. "They should be given more opportunity as composers and performers in symphony orchestras."

Then, looking at her husband, she added:

"But, being a Greek woman, I like protection from a man."

Mr. and Mrs. Sherman have homes in London, Athens, and maintain an apartment in New York City. London is their "most permanent" home.

How much time do they have "at home?"

"Last year I added up our occasional two or three days at home in London," says Sherman. "It came to about four-and-a-half weeks."

The rest of the time, Miss Bachauer and her husband are world residents.

PASTE OVER

119

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 11 1972
New England Newsclip

Tanglewood, — Colin Davis, Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the Boston Symphony Orchestra beginning in September 1972, conducts three concerts by the Boston Symphony Aug. 11, 12, and 13. This evening at 9 in the Shed, Davis conducts the Orchestra in music of Wagner and Verdi, including Wagner's "Funf Gedichte von Mathilde Wesendonk" (Wesendonk songs) and the "Prelude and Liebestod" from "Tristan and Isolde." Soprano Jessye Norman is soloist in the Wesendonk songs and "Liebestod" from "Tristan and Isolde." Follosing intermission, Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's "Quattro Pezzi Sacri (Four Sacred Pieces). The Weekend Prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer playing Mozart's Piano sonata in F, K. 332, Ravel's "Gaspard de la nuit," and Brahms' Variations on a theme by Paganini, set 2, op. 35. Saturday morning at 10:30, Davis leads the season's seventh Open Rehearsal. Tickets go on sale at 8:30 a.m. at the Festival Ticket Office, price is $2.50.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
AUG 10 1972
New England Newsclip

Colin Davis directing at Tanglewood

Colin Davis, music director of the Royal Opera House, Covent Garden, London, and principalguest conductor of the Boscipal guest conductor of the Boston Symphony Orchestra starting next month, conducts three concerts by the Boston Symphony at Tanglewood for the seventh weekend of Berkshire Festival Concerts tomorrow (Friday), Saturday, and Sunday.

Tomorrow at 9 p.m. in the Shed, he leads the orchestra in music by Wagner and Verdi, to include Wagner's "Funf Gedichte von Mathilde Wesendonk," (Wesendock songs) and the prelude and Liebestod from "Tristan and Isolde." Soprano Jessye Norman is soloist for the Wesendonk songs and Liebestad.

After intermission, Mr. Davis will conduct the BSO and Tanglewood Festival Chorus in Verdi's Quattre Pezzi Sacri" (Four Sacred Pieces). The weekend prelude in the Shed a 7 p.m. Friday and free to hold ers of tickets to the 9 o'cloc concert, features Gina Bachau er in a piano recital, playing Mozart's piano sonata in F, K. 332, Ravel's "Gaspard de la Nuit," and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday at 10:30 a.m., Mr. Davis leads the season's seventh open rehearsal for which tickets go on sale two hours before the rehearsal starts. Saturday evening at 8:30, Mr. Davis conducts the BSO in Berlioz's overture to Les Francs-juges, it s first performance at the Festival, Beethoven's piano concerto no. 4 with solist Miss Bachauer, and Brahms' Symphony no. 3 "Eroica," followed by Berlioz's Te Deum with the Tanglewood Festival Chorus, John Oliver, director and organist Berj Zamkochian.

Michael Tilson Thomas, associate conductor, leads the annual Gala Benefit Concert for the Berkshire Music Center Tuesday at 8:30 p.m. in the Shed, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist orchestras. This is the first concert ever to involve three orchestras in the Shed. Included will be Tchaikovsky's 1812 Overture with real cannons, Handel's Royal Fireworks Music, Respighi's "Fountains of Rome," and "Siegfried's Rhine Journey," by Wagner.

Other Tanglewood-on-Parade events include an afternoon of mini-concerts by members of the Berkshire Music Center starting at 2:30 p.m. at various spots on the grounds. Vocal, instrumental, and chamber music programs showing the intense eight-week session of the Berkshire Music Center are afternoon highlights.

TIMES
BEVERLY, MASS.
D. 9,514
AUG 4 1972
New England Newsclip

Colin Davis to conduct at Tanglewood

LENOX — Colin Davis, Music Director of the Royal Opera House, Covent Garden, and principal guest conductor of the Boston Symphony Orchestra beginning in September 1972, conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts August 11, 12, and 13.

Friday evening August 11 at 9:00 p.m. in the Shed, Mr. Davis conducts the orchestra in music of Wagner and Verdi including Wagner's 'Funf Gedichte von Mathilde Wesendonk' (Wesendonk songs) and the "Prelude and Liebestod" from 'Tristan and Isolde.' Soprano Jessye Norman is solist in the 'Wesendonk songs' and "Liebestod" from 'Tristan and Isolde.' Following intermission, Mr. Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's 'Quattro Pezzi Sacri' (Four Sacrd Pieces).

MOZART

The Weekend Prelude, at 7:00 p.m. in the Shed and free to ticket-holders of the 9:00 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's 'Gaspard de la nuit,' and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday morning at 10:30, Colin Davis leads the season's seventh open rehearsal. Tickets go on sale two hours before the beginning of the rehearsal at the Festival Ticket Office and are priced at $2.50 each. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund. The Saturday morning open rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

BERLIOZ

Saturday evening at 8:30 p.m., Mr. Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to 'Les francs-juges' (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahm's Symphony no. 3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, August 13, 1972 at 2:30 p.m. The concert opens with Beethoven's Symphony no. 3 "Eroica", followed by a performance of Berlioz' exciting 'Te Deum' with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

FIREWORKS

Tanglewood - on - parade on August 15 begins at 2:00 p.m. with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highlight of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8:30 p.m. in the Shed. Michael Tilson Thomas conducts the orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikovksy's 1812 Overture, complete with canons and fireworks over the Stockbridge Bowl.

Tickets for these concerts, and all other Berkshire Festival concerts are now on sale at the Berkshire Festival Ticket Office in Lenox, Massachusetts 01240, area code 413, 637-1600, and at all Ticketron locations in New York and New England.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
AUG 6 1972
New England Newsclip

Davis Guest Conductor

LENOX — Colin Davis, Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the Boston Symphony Orchestra beginning in September 1972, conducts three concerts by the Boston Symphony Orchestra at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts Aug. 11, 12, and 13.

Friday evening Aug. 11 at 9 p.m. in the Shed, Mr. Davis conducts the Orchestra in music of Wagner and Verdi, including Wagner's Funf Gedichte von Mathilde Wesendonk (Wesendonk songs) and the "Prelude and Liebestod" from Tristan and Isolde. Soprano Jessye Norman is soloist in the Wesendonk songs and "Liebestod" from Tristan and Isolde.

COLIN DAVIS

Following intermission, Mr. Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's Quattro Pezzi Sacri (Four Sacred Pieces).

The Weekend Prelude, at 7 p.m. in the Shed and free to ticket - holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's Gaspard de la nuit, and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday evening at 8:30 p.m., Mr. Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to Les francs-juges (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahms' Symphony No. 3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, Aug. 13, 1972 at 2:30 p.m.

The concert opens with Beethoven's Symphony No. 3 "Eroica", followed by a performance of Berlioz' exciting Te Deum with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Tickets for these concerts, and all other Berkshire Festival concerts are now on sale at the Berkshi Festival Ticket Office Lenox, Massachusetts 012 area code 413, 637-1600, a at all Ticketron locations New York and New Englar

GREENVILLE, N.Y.
LOCAL
W. 1,475
AUG 9 1972

Colin Davis To Conduct At Tanglewood

This weekend at Tanglewood all Colin Davis as he will be c ducting the Boston Symphony in three of the weekend concerts the Berkshire Music Festival.

The Friday concert at 9:00 p will consist of Wagner's "W donck Songs" and the Prelude Liebestod from Tristan and Is with Jessye Norman as s After the intermission Mr. will conduct the orchestra ar Tanglewood Festival Cho "Four Sacred Pieces" by V

The Friday evening prel be presented by Gina B pianist, and will start at 7:

On Saturday evening M will open the concert wit Overture "Les Francs-J lowed by Beethoven's P certo no. 4 with Gina Ba soloist. The program wi with Brahams' Symphon

Sunday afternoon's c consist of two number will be Beethoven's Sy 3, the "Eroica". The se Berlioz' "Te Deum" i Boston Symphony will ed by soloist Richard Tanglewood Festival Chor program starts at 2:30 p. m.

TELEGRAPH
NASHUA, N. H.
D. 69,493
AUG 5 1972
New England Newsclip

Colin Davis Will Conduct For Festival

LENOX, Mass. — Colin Davis, music director of the Royal Opera House, Covent Garden, and principal gues conductor of the Bost Symphony Orchestra beginn in September, will con three concerts at Tangle next weekend as part o seventh weekend of Ber Festival concerts.

Davis will conduct the Symphony Orchestra night at 9 in the Shed of Wagner and V prelude concert, a feature pianist Gin in a recital of musi Ravel, Brahms an

The open rehe Saturday morni also be condu These rehearsa the public a observe th preparing m Festival from rehe the orches Tickets Berkshir may b Festiva Mass.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
AUG 11 1972

Colin Davis Conductor At Tanglewood

Colin Davis will conduct all three concerts this weekend in the Berkshire Festival series at Tanglewood, near Lenox, Mass. The weekend prelude concert to-day at 7 p.m. Pianist Gina Bachauer will be the soloist.

In today's 9 p.m. concert, Davis will lead the Boston Symphony Orchestra in Wagner's Wesendonck Songs and Prelude and Liebestod from Tristan and Isolde. Jessy Norman will be the soloist. The Tanglewood Festival Chorus will join the orchestra in a performance of Verdi's four Sacred Pieces, to close the program.

On Saturday evening, the program will include the Berlioz Overture, Les Francs-Judges, Piano Concerto No. 10 and the Brahms' Symphony No. 3. Gina Bachauer will again be piano soloist.

The Sunday afternoon concert, beginning at 2:30 will include Beethoven's Third Symphony, the Eroica, and the Berlioz, Te Deum. Soloist will be Richard Lewis, with the Tanglewood Festival Chorus, directed by John Oliver, again assisting.

Davis Guest Conductor at Berkshire Concert

Colin Davis, music director of the Royal Opera House, Covent Garden, and principal guest conductor of the Boston Symphony Orchestra beginning in September, conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts tonight, Saturday and Sunday.

Tonight at 9 in the Shed, Davis conducts the Boston in music of Wagner and Verdi, including Wagner's "Funf Gedichte von Mathilde Wesendonk" (Wesendonk songs) and the "Prelude and Liebestod" from "Tristan and Isolde." Soprano Jessye Norman is soloist in the "Wesendonk songs" and "Liebestod" from "Tristan and Isolde."

Following intermission, Davis conducts the Boton Symphony and the Tanglewood Festival Chorus in a performance of Verdi's "Quattro Pezzi Sacri" (Four Sacred Pieces).

The weekend prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's "Gaspard de la nuit," and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday morning at 10:30, Davis leads the season's seventh open rehearsal. Tickets go on sale two hours before the beginning of the rehearsal at the Festival ticket office. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund.

Saturday at 8:30 p.m., Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to "Les francs-juges" (the first performance at the Berkshire Festival), Beethoven's Piano Concerto No. 4 with soloist Gina Bachauer, and Brahms' Symphony No. 3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon concert, 2:30. The concert opens with Beethoven's Symphony No. 3 "Eroica," followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Tickets for these concerts, and all other Berkshire Festival concerts are now on sale at the Berkshire Festival Ticket Office in Lenox, Massachusetts 01240, and at all Ticketron locations in New York and New England.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
AUG 5 1972
New England Newsclip

GINA BACHAUER, who has appeared with the Boston Symphony Orchestra in recent seasons at Tanglewood, in Boston and in New York, will be performing with the orchestra on Saturday August 12 at 8:30 p.m. in the shed.

Davis To Conduct At Tanglewood

Lenox — Colin Davis, Music Director of the Royal Opera House, Convent Garden, and principal guest conductor of the Boston Symphony Orchestra beginning in September 1972, will conduct the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts tonight and tomorrow afternoon.

Saturday morning at 10:30, Colin Davis leads the season's seventh open rehearsal. Tickets go on sale two hours before the beginning of the rehearsal at the Festival Ticket Office. Proceeds from the sale of tickets benefits the orchestra's pension fund. The Saturday morning open rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

Saturday evening at 8:30 p.m., Davis will conduct the Boston Symphony Orchestra in performances of Berlioz' overture to "Les francs-juges" (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahms' Symphony no.3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, August 13, at 2:30 p.m. The concert opens with Beethoven's Symphony no.3 "Eroica" followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Tickets for these concerts, and all other Berkshire Festival concerts are on sale at the Berkshire Festival ticket office in Lenox.

COLIN DAVIS

NEWS
SPRINGFIELD, MASS.
D. 95,528
AUG 11 1972
New England Newsclip

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
AUG 11 1972
New England Newsclip

Davis, Ozawa and Tilson next at Tanglewood...

Colin Davis, Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the Boston Symphony Orchestra beginning in Sept. conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts Aug. 11, 12, and 13.

Friday evening Aug. 11 at 9 p.m. in the Shed, Mr. Davis conducts the Orchestra in music of Wagner and Verdi, including Wagner's "Funf Gedichte von Mathilde Wesendonk" "(Wesendonk songs)" and the "Prelude and Liebestod" from "Tristan and Isolde." Soprano Jessye Norman is soloist in the "Wesendonk Songs" and "Liebestod" from "Tristan and Isolde." Following intermission,

Colin Davis

Mr. Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's "Quattro Pezzi Sacri" (Four Sacred Pieces).

The Weekend Prelude, at 7 p.m. in the Shed, free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's "Gaspard de la nuit," and Brahms' "Variations on a theme by Paganini," set 2, op. 35.

Saturday morning at 10.30, Colin Davis leads the season's seventh Open Rehearsal. The Saturday morning Open Rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

Saturday evening at 8.30, Mr. Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to "Les francs-judges" (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahms' "Symphony no. 3."

Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, Aug. 13, at 2.30. The concert opens with Beethoven's Symphony no. 3 "Eroica," followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Michael Tilson Thomas, associate conductor of the Boston Symphony, and Principal Guest Conductor of the Orchestra beginning in Sept. 1972, conducts the annual Gala Benefit Concert for the Berkshire Music Center, Tuesday, Aug. 15 at 8.30 p.m. in Tanglewood's Music Shed. The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist Orchestras (the first concert ever to involve three orchestras in the Shed), includes Tchaikovsky's "1812 Overture" with cannons, Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner.

Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2.30 p.m. at various locations on the Tangelwood grounds. Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Berkshire Music Center, highlight the afternoon's activities.

Seiji Ozawa and Michael Tilson Thomas conduct performances by the Boston Symphony Orchestra at the final weekend of concerts of the 1972 Berkshire Festival at Tanglewood, Aug. 18, 19, and 20.

The weekend opens Friday evening at 7 with the Weekend Prelude: Alexis Weissenberg with the Boston Symphony Chamber Players performing Beethoven's Quintet in E-flat for piano and winds with soloists Alexis Weissenberg, piano, Ralph Gomberg, oboe, Harold Wright, clarinet, Sherman Walt, bassoon, and Charles Kavaloski, french horn. Mr. Weissenberg next performs the original piano version of Mussorgsky's "Pictures at an exhibition." The Weekend Prelude recital is free to ticket-holders of the 9.00 p.m. Boston Symphony Orchestra concert.

Seiji Ozawa conducts the Boston Symphony Orchestra Friday evening, Aug. 18 at 9 p.m. in the Music Shed. The concert opens with the first performance by the Orchestra of Ligeti's "Melodien" for orchestra, followed by Chopin's Piano concerto no. 1 with soloist Alexis Weissenberg. Following intermission, Mr. Ozawa conducts the first performance at the Berkshire Festival of Bartok's suite from "The miraculous mandarin."

Saturday morning, Aug. 19 at 10.30 is the season's final Boston Symphony Open Rehearsal. Music to be rehearsed is generally that which is to be played the following Sunday afternoon.

Saturday evening, Aug. 19, Mr. Thomas conducts the Orchestra with piano soloist Misha Dichter. The concert includes Mozart's Symphony no. 31, "Paris", Messiaen's "Et exspecto resurrectionem mortuorum" (first performance at the Berkshire Festival), and Brahms' Piano concerto no. 2 with soloist Misha Dichter.

The final concert of the 1972 Berkshire Festival takes place Sunday afternoon, Aug. 20 at 2.30.

PRESS
BRISTOL, CONN.
D. 18,000
AUG 5 1972
New England Newsclip

Colin Davis To Conduct At Tanglewood

Colin Davis, Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the Boston Symphony Orchestra beginning in September 1972, conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts August 11, 12, and 13.

Friday at 9 p.m. in the Shed, Mr. Davis conducts the Orchestra in music of Wagner and Verdi, including Wagner's Funf Gedichte von Mathilde Wesendonk (Wesendonk songs) and the "Prelude and Liebestod" from Tristan and Isolde. Soprano Jessye Norman is soloist in the Wesendonk songs and "Liebestod" from Tristan and Isolde. Following intermission, Mr. Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's Quattro Pezzi Sacri (Four Sacred Pieces).

The Weekend Prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's Gaspard de la nuit, and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday morning at 10:30, Colin Davis leads the season's seventh Open Rehearsal. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund. The Saturday morning Open Rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

Saturday at 8:30 p.m., Mr. Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to Les francs-juges (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahms' Symphony no. 3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, August 13, 1972 at 2:30 p.m. The concert opens with Beethoven's Symphony no. 3 "Eroica", followed by a performance of Berlioz' exciting Te Deum with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Davis Guest Conductor at Berkshire Concert

Colin Davis, music director of the Royal Opera House, Covent Garden, and principal guest conductor of the Boston Symphony Orchestra beginning in September, conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts tonight, Saturday and Sunday.

Tonight at 9 in the Shed, Davis conducts the Boston in music of Wagner and Verdi, including Wagner's "Funf Gedichte von Mathilde Wesendonk" (Wesendonk songs) and the "Prelude and Liebestod" from "Tristan and Isolde." Soprano Jessye Norman is soloist in the "Wesendonk songs" and "Liebestod" from "Tristan and Isolde."

Following intermission, Davis conducts the Boton Symphony and the Tanglewood Festival Chorus in a performance of Verdi's "Quattro Pezzi Sacri" (Four Sacred Pieces).

The weekend prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's "Gaspard de la nuit," and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday morning at 10:30, Davis leads the season's seventh open rehearsal. Tickets go on sale two hours before the beginning of the rehearsal at the Festival ticket office. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund.

Saturday at 8:30 p.m., Davis conducts the Boston Symphony Orchestra in performances of Berlioz' overture to "Les francs-juges" (the first performance at the Berkshire Festival), Beethoven's Piano Concerto No. 4 with soloist Gina Bachauer, and Brahms' Symphony No. 3.

Works of Beethoven and Berlioz will be featured at the Sunday afternoon concert, 2:30. The concert opens with Beethoven's Symphony No. 3 "Eroica," followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Tickets for these concerts, and all other Berkshire Festival concerts are now on sale at the Berkshire Festival Ticket Office in Lenox, Massachusetts 01240, and at all Ticketron locations in New York and New England.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
AUG 5 1972
New England Newsclip

GINA BACHAUER, who has appeared with the Boston Symphony Orchestra in recent seasons at Tanglewood, in Boston and in New York, will be performing with the orchestra on Saturday August 12 at 8:30 p.m. in the shed.

Davis To Conduct At Tanglewood

Lenox — Colin Davis, Music Director of the Royal Opera House, Convent Garden, and principal guest conductor of the Boston Symphony Orchestra beginning in September 1972, will conduct the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts tonight and tomorrow afternoon.

Saturday morning at 10:30, Colin Davis leads the season's seventh open rehearsal. Tickets go on sale two hours before the beginning of the rehearsal at the Festival Ticket Office. Proceeds from the sale of tickets benefits the orchestra's pension fund. The Saturday morning open rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

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Works of Beethoven and Berlicz will be featured at the Sunday afternoon Berkshire Festival concert, August 13, at 2:30 p.m. The concert opens with Beethoven's Symphony no.3 "Eroica" followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Tickets for these concerts, and all other Berkshire Festival concerts are on sale at the Berkshire Festival ticket office in Lenox.

COLIN DAVIS

NEWS
SPRINGFIELD, MASS.
D. 95,528
AUG 11 1972
New England Newsclip

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
AUG 11 1972
New England Newsclip

Davis, Ozawa and Tilson next at Tanglewood...

Colin Davis, Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the Boston Symphony Orchestra beginning in Sept. conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts Aug. 11, 12, and 13.

Friday evening Aug. 11 at 9 p.m. in the Shed, Mr. Davis conducts the Orchestra in music of Wagner and Verdi, including Wagner's "Funf Gedichte von Mathilde Wesendonk" "(Wesendonk songs)" and the "Prelude and Liebestod" from "Tristan and Isolde." Soprano Jessye Norman is soloist in the "Wesendonk Songs" and "Liebestod" from "Tristan and Isolde." Following intermission,

Colin Davis

Mr. Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's "Quattro Pezzi Sacri" (Four Sacred Pieces).

The Weekend Prelude, at 7 p.m. in the Shed, free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's "Gaspard de la nuit," and Brahms' "Variations on a theme by Paganini," set 2, op. 35.

Saturday morning at 10.30, Colin Davis leads the season's seventh Open Rehearsal. The Saturday morning Open Rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

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Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, Aug. 13, at 2.30. The concert opens with Beethoven's Symphony no. 3 "Eroica," followed by a performance of Berlioz' exciting "Te Deum" with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

Michael Tilson Thomas, associate conductor of the Boston Symphony, and Principal Guest Conductor of the Orchestra beginning in Sept. 1972, conducts the annual Gala Benefit Concert for the Berkshire Music Center, Tuesday, Aug. 15 at 8.30 p.m. in Tanglewood's Music Shed. The concert, featuring the combined Boston Symphony, Berkshire Music Center and Boston University Young Artist Orchestras (the first concert ever to involve three orchestras in the Shed), includes Tchaikovsky's "1812 Overture" with cannons, Handel's "Royal Fireworks Music," Respighi's "Fountains of Rome" and "Siegfried's Rhine Journey" by Wagner.

Other Tanglewood-on-Parade events include an afternoon of "mini-concerts" given by members of the Berkshire Music Center beginning at 2.30 p.m. at various locations on the Tangelwood grounds. Vocal, instrumental, and chamber music programs, illustrative of the advanced work that takes place during the intense eight-week session of the Berkshire Music Center, highlight the afternoon's activities.

Seiji Ozawa and Michael Tilson Thomas conduct performances by the Boston Symphony Orchestra at the final weekend of concerts of the 1972 Berkshire Festival at Tanglewood, Aug. 18, 19, and 20.

The weekend opens Friday evening at 7 with the Weekend Prelude: Alexis Weissenberg with the Boston Symphony Chamber Players performing Beethoven's Quintet in E-flat for piano and winds with soloists Alexis Weissenberg, piano, Ralph Gomberg, oboe, Harold Wright, clarinet, Sherman Walt, bassoon, and Charles Kavaloski, french horn. Mr. Weissenberg next performs the original piano version of Mussorgsky's "Pictures at an exhibition." The Weekend Prelude recital is free to ticket-holders of the 9.00 p.m. Boston Symphony Orchestra concert.

Seiji Ozawa conducts the Boston Symphony Orchestra Friday evening, Aug. 18 at 9 p.m. in the Music Shed. The concert opens with the first performance by the Orchestra of Ligeti's "Melodien" for orchestra, followed by Chopin's Piano concerto no. 1 with soloist Alexis Weissenberg. Following intermission, Mr. Ozawa conducts the first performance at the Berkshire Festival of Bartok's suite from "The miraculous mandarin."

Saturday morning, Aug. 19 at 10.30 is the season's final Boston Symphony Open Rehearsal. Music to be rehearsed is generally that which is to be played the following Sunday afternoon.

Saturday evening, Aug. 19, Mr. Thomas conducts the Orchestra with piano soloist Misha Dichter. The concert includes Mozart's Symphony no. 31, "Paris", Messiaen's "Et exspecto resurrectionem mortuorum" (first performance at the Berkshire Festival), and Brahms' Piano concerto no. 2 with soloist Misha Dichter.

The final concert of the 1972 Berkshire Festival takes place Sunday afternoon, Aug. 20 at 2.30.

PRESS
BRISTOL, CONN.
D. 18,000
AUG 5 1972
New England Newsclip

Colin Davis To Conduct At Tanglewood

Colin Davis, Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the Boston Symphony Orchestra beginning in September 1972, conducts three concerts by the Boston Symphony at Tanglewood as part of the seventh weekend of Berkshire Festival Concerts August 11, 12, and 13.

Friday at 9 p.m. in the Shed, Mr. Davis conducts the Orchestra in music of Wagner and Verdi, including Wagner's Funf Gedichte von Mathilde Wesendonk (Wesendonk songs) and the "Prelude and Liebestod" from Tristan and Isolde. Soprano Jessye Norman is soloist in the Wesendonk songs and "Liebestod" from Tristan and Isolde. Following intermission, Mr. Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's Quattro Pezzi Sacri (Four Sacred Pieces).

The Weekend Prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's Gaspard de la nuit, and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Saturday morning at 10:30, Colin Davis leads the season's seventh Open Rehearsal. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund. The Saturday morning Open Rehearsals offer the public the opportunity to observe the Boston Symphony Orchestra, conductors, and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere.

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Works of Beethoven and Berlioz will be featured at the Sunday afternoon Berkshire Festival concert, August 13, 1972 at 2:30 p.m. The concert opens with Beethoven's Symphony no. 3 "Eroica", followed by a performance of Berlioz' exciting Te Deum with the Tanglewood Festival Chorus, John Oliver, director, and Boston Symphony Orchestra organist Berj Zamkochian.

121

REVIEW
DARIEN, CONN.
W. 4,162

AUG 10 1972

New England Newsclip

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MILLERTON, N. Y.
NEWS
W. 1,500

AUG 10 1972

Tanglewood

Davis To Conduct Boston Symphony

Colin Davis, Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the Boston Symphony Orchestra beginning in September 1972, conducts three concerts by the Boston Symphony at Tanglewood Aug. 11, 12, and 13.

Friday evening Aug. 11 at 9 p.m. in the Shed, Mr. Davis conducts the Orchestra in music of Wagner and Verdi, including Wagner's *Funf Gedichte von Mathilde Wesendonk (Wesendonk songs)* and the "Prelude and Liebestod" from *Tristan and Isolde*. Soprano Jessye Norman is soloist in the *Wesendonk songs* and "Liebestod" from *Tristan and Isolde*. Following intermission, Mr. Davis conducts the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's *Quattro Pezzi Sacri* (Four Sacred Pieces).

The Weekend Prelude, at 7 p.m. in the Shed and free to ticket-holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital playing Mozart's Piano sonata in F, K. 332, Ravel's *Gaspard de la nuit*, and Brahms' Variations on a theme by Paganini, set 2, op. 35.

Colin Davis leads the season's seventh Open Rehearsal Saturday morning at 10:30.

Mr. Davis conducts the Boston Symphony Orchestra Saturday evening at 8:30 p.m., in performances of Berlioz' overture *Les francs-juges* (the first performance at the Berkshire Festival), Beethoven's Piano concerto no. 4 with soloist Gina Bachauer, and Brahms' Symphony no. 3.

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AMERICAN
WATERBURY, CONN.
D. 40,675

AUG 9 1972

New England Newsclip

Davis To Conduct Tanglewood Show

By SYLVIA S. MEYERS

Colin Davis will conduct three Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Friday and Saturday evenings and Sunday afternoon. Weekend highlights include Verdi's "Quattro Pezzi sacri (four sacred pieces) and Berlioz' Te Deum, with the Tanglewood Festival Chorus, John Oliver, director.

Colin Davis, music director of the Royal Opera House, Covent Garden, and principal guest conductor of the Boston Symphony Orchestra beginning in September, conducts the three concerts at Tanglewood as part of the seventh weekend of the Berkshire Festival Concerts.

Friday at 9 p.m. in the shed, Davis will conduct the orchestra in music of Wagner and Verdi, including Wagner's "Funf Gedichte von Mahilde Wesendonk, Wesendonk songs) and the "Prelude and Liebostod" from Tristan and Isolde. Soprano Jessye Norman is soloist in the Wesendonk songs and Liebostod" from Tristan and Isolde. Following intermission, Davis will conduct the Boston Symphony and the Tanglewood Festival Chorus in a performance of Verdi's Four Sacred Pieces.

The Weekend Prelude, at 7 p.m. in the shed and free to ticket holders of the 9 p.m. concert, features pianist Gina Bachauer in a piano recital.

Saturday morning at 10:30, Davis will lead the season's seventh open rehearsal. Tickets will go on sale two hours before the start of the rehearsal at the festival ticket office. Proceeds from the sale of tickets benefits the Orchestra's Pension Fund. The Saturday morning open rehearsals offer the public an opportunity to observe the Boston Symphony orchestra, conductors and soloists preparing music for the Berkshire Festival Concerts in a relaxed and informal atmosphere and is usually the Sunday afternoon's program in rehearsal.

Saturday at 8:30 p.m., Davis will conduct the Boston Symphony orchestra in performances of Berlioz' overture to "Les Francs-Juges," first performance at the Berkshire Festival, Beethoven's Piano Concerto No. 4 with soloist Gina Bachauer, and Brahsm' Symphony No. 3.

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Last weekend's Friday evening concert celebrated the Festival of Contemporary Music at Tanglewood, which is continuing through Thursday. Often called a "Festival-within-a-Festival," the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and challenging works, some commissioned especially for the Festival, many heard in premiere performances. This festival also celebrates the 20th anniversary of the Fromm Music Foundation, which sponsors this Contemporary Music Festival, in conjunction with the Berkshire Music Center, the Boston Symphony Orchestra's academy for advanced study.

POST
WALLINGFORD, CONN.
W. 7,920

AUG 10 1972

New England Newsclip

Tanglewood fest draws to a close

The Berkshire Festival season at Tanglewood, Lenox, Mass., is drawing to a close with the last of the summer's weekend concerts Aug. 11-13 and Aug. 18-20.

The Boston Symphony Orchestra will open the weekend with music by Wagner and Verdi, joined by the Tanglewood Festival Chorus at 9 p.m. on Friday, Aug. 11.

Colin Davis will conduct the 8:30 p.m. concert Saturday, Aug. 12, featuring music by Berlioz, Beethoven and Brahms. Closing the weekend's activities will be the Sunday afternoon concert at 2:30 p.m.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 9 1972

Choir to Perform

The Sunday performance at Tanglewood will be graced by the presence of boy trebles and altos of the Cathedral Choir from the Cathedral of All Saints in Albany.

The Berkshire Boys Choir discovered several weeks ago that they had a conflicting and previous commitment so Lloyd Cast, director of the Cathedral Choir is leading his troops into the breach.

THE WORK is the Berlioz "Te Deum" and it will be presented with the Boston Symphony Orchestra, and the Tanglewood Festival Choir under the direction of the young Englishman, Colin Davis.

Davis will be in town this morning to rehearse the boys at the Cathedral. He is fortunate to have found on short notice an ensemble of the quality of Cast's choir, and it is surely a feather in the cap of the Cathedral Choir. (R.U.)

(#6)
TO SING WITH SYMPHONY — The 25-voice boys choir of the Cathedral of All Saints of Albany has ben invited to perform with the Boston Symphony Orchestra at Tanglewood in Lenox, Mass. at 2:30 p.m. Sunday. They will sing in "Te Deum" by Berlioz.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 12 1972

REGISTER
TORRINGTON, CONN.
D. 11,891

AUG 5 1972

New England Newsclip

Colin Davis here from London to lead BSO, soloists, chorus

Jessye Norman

Colin Davis will conduct three concerts by the Boston Symphony at Tanglewood Aug. 11, 12 and 13. Music director of the Royal Opera House at Covent Garden in London. Davis will become the principal guest conductor of the orchestra in September.

He will lead the orchestra at 9 p.m. next Friday in music of Wagner and Verdi. Soprano Jessye Norman will be soloist in Wagner's *Funf Gedichte von* (five poems by) *Mathilde Wesendonk* and "Liebestod" from "Tristan and Isolde." The Prelude to "Tristan" will precede "Liebstod." Wagner composed these works in 1857 and 1858 at a retreat on the Zurick estate of Otto Wesendonk, a rich merchant, and his beautiful wife Mathilde.

Following intermission, the orchestra and the Tanglewood Festival Chorus will join in a performance of *Quattro Pezzi Sacri* (four sacred pieces) by Verdi. The Italian composer wrote the *Ave Maria* and *Laudi alla Vergine* around 1889, shortly before *Falstaff*, and the *Te Deum* and *Stabat mater*, his last works of consequence, between 1895 and 1897.

Colin Davis

At the 7 p.m. weekend Prelude, free to all ticket-holders of the 9 p.m. concert, pianist Gina Bachauer will play Mozart's Piano Sonata in F, K. 332; Ravel's *Gaspard de la Nuit*, and Brahms' Variations on a Theme by Paganini, Set 2, Opus 35.

Davis will lead an open rehearsal at 10:30 a.m. Saturday, Aug. 12. Tickets, on sale two hours before the rehearsal at the Tanglewood ticket office, cost $2.50 each. Proceeds will benefit the orchestra's pension fund.

Beginning at 8:30 p.m., the orchestra will perform Berlioz's overture to *Les Frans-Juges*, Beethoven's Piano Concerto No. 4 with soloist Gina Bachauer, and Brahms' Symphony No. 3 Berlioz was 23 when he composed the overture, which contains passion, tenderness and loud excitement. Beethoven introduced his fourth concerto in 1806, but the date of composition is unknown. The Brahms Third is the best known of his four symphonies, which are considered among the most important after Franz Schubert.

The Aug. 13 concert will open at 2:30 p.m. with Beethoven's Symphony No. 3, the well-known "Eroica," and end with Berlioz's grandiose *Te Deum*, with the Tanglewood Festival Chorus directed by John Oliver, and organist Berj Zamkochian.

Tickets are on sale at the Tanglewood ticket office, 413-637-1600, and at all Ticketron outlets in New York and New England.

Gina Bachauer

NEWS
BANGOR, MAINE
D. 78,230
AUG 22 1972
New England Newsclip

By ROBERT H. NEWALL
NEWS Arts Critic

Tanglewood Trek

On Friday, Aug. 12, I finally filled in one of the glaring omissions of my life as a critic: a pilgrimage to Tanglewood. But the fact is that there is such a largesse of music—and good music, too—here in Maine during the summer that one is not so impelled to go elsewhere as he might if the diet here were more bland than it is.

Nonetheless, both visually and artistically Tanglewood is a heady experience. Though it is undeniably a major festival, it seems to have avoided much of the ballyhoo attendent upon such events and to have preserved a charming bucolic flavor.

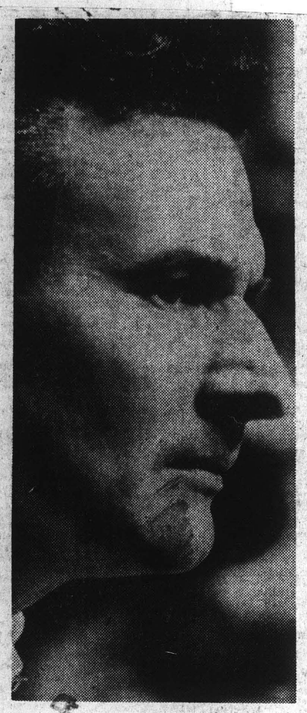
Those who go on Friday night have a bonus in the form of a recital by the artist who is to play with the orchestra the following night. This time it was the Greek pianist Gina Bachauer, whose cool approach suited the evening's temperuture and setting. Addressing herself to the Mozart Sonata in F, K. 332, a big work full of pitfalls for a pianist who is not consummately in control of his technique, she played with a complete sense of the logic of the work, respecting its demand for nice balances. Above all, what she did was clean and honest—and exemplarily aristocratic (indeed, she herself moves like a duchess).

Afterwards she tackled the enormously difficult Gaspard de la Nuit by Ravel, negotiating all the problems—hand-over-hand, hand-underhand, chronmatic intricacy—of the piece admirably. She ended with Brahms' Variations on a theme by Paganini, again demonstrating technical brilliance but here failing to communicate fully because of her emotional deficiencies. Still one had to admire the pianist's taste and style even if he could not respond completely to the animus of the music.

Colin Davis, the dynamic English conductor whom I interviewed several years ago for these pages, began the major program with Wagner's Overture to "The Flying Dutchman", an episodic, somewhat mannered reading that did not sweep one along on its floods of sound. Neither the orchestra (the Boston, of course) nor the conductor seemed wholly comfortable here, neither with the music nor with each other.

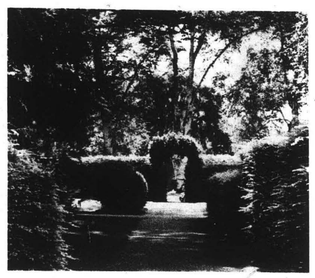
Afterwards Davis introduced the new and highly impressive black soprano Jeessye Norman, who sang Wagner's Wesendonck Songs and then the Liebestod from "Tristan und Isolde". With a sumptuous lower registrar, a solid middle range and yet secure high notes, Miss Norman (draped in a figured gown that could only emphasize her tremendous bulk) should have a great career. Though she sang her Wagner most beautifully—occasionally Davis drowned her—she would, I think, be even more adaptable to Verdi, for the voice is warm and supple, ideal for the "Forza" Leonora, for example. And she easily establishes a strong rapport with her audience. This is the finest soprano that I have heard since Caballe.

The program closed with an expansive account of Verdi's Quattro pezzi sacri with the Tanglewood Festival Chorus, expertly trained by John Oliver. A conductor of great intensity, drama and dynamic subtleties, Davis submitted a moving interpretation of this music, sometimes achieving real glory.



Colin Davis

Gina Bachauer



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 11 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

GINA BACHAUER *piano*

MOZART
1756-1791

Piano sonata in F K. 332

Allegro
Adagio
Allegro assai

RAVEL
1875-1937

Gaspard de la nuit

Ondine
Le gibet
Scarbo

BRAHMS
1833-1897

Variations on a theme by Paganini, set 2, op. 35

Gina Bachauer plays the Steinway piano

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & RCA RECORDS

TELEGRAM
WORCESTER, MASS.
D. 61,977
AUG 14 1972
New England Newsclip

122

Berkshire Festival Continues at Lenox

By RAYMOND MORIN
Telegram Music Critic

LENOX — The paradox of the Berkshire Music Festival's seventh weekend at Tanglewood was the spectacular piano recital by Gina Bachauer for Friday night's Weekend Prelude and her far less satisfying performance of Beethoven's Fourth Piano Concerto Saturday night with the Boston Symphony conducted by Colin Davis.

Davis conducted the three weekend concerts for audiences totaling 30,520, attesting to his popularity.

Now music director of the Royal Opera House, Covent Garden, London, Davis becomes principal guest conductor of the Boston Symphony this fall.

Balance of Saturday night's program was Berlioz' "Junges of the Secret Court" Overture, and Brahms' Third Symphony.

Yesterday afternoon, it was Beethoven's "Eroica" Symphony and Berliosz "Te Deum," with Kenneth Riegel as a short-notice substitution for tenor Richard Lewis, Tanglewood Festival Chrous and Choir, and members of the Indian Hill School in nearby Stockbridge.

Encores

Miss Bachauer's Friday night recital won her a standing ovation. Following an uninterrupted hour of dazzling keyboard art, she added two encores — Mompou's "Young Ladies in the Garden" and a Rameau Minuet.

She could have continued if it weren't necessary to clear the hall for the 9 p.m. concert by the Boston Symphony.

After an impeccable and polished Mozart Sonata in F major, Miss Bachauer streaked through Ravel's "Gaspard de la Nuit" and the Paganini-Brahms Variations (Set 2) as if she was contemptuous of their stringent complexities.

The Beethoven Piano Concerto on Saturday night was quite another matter.

Rippling passagework was there and a wide scrope of sonorities without pounding. But there was a lack of luster and drive. Virtually all of the orchestra-keyboard contact points were off at the end of technical splurges.

Give-and-Take

The slow movement was a beautiful give-and-take between a serene piano and loud prchestra recitatives.

At one point in the rondo came an alarming parting of the ways. David was resourceful enough to reestablish contact but the cause was lost.

Music Review

PROGRAMS

Saturday Night
Colin Davis, conductor

Overture, Les Francs-Juges, Opus 3 — Berlioz
Piano Concerto No. 4 in G major, Opus 58 — Beethoven
Gina Bachauer, pianist
Symphony No. 3 in F major, Opus 90 — Brahms

Sunday Afternoon
Colin Davis, conductor

Symphony No. 3 in E flat, Opus 55, "Eroica" — Beethoven
Te Deum, for tenor soloist and three choruses, with orchestra and organ, Opus 22 — Berlioz
Kenneth Riegel, tenor
Tanglewood Festival Chorus
Tanglewood Choir
Berj Zamgochian, organ

Nevertheless, there were several curtain calls.

This season's conductor Davis has a new image — athletic, elaborately gestured but still a director of catholic taste.

His concept of Brahms' Third Symphony was built along gothic lines, with melodic sweep, heroic strides, gentle episodes and strong mottos.

Davis must have had tongue in cheek when he programmed Berlioz' theatrical "Judges" Overture. It's an early work, replete with gimmicks and idiosyncracies.

Conducted like the gospel truth, the orchestra helped out with well-shaped harmonies, good tone in strings and full quota of "hoop-la" in brass.

Yesterday afternoon, Davis brought into sharp focus just about everything in Beethoven's "Eroica." Among the special features were discords, syncopated accents, full-scale orchestration, and abrupt changes of key and mood.

The Funeral March alone was enough to identify podium craftsmanship. It didn't lag, drag or lose bright sheen.

As confirmed in the scherzo and finale, Davis selected tempos for the first movement to stress tension. Dynamics were carefully energized and there were vivid juxtapositions of storm and tender exchanges.

The scherzo was energetic and fleet-footed, and Davis uncovered a harvest of drama and vitality in the finale.

Religious Piece

In spite of the heavy gloss coating in Berlioz' "Te Deum," it came through as a deeply religious work of solemnity and fervor.

The large chorus pronounced the Latin well. Berj Zamgochian's organ backgrounds were particularly effective. In fact, the singers merged and blended Berlioz' intricate parts with professional expertise, without eclipsing spiritual message with over-polished mechanics.

Children's voices from Indian Hill enhanced tonal structure and mixtures.

Excepting the instrumental introduction to "Dignare Domine," it's to Davis' credit that Berlioz' rich, even bravura orchestration didn't surpass the voices in eclat and motivation.

NEWS
BANGOR, MAINE
D. 78,230

AUG 22 1972

New England Newsclip

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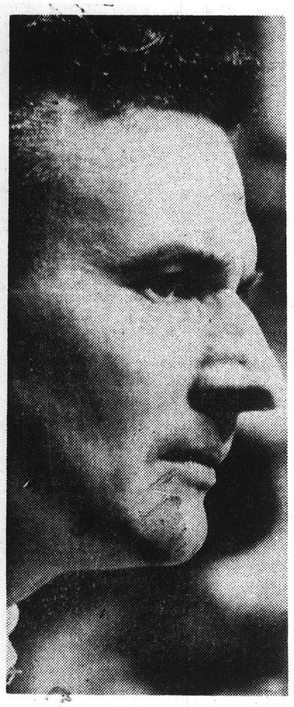

Colin Davis

Gina Bachauer

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
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LEONARD BERNSTEIN *Adviser*

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Allegro
Adagio
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19

TELEGRAM
WORCESTER, MASS.
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Yesterday afternoon, it was Beethoven's "Eroica" Symphony and Berliosz "Te Deum," with Kenneth Riegel as a short-notice substitution for tenor Richard Lewis, Tanglewood Festival Chrous and Choir, and members of the Indian Hill School in nearby Stockbridge.

Encores

Miss Bachauer's Friday night recital won her a standing ovation. Following an uninterrupted hour of dazzling keyboard art, she added two encores — Mompou's "Young Ladies in the Garden" and a Rameau Minuet.

She could have continued if it weren't necessary to clear the hall for the 9 p.m. concert by the Boston Symphony.

After an impeccable and polished Mozart Sonata in F major, Miss Bachauer streaked through Ravel's "Gaspard de la Nuit" and the Paganini-Brahms Variations (Set 2) as if she was contemptuous of their stringent complexities.

The Beethoven Piano Concerto on Saturday night was quite another matter.

Rippling passagework was there and a wide scrope of sonorities without pounding. But there was a lack of luster and drive. Virtually all of the orchestra-keyboard contact points were off at the end of technical splurges.

Give-and-Take

The slow movement was a beautiful give-and-take between a serene piano and loud orchestra recitatives.

At one point in the rondo came an alarming parting of the ways. David was resourceful enough to reestablish contact but the cause was lost.

Music Review

PROGRAMS

Saturday Night
Colin Davis, conductor

Overture, Les Francs-Juges, Opus 3 — Berlioz
Piano Concerto No. 4 in G major, Opus 58 — Beethoven
Gina Bachauer, pianist
Symphony No. 3 in F major, Opus 90 — Brahms

Sunday Afternoon
Colin Davis, conductor

Symphony No. 3 in E flat, Opus 55, "Eroica" — Beethoven
Te Deum, for tenor soloist and three choruses, with orchestra and organ, Opus 22 — Berlioz
Kenneth Riegel, tenor
Tanglewood Festival Chorus
Tanglewood Choir
Berj Zamgochian, organ

Nevertheless, there were several curtain calls.

This season's conductor Davis has a new image — athletic, elaborately gestured but still a director of catholic taste.

His concept of Brahms' Third Symphony was built along gothic lines, with melodic sweep, heroic strides, gentle episodes and strong mottos.

Davis must have had tongue in cheek when he programmed Berlioz' theatrical "Judges" Overture. It's an early work, replete with gimmicks and idiosyncracies.

Conducted like the gospel truth, the orchestra helped out with well-shaped harmonies, good tone in strings and full quota of "hoop-la" in brass.

Yesterday afternoon, Davis brought into sharp focus just about everything in Beethoven's "Eroica." Among the special features were discords, syncopated accents, full-scale orchestration, and abrupt changes of key and mood.

The Funeral March alone was enough to identify podium craftsmanship. It didn't lag, drag or lose bright sheen.

As confirmed in the scherzo and finale, Davis selected tempos for the first movement to stress tension. Dynamics were carefully energized and there were vivid juxtapositions of storm and tender exchanges.

The scherzo was energetic and fleet-footed, and Davis uncovered a harvest of drama and vitality in the finale.

Religious Piece

In spite of the heavy gloss coating in Berlioz' "Te Deum," it came through as a deeply religious work of solemnity and fervor.

The large chorus pronounced the Latin well. Berj Zamgochian's organ backgrounds were particularly effective. In fact, the singers merged and blended Berlioz' intricate parts with professional expertise, without eclipsing spiritual message with over-polished mechanics.

Children's voices from Indian Hill enhanced tonal structure and mixtures.

Excepting the instrumental introduction to "Dignare Domine," it's to Davis' credit that Berlioz' rich, even bravura orchestration didn't surpass the voices in eclat and motivation.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
AUG 15 1972
New England

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By Peter M. Knapp

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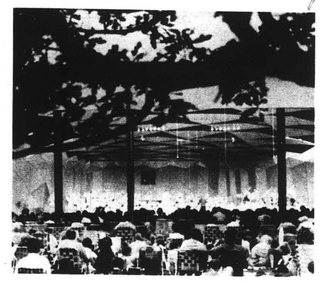

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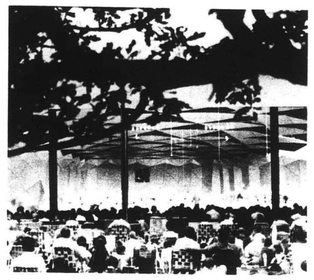

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
AUG 13 1972
New England Newsclip

A FESTIVAL TAKES SOPRANO TO HEART

Jessye Norman's Rich Voice Wins Fans at Tanglewood

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 12—If you fancy great singers, and you haven't heard the name of Jessye Norman, don't worry. You will. Miss Norman is a 26-year-old black American soprano, and, judging from her first Boston Symphony appearance last night at the Berkshire Festival, hers is one of the more important voices to come along in some time.

Not only did her sizable tones project easily in Tanglewood's vast Music Shed, where she sang Wagner's "Wesendonk" Songs and the Liebestod from "Tristan und Isolde," but it also retained a sumptuous, velvety quality at just those points in the music where hardness and strain usually creep in. Her high pianissimo at the crest of the Liebestod was masterly.

Furthermore, Miss Norman proved to be an uncommonly sensitive artist, and with Colin Davis delicately adjusting the Boston Symphony to her vocal and interpretive needs, she thoroughly captivated the audience. Both after the "Wesendonk" Songs and after the Liebestod, there were standing ovations, and the kind of public delerium that great singing can arouse.

Miss Norman makes an impressive presence on stage, no doubt about that. She send out a blinding laser-beam of a smile, she wears an Afro and she is scaled along the lines of Callas in her monumental early years. But is was the singing that turned on Tanglewood's audience and kept it turned on.

Davis's Ability Accented

From her recent recording of the Countess in Mozart's "The Marriage of Figaro," under Mr. Davis, one had expected a lighter voice. In fact, Miss Norman's is quite robust and might in time become a genuine Wagnerian soprano instrument. But, though, she can obviously handle an occasional concert Liebestod even now, heavyweight Wagner would not seem to be a wise course for her to follow if the voice is to develop and mature.

Miss Norman was born in Augusta, Ga., and attended Howard University. She studied with Pierre Bernac at the University of Michigan and with Alice Duschack at the Peabody Conservatory in Baltimore.

However, she has lived in West Berlin since 1969 and she made her operatic debut there (as Elisabeth in "Tannhäuser." Last April she sang Aïda at La Scala and next season she will make her Covent Garden debut as Cassandra in Berlioz's "Les Troyens," again with Colin Davis as conductor

Mr. Davis deserved great credit for last night's triumphs, which also included Wagner's Overture to "The Flying Dutchman" and Verdi's Four Sacred Pieces. Mr. Davis is not only a technician of the highest order under whose baton the orchestra seemed to run like the expensive machine it is, but a musician of tremendous dramatic instinct and flair.

The melding voice, orchestra and poetic conception in the "Wesendonk" Songs could hardly have been more complete, and in the Tristan excerpts (he also conducted the prelude, of course) his control over the orchestra allowed Miss Norman's voice to bloom at its richest with no dramatic comporimse. His handling of orchestra and vocal forces (the Tanglewood Festival Chorus and Tanglewood Choir) in the Verdi pieces showed in all their quasi-operatic; quasi-liturgical glory.

NEW YORK MAGAZINE
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.
AUG 28 1972

The Lively Arts/Alan Rich

ALL IS WELL IN MARLBORO COUNTRY

"... People don't come here for specific programs; they come for a style and spirit that don't exist anywhere else in the U.S. . . ."

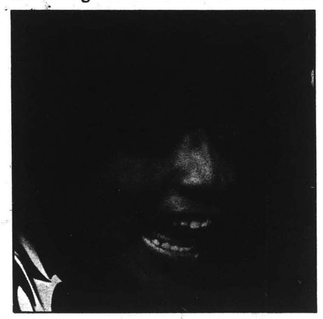
I arrived at Tanglewood on Saturday morning to find the place in a state of emotional shock after the debut the night before of a young black dramatic soprano named Jessye Norman. "Where were you?" everybody screamed. A kindly recording engineer bridged the gap by playing me the tapes. Miss Norman, who is 26, comes from Georgia, has been singing opera in Europe and is the Countess on the recent Philips recording of *Figaro*. She is, indeed, a cause for emotional shock. Her voice, over a remarkable range from well below the staff up to at least an A, is seamless, pure and dazzlingly rich. She has been beautifully trained, with the sense of placement that most singers mature into only gradually. She sang Wagner's Wesendonk songs and the *Liebestod* with passion and great musicality, creating a strong line even when Colin Davis's rather placid conducting put her on her own.

I don't get to Tanglewood nearly often enough, but I have been there for a number of important debuts over the years: the day Koussevitzky introduced the haunting young Carol Brice, the night a kid named Bernstein led the American premiere of *Peter Grimes*, the nights when other bright kids named Seymour Lipkin, Julius Katchen and Eleazar de Carvalho brought screaming audiences to their feet. The electricity Jessye Norman generated brought back memories of those other nights. She is a tremendous discovery, an artist of genuine value.

Back in the office on Monday, I got her on the phone, a lady of obvious great vivacity and charm. She's perfectly happy living in Germany, where she has been singing big roles at the Munich and Berlin Operas; she makes her Covent Garden debut in October, as Cassandra in *Les Troyens*. Extrapolating her work in Wagner into the demands of that wonderful role, I can predict nothing but glory. She has two new Philips recordings on the way: a Schubert-Mahler recital and a leading role in Mozart's *La Finta Giardinera*. She sings at Dunbarton Oaks in Washington in November. "New York is not yet in the picture," she says. "I want to sing there, but not in just anything. I'd love to give a Lieder recital, but I'm afraid nobody would come. It's not inevitable that I sing at the Met; it would have to be in the right role, probably Mozart rather than Wagner. I'm learning both Elvira and Anna, in case anybody feels like producing a *Don Giovanni* for me."

This is all good, straight singer's talk, and it's clear that she hasn't been thrown off by her Tanglewood ovation, at which she admits to being "overwhelmed." One seldom gains any great musical insights from chatting with even great singers, but the insight Miss Norman affords is that she is a wise, shrewd lady whose greatest concern these days is being around for a while. Believe me, she's entitled.

At the evening concert, after sadly hearing Gina Bachauer suffer two memory lapses in short order in the Beethoven Fourth Concerto, I played hookey from Brahms (always a pleasure) to drive over to the Lenox Arts Center for a musical entertainment by Richard Foreman and Stanley Silverman called *Doctor Selavy's Magic Theater*. The Arts Center, a place where a lot of talented youngsters do some interesting work in far-out theatrical ideas, gives you the feeling on arrival of a summer camp on counselor's night off, but by performance time everything came together splendidly. Silverman, who did the marvelous *Elephant Steps* a few years ago, has turned out for this absurdist play an ingenious set of parody-pieces, mostly of old movie tunes and a little elementary rock. If the music doesn't reveal as much of his own outlook as *Elephant Steps* did, it at least shows him as a marvelous observer. If I ever find out what Foreman's plot is about (I haven't, yet), you all will be the next to know, but the show is a greatly charming experience. "Selavy," for what the information is worth, means "c'est la vie."



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Courier-Journal & Times
Louisville, Ky.
SUN. 350,303
AUG 20 1972

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By DONAL HENAHAN
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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 14 1972
New England Newsclip

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Yes, an extraordinary, ample voice, a bit heavily laden with vibrato at first and with just the slightest tendency sometimes to flirt with the underside of pitches, the latter impeccably in tune and steady, almost coldly steady, like a superb organ diapason.

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He provided attentive accompaniments for the songs, but the "Tristan" prelude just lay there and never took fire. The voice buffs could and did get thoroughly turned-on by the singer's marvelous sound. I, although aware of the beautiful things Miss Norman was doing, could not separate them from their unexciting context, and in the end, the experience was disappointing.

It will be interesting to see how the same music goes when Miss Norman, Davis, and the orchestra do this again in Boston in March.

Davis began the Wagner group with "Flying Dutchman Overture." It was energetic although rough, with accident-prone brass and wind tuning generally not up to snuff (true to some extent in the rest of the Wagner, too). The orchestra did so much fine playing earlier that it is startling in the last couple of weekends to be back in the roughness that so often prevailed in recent years.

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The Mozart piece was a sonata in F (K.332) offered with careful attention to the traditional style. . . . steady meters, level dynamics and a gentle nod toward adventurous rhythmic variation during the slow middle movement.

Miss Bachauer's precision of articulation was most evident, as was her famed depth of technical resources, during Ravel's "Gaspard de la Nuit" and Brahms' "Variations on a Theme by Paganini," set 2, opus 35.

Both require great virtuosity, and the Ravel especially requires a sensitivity of expression.

She was, of course, equal to the requirements of both. Her brand of pianism is at the very top level of quality and she does it with a regally calm, undemonstrative stage presence.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
AUG 13 1972
New England Newsclip

A FESTIVAL TAKES SOPRANO TO HEART

Jessye Norman's Rich Voice Wins Fans at Tanglewood

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 12—If you fancy great singers, and you haven't heard the name of Jessye Norman, don't worry. You will. Miss Norman is a 26-year-old black American soprano, and, judging from her first Boston Symphony appearance last night at the Berkshire Festival, hers is one of the more important voices to come along in some time.

Not only did her sizable tones project easily in Tanglewood's vast Music Shed, where she sang Wagner's "Wesendonk" Songs and the Liebestod from "Tristan und Isolde," but it also retained a sumptuous, velvety quality at just those points in the music where hardness and strain usually creep in. Her high pianissimo at the crest of the Liebestod was masterly.

Furthermore, Miss Norman proved to be an uncommonly sensitive artist, and with Colin Davis delicately adjusting the Boston Symphony to her vocal and interpretive needs, she thoroughly captivated the audience. Both after the "Wesendonk" Songs and after the Liebestod, there were standing ovations, and the kind of public delerium that great singing can arouse.

Miss Norman makes an impressive presence on stage, no doubt about that. She send out a blinding laser-beam of a smile, she wears an Afro and she is scaled along the lines of Callas in her monumental early years. But is was the singing that turned on Tanglewood's audience and kept it turned on.

Davis's Ability Accented

From her recent recording of the Countess in Mozart's "The Marriage of Figaro," under Mr. Davis, one had expected a lighter voice. In fact, Miss Norman's is quite robust and might in time become a genuine Wagnerian soprano instrument. But, though, she can obviously handle an occasional concert Liebestod even now, heavyweight Wagner would not seem to be a wise course for her to follow if the voice is to develop and mature.

Miss Norman was born in Augusta, Ga., and attended Howard University. She studied with Pierre Bernac at the University of Michigan and with Alice Duschack at the Peabody Conservatory in Baltimore.

However, she has lived in West Berlin since 1969 and she made her operatic debut there as Elisabeth in "Tannhäuser." Last April she sang Aïda at La Scala and next season she will make her Covent Garden debut as Cassandra in Berlioz's "Les Troyens," again with Colin Davis as conductor

Mr. Davis deserved great credit for last night's triumphs, which also included Wagner's Overture to "The Flying Dutchman" and Verdi's Four Sacred Pieces. Mr. Davis is not only a technician of the highest order under whose baton the orchestra seemed to run like the expensive machine it is, but a musician of tremendous dramatic instinct and flair.

The melding voice, orchestra and poetic conception in the "Wesendonk" Songs could hardly have been more complete, and in the Tristan excerpts (he also conducted the prelude, of course) his control over the orchestra allowed Miss Norman's voice to bloom at its richest with no dramatic comporimse. His handling of orchestra and vocal forces (the Tanglewood Festival Chorus and Tanglewood Choir) in the Verdi pieces showed in all their quasi-operatic; quasi-liturgical glory.

NEW YORK MAGAZINE
NEW YORK, N. Y.
W. - CIRC. N. AVAIL.
AUG 28 1972

The Lively Arts/Alan Rich

ALL IS WELL IN MARLBORO COUNTRY

". . . People don't come here for specific programs; they come for a style and spirit that don't exist anywhere else in the U.S. . . ."

I arrived at Tanglewood on Saturday morning to find the place in a state of emotional shock after the debut the night before of a young black dramatic soprano named Jessye Norman. "Where were you?" everybody screamed. A kindly recording engineer bridged the gap by playing me the tapes. Miss Norman, who is 26, comes from Georgia, has been singing opera in Europe and is the Countess on the recent Philips recording of *Figaro*. She is, indeed, a cause for emotional shock. Her voice, over a remarkable range from well below the staff up to at least an A, is seamless, pure and dazzlingly rich. She has been beautifully trained, with the sense of placement that most singers mature into only gradually. She sang Wagner's Wesendonk songs and the *Liebestod* with passion and great musicality, creating a strong line even when Colin Davis's rather placid conducting put her on her own.

I don't get to Tanglewood nearly often enough, but I have been there for a number of important debuts over the years: the day Koussevitzky introduced the haunting young Carol Brice, the night a kid named Bernstein led the American premiere of *Peter Grimes*, the nights when other bright kids named Seymour Lipkin, Julius Katchen and Eleazar de Carvalho brought screaming audiences to their feet. The electricity Jessye Norman generated brought back memories of those other nights. She is a tremendous discovery, an artist of genuine value.

Back in the office on Monday, I got her on the phone, a lady of obvious great vivacity and charm. She's perfectly happy living in Germany, where she has been singing big roles at the Munich and Berlin Operas; she makes her Covent Garden debut in October, as Cassandra in *Les Troyens*. Extrapolating her work in Wagner into the demands of that wonderful role, I can predict nothing but glory. She has two new Philips recordings on the way: a Schubert-Mahler recital and a leading role in Mozart's *La Finta Giardinera*. She sings at Dunbarton Oaks in Washington in November. "New York is not yet in the picture," she says. "I want to sing there, but not in just anything. I'd love to give a Lieder recital, but I'm afraid nobody would come. It's not inevitable that I sing at the Met; it would have to be in the right role, probably Mozart rather than Wagner. I'm learning both Elvira and Anna, in case anybody feels like producing a *Don Giovanni* for me."

This is all good, straight singer's talk, and it's clear that she hasn't been thrown off by her Tanglewood ovation, at which she admits to being "overwhelmed." One seldom gains any great musical insights from chatting with even great singers, but the insight Miss Norman affords is that she is a wise, shrewd lady whose greatest concern these days is being around for a while. Believe me, she's entitled.

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125

Concert Review

Colin Davis Featured At Tanglewood's Berkshire Festival

By MARTHA deB. BEAVER

The next to final weekend of the Berkshire Festival at Tanglewood in Lenox featured Colin Davis, musical director of the Royal Opera House, Covent Garden, London, who becomes principal guest conductor of the Boston Symphony Orchestra this fall.

Saturday evening's concert began with Berlioz' Overture "Les francs-juges," op.3, a first performance at the Berkshire Festival and a youthful (age 23) work of this composer. In fact, the second theme he evidently wrote as part of a flute quintet at age 11; it also suggests the motto of his later incomparable Symphonie Fantastique.

Thin Bombast

A first hearing for this reviewer, the Overture seemed full of thin bombast, the orchestration open and puerile (it was composed before Berlioz was fully aware of instrumental possibilities), relieved only by the Mozartean charm of the second theme, but ending in typical fortissimo fashion.

Davis does not wield a temperate baton. In fact, he might be termed a British Bernstein, although it is mainly his upper body that generates an incredible, almost infinite energy in making his directions known to the musicians.

More relaxed in the Beethoven Piano Concerto No. 4, in G major, op. 58, Davis set the tempos and shadings but bowed to the superior musicianship of the mature soloist Gina Bachauer, who brought sparkling virtuosity, tender warmth and powerful majesty to this long-neglected concerto, revived by Mendelssohn in 1836.

Her incredibly soft tones in the non-traditional opening were breathtaking and as commanding as the more vigorously propelled themes of the final Rondo, the two Beethoven candenzas in the first movement and single one in the latter superbly articulated. Those difficult double trills in the first about which Beethoven had written "Cadenza (masenza cadere)" were fluently facile, never failing.

Slow Andante

Although the Andante seemed exceptionally slow (perhaps Davis felt the tempo allowed the music to speak more fully) the piano's gently impassioned beauty in dialogue with a rather forbidding figure for the strings, spoke eloquently and insistently, crystal clear in its exalted rise and pleading retreat against the low-pitched orchestration.

Ms. Bachauer retains her remarkable and perfect tonal balance between right and left hand, the latter also always in equal technical control. It was a performance that will linger long in memory.

A student of Alfred Cortot and Sergei Rachmaninov, Ms. Bachauer was born in Greece of Austrian parentage. She played more than 200 concerts for the Allied Troops during World War II, in hospitals, aboard warships and in military camps.

An indefatigable pianist, Gina Bachauer has covered more than 2 million miles in her travels, playing with the world's major orchestras and giving innumerable recitals.

Last season, as a founding artist, she gave the first piano concert at The Kennedy Center for the Performing Arts. Her many European engagements included 15 appearances in 19 days with the Israel Orchestra.

Concluding Work

With the concluding work, Brahms' third symphony in F major, op. 90, Davis drew a restrained reading from the musicians, their response seeming distant and removed from his gestural pleadings. The music resounded in all its heroic and contemplative beauty, Davis stressing dynamic changes but not always indicating the structural interweaving of themes and development.

The impassioned Finale found him exerting every muscle to achieve the inherent opposing moods of despair and jubilation, introduced by a ghostly theme whispering through the strings, giving way to a sturdy and brighter melody from the cellos and horns.

As usual the winds and brass were tonally exact and brilliantly evocative, in every recurrence of the three-note "motto" theme, spread throughout the symphony's movements. Incidentally the highest voice, consisting of F, A flat, F, is supposed to stand for Frei aber froh (free but happy), Brahms having adopted that as a personal slogan.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
AUG 14 1972

Bachauer-Davis Duo Delights Tanglewood

By BILL RICE

Famed pianist Gina Bachauer joined conductor Colin Davis and the Boston Symphony Orchestra Saturday evening at Tanglewood in a program that included Beethoven's Piano Concerto No. 4, Brahms' Symphony No. 3 and the lesser known, Overture 'Les francs-juges,' by Berlioz.

Miss Bachauer's interpretation of the Beethoven was one of reserved dignity and taste. Every note was perfectly calculated and placed with articulate beauty into the whole.

Miss Bachauer's name has been at the top of the list of fine pianists for a number of years now, and her deliberate interpretation of the Beethoven work Saturday proved it deserves to stay. Her reading of the beautiful cadenzas (these were Beethoven's) resisted any attempt for glory, other than the type that comes of a thorough display of inspired ability.

Overture

Opening the program was the overture, written when Berlioz was 23, for an opera which has since been discarded. As the program points out, the overture has moments which are surprisingly classical in nature, considering Berlioz was otherwise so thoroughly entrenched in romanticism.

The work abounds in emotional outbursts from the brass, thunderous clatters from the tympani and bass drum, but at times the light violin textures of a Mozart can be heard. The violins of the BSO were playing wonderfully together as a section.

This is early Berlioz and he seemed already to be experimenting in orchestral tonal effects, with, at one point, staccato muted trumpets being combined with pizzicato passages from the violins.

The work's brassy and percussive nature make it one suited for Sunday-afternoon-in-the-park type concerts.

Sold Out

The popularity of Colin Davis at Tanglewood is such that all three weekend concerts were sold out performances. Total attendance Saturday evening was given as 9,556.

The program concluded with utmost attention to the melodic line and blend and the balance of the Symphony.

All in all, it was a nearly unbeatable evening of beautiful music, made more so by beautiful weather, something of a rarity these days.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
AUG 17 1972
New England Newsclip

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
AUG 16 1972
New England Newsclip

Mostly Music

BY WILLIAM P. MERRILL

Davis conducts: pure joy.

The penultimate weekend of the 1972 Berkshire Music Festival at Tanglewood saw as guest conductor Colin Davis. Mr. Davis was well received and with good reason; he entered into the spirit of the works performed: his were no dazzling tempi, nor did he call for blazing orchestral fireworks. The result was music free from the excesses placed on it by more zealous conductors.

Saturday night's concert was a case in point. The Overture to "Les Francs-juges" of Hector Berlioz is a youthful composition and full of imperfections. Such a work can easily get out of hand if played too bombastically, for Berlioz' earlier work leaned more toward the classical than the romantic. There is a statement for brass in octaves in the beginning of the Overture which, while an example of faulty orchestration, would nevertheless fail completely had it been allowed to blare forth. Davis presided in such a way so as to allow the best parts to come through.

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The results here were perfectly enchanting. The introduction on the piano was played so softly that had ones eyes been closed one scarcely would have known at which moment the performer had begun. It was as though Miss Bachauer were playing on a pianoforte of the period: not the instrument of heroic proportions found in Tchaikowsky or even in Beethoven's Fifth concerto, but the more delicate instrument of Mozart's era. How incredible to hear the stormy, noble Beethoven played with such restraint, if one may call it that. The second movement, the "argument" between orchestra and piano was done beautifully, the adamant statements of the orchestra finally giving in to the plaintive remakrs of the piano. The finale which follows the andante without pause was carried on in the same spirit - never too loud, but with reserve: a perfect example of control. I am used to hearing Beethoven played aggresively. This performance, different, beautiful, was indeed a treat.

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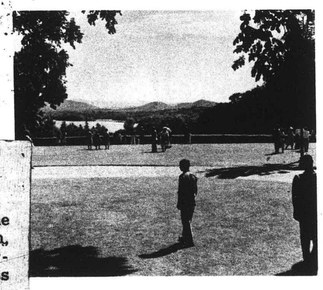

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 12 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

BERLIOZ Overture 'Les francs-juges' op. 3

first performance at the Berkshire Festival

*BEETHOVEN Piano concerto no. 4 in G op. 58

Allegro moderato
Andante con moto
Rondo: vivace

GINA BACHAUER

intermission

*BRAHMS Symphony no. 3 in F op. 90

Allegro con brio
Andante
Poco allegretto
Allegro

Gina Bachauer plays the Steinway piano

The program notes for this evening's concert begin on page 30

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON & *RCA RECORDS

HOUR
NORWALK, CONN.
D. 23,000
AUG 17 1972
New England Newsclip

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Colin Davis is a conductor of no ordinary attainments, and Gina Bachauer guest pianist, has an envious reputation of not only having been a student of Sergey Rachmaninov, a teacher at the Athens Conservatory, but has played with the world's major orchestras, and was a founding artist at the opening of Kennedy Center in Washington last year.

Her choice, at this momentous concert, which was packed to the rafters, the Piano concerto No. 4 in G. of Beethoven met with intense listening pleasure and approbation. Here is an artist with a real depth of musical understanding, who is able to intepret her feelings with an apparent outward ease in the most difficult of pasages and with a resultant incomparable productivity that is breathtaking, and one comes away with an intense joie de vivre, grateful for ears that hear. With a giant program, boasting Berlioz Overture Les francs-judges, to open it, and the Brahms Symphony No. 3 in F. for the entire second half, the bigness of these hours on Saturday evening brought again the realization that however familiar the music may become it has the capacity to become ever new in its mood of interpretation and rendition. The orchestra seemed on fire, the conductor who becomes principal guest conductor of the Boston Symphony this fall is also musical, director of the Royal Opera House Covent Garden and has an otherwise wide experience and capacity for challenging the musicians under his batonic control.

Thus we climbed the mountain peaks of the Brahms third like those who first heard, it proclaiming, its composer as a great symphonist, and its performance a real occasion. By now, Brahms had become known as a fully matured symphonist, perhaps more tranquil, subdued and delicate but proproclaimed "an aristrocat of his art", What remians of the Berlioz opera, from which his overture has been preserved, has been termed by Conductor Davis as an "extension of Mozart, with a painful nostalgia for a world of lost innocence" Portions of it were taken from a flute quintet composed at 11 years of age, with a resemblance to the recurrent theme of his imimitable Fantastique. He completed the piece at 23. Of this piece. piece, Berlioz himself wrote" I was so elated I went home with my head in the clouds, and not looking where it was going, twisted my ankle. I get a pain in my foot whenever I hear the piece. Others, perhaps get a pain in the head." But not the Tanglewood audience of Saturday night. Applause hardly ceased in time for the entrance of the piano and pianist, which were to follow: Three of the Big Bs brought once again Bravos, brightness and beauty.

ROXIE E. HOUGHTON

125

Concert Review

Colin Davis Featured At Tanglewood's Berkshire Festival

By MARTHA deB. BEAVER

The next to final weekend of the Berkshire Festival at Tanglewood in Lenox featured Colin Davis, musical director of the Royal Opera House, Covent Garden, London, who becomes principal guest conductor of the Boston Symphony Orchestra this fall.

Saturday evening's concert began with Berlioz' Overture "Les francs-juges," op.3, a first performance at the Berkshire Festival and a youthful (age 23) work of this composer. In fact, the second theme he evidently wrote as part of a flute quintet at age 11; it also suggests the motto of his later incomparable Symphonie Fantastique.

Thin Bombast

A first hearing for this reviewer, the Overture seemed full of thin bombast, the orchestration open and puerile (it was composed before Berlioz was fully aware of instrumental possibilities), relieved only by the Mozartean charm of the second theme, but ending in typical fortissimo fashion.

Davis does not wield a temperate baton. In fact, he might be termed a British Bernstein, although it is mainly his upper body that generates an incredible, almost infinite energy in making his directions known to the musicians.

More relaxed in the Beethoven Piano Concerto No. 4, in G major, op. 58, Davis set the tempos and shadings but bowed to the superior musicianship of the mature soloist Gina Bachauer, who brought sparkling virtuosity, tender warmth and powerful majesty to this long-neglected concerto, revived by Mendelssohn in 1836.

Her incredibly soft tones in the non-traditional opening were breathtaking and as commanding as the more vigorously propelled themes of the final Rondo, the two Beethoven candenzas in the first movement and single one in the latter superbly articulated. Those difficult double trills in the first about which Beethoven had written "Cadenza (masenza cadere)" were fluently facile, never failing.

Slow Andante

Although the Andante seemed exceptionally slow (perhaps Davis felt the tempo allowed the music to speak more fully) the piano's gently impassioned beauty in dialogue with a rather forbidding figure for the strings, spoke eloquently and insistently, crystal clear in its exalted rise and pleading retreat against the low-pitched orchestration.

Ms. Bachauer retains her remarkable and perfect tonal balance between right and left hand, the latter also always in equal technical control. It was a performance that will linger long in memory.

A student of Alfred Cortot and Sergei Rachmaninov, Ms. Bachauer was born in Greece of Austrian parentage. She played more than 200 concerts for the Allied Troops during World War II, in hospitals, aboard warships and in military camps.

An indefatigable pianist, Gina Bachauer has covered more than 2 million miles in her travels, playing with the world's major orchestras and giving innumerable recitals.

Last season, as a founding artist, she gave the first piano concert at The Kennedy Center for the Performing Arts. Her many European engagements included 15 appearances in 19 days with the Israel Orchestra.

Concluding Work

With the concluding work, Brahms' third symphony in F major, op. 90, Davis drew a restrained reading from the musicians, their response seeming distant and removed from his gestural pleadings. The music resounded in all its heroic and contemplative beauty, Davis stressing dynamic changes but not always indicating the structural interweaving of themes and development.

The impassioned Finale found him exerting every muscle to achieve the inherent opposing moods of despair and jubilation, introduced by a ghostly theme whispering through the strings, giving way to a sturdy and brighter melody from the cellos and horns.

As usual the winds and brass were tonally exact and brilliantly evocative, in every recurrence of the three-note "motto" theme, spread throughout the symphony's movements. Incidentally the highest voice, consisting of F, A flat, F, is supposed to stand for Frei aber froh (free but happy), Brahms having adopted that as a personal slogan.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
AUG 14 1972

Bachauer-Davis Duo Delights Tanglewood

By BILL RICE

Famed pianist Gina Bachauer joined conductor Colin Davis and the Boston Symphony Orchestra Saturday evening at Tanglewood in a program that included Beethoven's Piano Concerto No. 4, Brahms' Symphony No. 3 and the lesser known, Overture 'Les francs-juges,' by Berlioz.

Miss Bachauer's interpretation of the Beethoven was one of reserved dignity and taste. Every note was perfectly calculated and placed with articulate beauty into the whole.

Miss Bachauer's name has been at the top of the list of fine pianists for a number of years now, and her deliberate interpretation of the Beethoven work Saturday proved it deserves to stay. Her reading of the beautiful cadenzas (these were Beethoven's) resisted any attempt for glory, other than the type that comes of a thorough display of inspired ability.

Overture

Opening the program was the overture, written when Berlioz was 23, for an opera which has since been discarded. As the program points out, the overture has moments which are surprisingly classical in nature, considering Berlioz was otherwise so thoroughly entrenched in romanticism.

The work abounds in emotional outbursts from the brass, thunderous clatters from the tympani and bass drum, but at times the light violin textures of a Mozart can be heard. The violins of the BSO were playing wonderfully together as a section.

This is early Berlioz and he seemed already to be experimenting in orchestral tonal effects, with, at one point, staccato muted trumpets being combined with pizzicato passages from the violins.

The work's brassy and percussive nature make it one suited for Sunday-afternoon-in-the-park type concerts.

Sold Out

The popularity of Colin Davis at Tanglewood is such that all three weekend concerts were sold out performances. Total attendance Saturday evening was given as 9,556.

The program concluded with utmost attention to the melodic line and blend and balance of the Symphony.

All in all, it was a nearly unbeatable evening of beautiful music, made more so by beautiful weather, something of a rarity these days.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200
AUG 16 1972
New England Newsclip

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
AUG 17 1972
New England Newsclip

Mostly Music

BY WILLIAM P. MERRILL

Davis conducts: pure joy.

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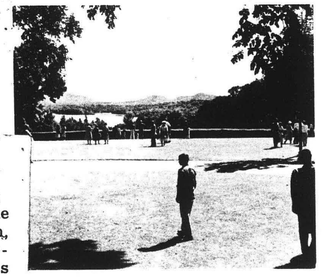

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 12 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

BERLIOZ Overture 'Les francs-juges' op. 3

first performance at the Berkshire Festival

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Allegro moderato
Andante con moto
Rondo: vivace

GINA BACHAUER

intermission

*BRAHMS Symphony no. 3 in F op. 90

Allegro con brio
Andante
Poco allegretto
Allegro

Gina Bachauer plays the Steinway piano

The program notes for this evening's concert begin on page 30

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BALDWIN PIANO
DEUTSCHE GRAMMOPHON & *RCA RECORDS

HOUR
NORWALK, CONN.
D. 23,000
AUG 17 1972
New England Newsclip

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ROXIE E. HOUGHTON

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 15 1972

New England Newsclip

Hub Symphony Orchestra Splits Double-Header

By RICHARD CONWAY

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Before a crowd of slightly over 12,000, they turned in a lack - lustre performance of Beethoven's Third Symphony "The Eroica." Davis flailed the air with his baton repeatedly, but the only result was a slow moving, sluggish, indifferent playing of the music.

Hector Berlioz' "Te Deum, for tenor soloist, three choruses, orchestra, and organ, Op. 22" fared better.

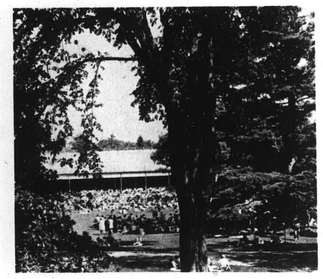
One begins to suspect that Davis is a much better conductor of works involving the voice than he is a straight symphonic conductor. He enjoys a fine reputation among musicians. He is evidently thorough and knowledgeable. But having seen and heard the results of Friday night's and Sunday afternoon's concerts, the impression is that Davis has more of an affinity for music than for the voice.

He got some wonderful sound and marvelous effects out of the Berlioz work on Sunday. The Tanglewood Festival Chorus and Choir, prepared by John Oliver, responded well to Davis' direction. For the second time in a row though, the chorus failed to reach its previous heights of the season.

Again, a certain crispness was missing. The chorus does not seem to handle Latin as well as it did the German. They do have a rich, full sound, although the male voices do not seem as strong as they did earlier this season. The chorus did a particularly lovely job on the unaccompanied passages immediately following the tenor solo.

Due to the illness of tenor Richard Lewis, Kenneth Riegel was guest soloist Sunday. Riegel has a strong tenor voice, which he uses with considerable artistry. His enunciation is remarkably clear.

It is nearing the end of the season, with only one more week end to go. One suspects the orchestra is getting weary. The excitement and precision of the early weeks is missing. In the "Eroica" Sunday the musicians were just playing notes and going through the motions.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday August 13 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

*BEETHOVEN Symphony no. 3 in E flat op. 55 'Eroica'

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

intermission

BERLIOZ Te Deum, for tenor soloist and three choruses, with orchestra and organ op. 22

Te Deum laudamus
Tibi omnes angeli
Preludium: allegretto
Dignare, Domine
Christe, Rex gloriae
Te ergo quaesumus
Judex crederis esse venturus

RICHARD LEWIS *tenor*
TANGLEWOOD FESTIVAL CHORUS
TANGLEWOOD CHOIR
John Oliver *director*
BERJ ZAMKOCHIAN *organ*

The program notes for this afternoon's concert begin on page 33

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND *RCA RECORDS

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 14 1972

New England Newsclip

Music Review

Davis conducts Tanglewood to colossal heights

By JAY C. ROSENFELD

FRIDAY NIGHT'S program, the first of the seventh and penultimate Tanglewood weekend, impressed an outstandingly memorable experience on the large audience which sat through an evening of chilly but bracing air and of glowing and thrilling vocalism. Soprano Jessye Norman astonished and enchanted her audience with a sublimely beautiful rendition of the five Wagner poems by Mathilde Wesendonck and the Liebestod, which with the prelude from "Tristan und Isolde," conductor Colin Davis had conducted in the first half of the evening.

Whitestone
Jessye Norman

* * *

THERE appeared to be a bit of felicitous planning in the three concerts, for there were splendid examples for chorus both Friday and yesterday afternoon, examples of the earliest overtures of Wagner and Berlioz on the first two programs and the third symphonies of both Brahms and Beethoven on the last two, respectively.

* * *

MISS NORMAN, with the stage dignity and majesty of an empress, amazed the audience with a voice production which was as steadfast as it was disciplined, a tonal production which was as wholesome in all registers as it was even, a German diction as articulate as it was authentic and a penetration of her Wagner excerpts as spellbinding as they were consummate. One thinks back to Flagstad and Hempel. Think today of Norman.

Davis preceded the Liebestod with an extremely spacious prelude but of lavish tonal opulence, and then complemented the singer with total empathy and discretion. His program opener, the "Fliegende Hollander" overture, was vehement and urgent.

The weekend choral music was sung by the Tanglewood Festival Chorus and the Tanglewood Choir, John Oliver, director, and they produced a volume of unsurpassed pressure, attacks and responses of keen trenchancy, and a formidably effective tonal quality. Friday they sang the Four Sacred Pieces of Verdi and yesterday the "Te Deum" of Berlioz.

It was a fortunate situation that all three programs were allotted to Davis, who not only fulfilled them with distinction but exhibited the advantages of a plan of some continuity, which has not been in effect on any other of the season's Festival weekends.

I HAVE waited years to hear the Brahms third symphony played at the unrushed, unhurried tempos which, I have it by occult communication with the composer, Brahms intended and which Davis adopted Saturday night. The first three movements became love songs in this guise, and Davis sang them with affection. For once the last two notes in the theme in the fourth bar of the first movement were played with long full bow strokes and given their proper breadth and value. How marvelous the clarinets and bassoons sound as Brahms placed the second movement theme in their registers. How well-chosen was Brahms' orchestrating sense to guide him in placing the theme of the allegretto in the cellos, and what superb refinement in the coda of the finale when in the last nine bars he implies but does not specifically repeat the very theme he had used in the beginning of the first movement. All these hidden treasures showed up under Davis's fortunate conception, a judgment stressing the passionate fervor of Brahms which the usual swifter readings obscure.

Gina Bachauer, in addition to all the other factors of piano playing she possesses so abundantly, has a remarkable poise. It is remarkable how much an artist can say and reveal in the simple scriptural statement of the first few bars of the introduction. In her case, it showed a lifetime of sophistication, and Davis kept the orchestral introduction in the exact same level and spirit.

* * *

DAVIS played the Beethoven "Eroica" (No. 3) yesterday afternoon, and it is noteworthy to place this by the side of the Brahms and see how each one filled in the framework of their introductory measures. Brahms used two sustained and ominously overpowering chords to launch his awesome theme; Beethoven filled the analogous two bars with strong anvil blows after which he glides less violently into his calmer narration. Incidentally, that power-generating grandiose descending Brahms statement is one of the most inspired rhythmic idioms in music and, in my opinion, ranks only with such other striking instances as the "March to the Gallows," of Berlioz.

Beethoven's hero is a determined altruistic individual, battling for the welfare of humanity and, in that sense, far removed from Strauss's "Held," who is a vainglorious, flamboyant egotist. Strauss's gallant has some poignantly touching moments. To parallel that part of the "Heldenleben" Beethoven wrote a funeral march!

Hans Richter called Brahms' third symphony his Eroica, but there is no warrant to look for exploits of an Horatio at the bridge in either case. It was patently Davis's conception that both symphonies need more de-

Whitestone
Gina Bachauer

to my ears he couldn't be righter. They both require moderate liberation than impetuosity, and orchestral personnel.

For the massive splendor of the greatly expanded orchestral requirements, Davis played the Berlioz-overture "Les Francs-Juges" Saturday night. Here he released all the impact and colossal drive anyone could want.

* * *

THE VERDI choruses offer a variety of participations. An "Ave Maria" is for unaccompanied choir, the "Stabat Mater" for choir and orchestra; the "Laudi alla Vergine Maria" for women's chorus, and the final "Te Deum" for double chorus with a very short but salient emergence for a soprano solo which was sung more than capably by Joan Heller.

Berlioz' "Te Deum" is designated for tenor soloist and three choruses with orchestra and organ. Berlioz, as in his overture of the previous program, thought in overwhelming production. The personnel of his brass sections are expanded and his hoped-for executants, never actually realized, were on the dimensions requisitioned later on occasion by Mahler or Berlioz' charlatan contemporary, Louis Jullien for his "Concert monstre et Congres musical." For certain effects yesterday Berlioz employed four pairs of cymbals.

The tenor solo in the "Te ergo quaesumus" was sung by Kenneth Riegel, called as a replacement at short notice, with every factor achieved with most satisfying excellence.

* * *

DAVIS extended the voices of his large choral forces to their ultimate potential most of the time. In the tenor solo, they adjusted to judicious collaboration, but their utterances almost without variation were drained to the last decibel.

Davis is a relaxed, free-swinging conductor. He conducts lines more often than he beats time and when feasible doesn't disdain to refrain entirely from giving a beat. Since his last appearance here, he seems to have developed a few far-flung gestures such as haymakers and circuit-clouts, but what comes out warrants any vehemence he may choose to indicate his intentions, for he conveyed a spirit and a penetration of the most thorough understanding and imagination.

NEWS
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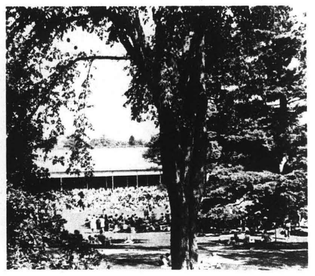
Again, a certain crispness was missing. The chorus does not seem to handle Latin as well as it did the German. They do have a rich, full sound, although the male voices do not seem as strong as they did earlier this season. The chorus did a particularly lovely job on the unaccompanied passages immediately following the tenor solo.

Due to the illness of tenor Richard Lewis, Kenneth Riegel was guest soloist Sunday. Riegel has a strong tenor voice, which he uses with considerable artistry. His enunciation is remarkably clear.

It is nearing the end of the season, with only one more week end to go. One suspects the orchestra is getting weary. The excitement and precision of the early weeks is missing. In the "Eroica" Sunday the musicians were just playing notes and going through the motions.



TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Sunday August 13 1972 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

*BEETHOVEN Symphony no. 3 in E flat op. 55 'Eroica'

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

intermission

BERLIOZ Te Deum, for tenor soloist and three choruses, with orchestra and organ op. 22

Te Deum laudamus
Tibi omnes angeli
Preludium: allegretto
Dignare, Domine
Christe, Rex gloriae
Te ergo quaesumus
Judex crederis esse venturus

RICHARD LEWIS *tenor*
TANGLEWOOD FESTIVAL CHORUS
TANGLEWOOD CHOIR
John Oliver *director*
BERJ ZAMKOCHIAN *organ*

The program notes for this afternoon's concert begin on page 33

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY FOR DEUTSCHE GRAMMOPHON

BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND *RCA RECORDS

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 14 1972

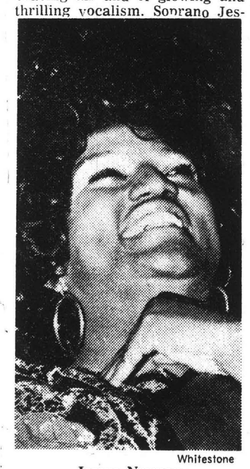
New England Newsclip

Music Review

Davis conducts Tanglewood to colossal heights

By JAY C. ROSENFELD

FRIDAY NIGHT'S program, the first of the seventh and penultimate Tanglewood weekend, impressed an outstandingly memorable experience on the large audience which sat through an evening of chilly but bracing air and of glowing and thrilling vocalism. Soprano Jessye Norman astonished and enchanted her audience with a sublimely beautiful rendition of the five Wagner poems by Mathilde Wesendonck and the Liebestod, which with the prelude from "Tristan und Isolde," conductor Colin Davis had conducted in the first half of the evening.



Whitestone
Jessye Norman

* * *

THERE appeared to be a bit of felicitous planning in the three concerts, for there were splendid examples for chorus both Friday and yesterday afternoon, examples of the earliest overtures of Wagner and Berlioz on the first two programs and the third symphonies of both Brahms and Beethoven on the last two, respectively.

* * *

MISS NORMAN, with the stage dignity and majesty of an empress, amazed the audience with a voice production which was as steadfast as it was disciplined, a tonal production which was as wholesome in all registers as it was even, a German diction as articulate as it was authentic and a penetration of her Wagner excerpts as spellbinding as they were consummate. One thinks back to Flagstad and Hempel. Think today of Norman.

Davis preceded the Liebestod with an extremely spacious prelude but of lavish tonal opulence, and then complemented the singer with total empathy and discretion. His program opener, the "Fliegende Hollander" overture, was vehement and urgent.

The weekend choral music was sung by the Tanglewood Festival Chorus and the Tanglewood Choir, John Oliver, director, and they produced a volume of unsurpassed pressure, attacks and responses of keen trenchancy, and a formidably effective tonal quality. Friday they sang the Four Sacred Pieces of Verdi and yesterday the "Te Deum" of Berlioz.

It was a fortunate situation that all three programs were allotted to Davis, who not only fulfilled them with distinction but exhibited the advantages of a plan of some continuity, which has not been in effect on any other of the season's Festival weekends.

I HAVE waited years to hear the Brahms third symphony played at the unrushed, unhurried tempos which, I have it by occult communication with the composer, Brahms intended and which Davis adopted Saturday night. The first three movements became love songs in this guise, and Davis sang them with affection. For once the last two notes in the theme in the fourth bar of the first movement were played with long full bow strokes and given their proper breadth and value. How marvelous the clarinets and bassoons sound as Brahms placed the second movement theme in their registers. How well-chosen was Brahms' orchestrating sense to guide him in placing the theme of the allegretto in the cellos, and what superb refinement in the coda of the finale when in the last nine bars he implies but does not specifically repeat the very theme he had used in the beginning of the first movement. All these hidden treasures showed up under Davis's fortunate conception, a judgment stressing the passionate fervor of Brahms which the usual swifter readings obscure.

Gina Bachauer, in addition to all the other factors of piano playing she possesses so abundantly, has a remarkable poise. It is remarkable how much an artist can say and reveal in the simple scriptural statement of the first few bars of the introduction. In her case, it showed a lifetime of sophistication, and Davis kept the orchestral introduction in the exact same level and spirit.

* * *

DAVIS played the Beethoven "Eroica" (No. 3) yesterday afternoon, and it is noteworthy to place this by the side of the Brahms and see how each one filled in the framework of their introductory measures. Brahms used two sustained and ominously overpowering chords to launch his awesome theme; Beethoven filled the analogous two bars with strong anvil blows after which he glides less violently into his calmer narration. Incidentally, that power-generating grandiose descending Brahms statement is one of the most inspired rhythmic idioms in music and, in my opinion, ranks only with such other striking instances as the "March to the Gallows," of Berlioz.

Beethoven's hero is a determined altruistic individual, battling for the welfare of humanity and, in that sense, far removed from Strauss's "Held," who is a vainglorious, flamboyant egotist. Strauss's gallant has some poignantly touching moments. To parallel that part of the "Heldenleben" Beethoven wrote a funeral march!

Hans Richter called Brahms' third symphony his Eroica, but there is no warrant to look for exploits of an Horatio at the bridge in either case. It was patently Davis's conception that both symphonies need more de-

Whitestone
Gina Bachauer

to my ears he couldn't be righter. They both require moderate liberation than impetuosity, and orchestral personnel.

For the massive splendor of the greatly expanded orchestral requirements, Davis played the Berlioz-overture "Les Francs-Juges" Saturday night. Here he released all the impact and colossal drive anyone could want.

* * *

THE VERDI choruses offer a variety of participations. An "Ave Maria" is for unaccompanied choir, the "Stabat Mater" for choir and orchestra; the "Laudi alla Vergine Maria" for women's chorus, and the final "Te Deum" for double chorus with a very short but salient emergence for a soprano solo which was sung more than capably by Joan Heller.

Berlioz' "Te Deum" is designated for tenor soloist and three choruses with orchestra and organ. Berlioz, as in his overture of the previous program, thought in overwhelming production. The personnel of his brass sections are expanded and his hoped-for executants, never actually realized, were on the dimensions requisitioned later on occasion by Mahler or Berlioz' charlatan contemporary, Louis Jullien for his "Concert monstre et Congres musical." For certain effects yesterday, Berlioz employed four pairs of cymbals:

The tenor solo in the "Te ergo quaesumus" was sung by Kenneth Riegel, called as a replacement at short notice, with every factor achieved with most satisfying excellence.

* * *

DAVIS extended the voices of his large choral forces to their ultimate potential most of the time. In the tenor solo, they adjusted to judicious collaboration, but their utterances almost without variation were drained to the last decibel.

Davis is a relaxed, free-swinging conductor. He conducts lines more often than he beats time and when feasible doesn't disdain to refrain entirely from giving a beat. Since his last appearance here, he seems to have developed a few far-flung gestures such as haymakers and circuit-clouts, but what comes out warrants any vehemence he may choose to indicate his intentions, for he conveyed a spirit and a penetration of the most thorough understanding and imagination.

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REPUBLICAN
WATERBURY, CONN.
D. 26,679

AUG 17 1972 New England

30,520 Attend Berkshire Concert

By SYLVIA S. MEYERS

Attendance for last weekend reached a new high of 30,520 at the Boston Symphony's Tanglewood Berkshire Festival, primarily due to the guest conductor, Colin Davis, music director of Covent Garden, London Symphony Orchestra.

Friday evening's Prelude concert featured pianist, Gina Bachauer in a 58 minute recital of three works by Mozart, Ravel and Brahms.

The regular Friday evening's concert at 9 p.m. was devoted to music by Wagner, starting with the Overture to the Flying Dutchman, followed by the introduction of Soprano, Jessye Norman, a 26-year-old, singing Wagner's "Wesendonk" songs and the Liebestod from "Tristan and Isolde".

After intermission the Tanglewood Festival Chorus appeared, starting off with Verdi's "Four Sacred Pieces". The Te Deum for soprano soloist, Joan Heller, and the chorus finished the evening. John Oliver is the director of the Tanglewood Festival Chorus and Tanglewood Choir.

Saturday evening's concert started with Berlioz, "Overture 'Les franc juges'. It was a first performance at the Berkshire Festival. Gina Bachauer returned to the podium performing Beethoven's beautiful and lyrical Piano Concerto No. 4.

The concert's last half was devoted to Brahms Symphony No. 3.

Sunday afternoon's concert brought out an audience of 12,043, many thousands sprawled all over the grounds in addition to a full audience sitting in the shed, to hear Beethoven's monumental "Eroica" Symphony (No. 3), for the first half.

The last half of the concert on Sunday afternoon was devoted to Berlioz "Te Deum" for tenor solist and three choruses with orchestra and organ. Richard Lewis, the soloist, suddenly ill, was replaced by his colleague, Kenneth Reigel, who agreed, at short notice, to sing the solo tenor part in this work. The Tanglewood Festival Chorus and the Tanglewood Choir, were augmented by girls from the Indian Hill School, located in Stockbridge, a few miles from Tanglewood, and voluntarily took part in this performance. As one can imagine, the stage was full, with 150 singers and about 30 in the children's choir, with an augmented orchestra. Berlioz composed this music for a chorus of 800 and an orchestra of 150, wanting to produce a tremendous impact and production.

Next weekend the 35th Berkshire Music Festival will end this 1972 season with performances conducted by Seiji Ozawa on Friday evening at 9 p.m., with Alexis Weissenberg as piano soloist. Michael Tilson Thomas conducts on Saturday evening at 8:30 with Misha Dichter as piano soloist and Sunday afternoon at 2:30 with Ozawa conducting Mahler's 8th Symphony with seven vocal soloists and two choirs joining the orchestra.

The Friday night Prelude at 7 p.m. will feature Alexis Weissenberg performing with members of the Boston Symphony's Chamber Players in the Quintet in E-Flat for Piano and Winds. Soloists in addition to Weissenberg will be Ralph Gomberg, oboe; Harold Wright, clarient; Sherman Walt, bassoon and Charles Kavaloski, french horn.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 17 1972 New England Newsclip

Tanglewood

Friday, Aug. 11

Concertgoers fortunate enough to be at Tanglewood on Friday evening were treated to an overwhelming musical experience. The Boston Symphony was directed by Colin Davis, the exciting English conductor.

The first offering of the evening was Richard Wagner's Overture to *The Flying Dutchman*. It was given a spirited, authentic reading. Mr. Davis established from the outset that he was in command of the orchestra; its members responded with magnificent tone, restraint, extraordinary power and unanimity throughout the concert.

The highlight of the evening, however, was the appearance of the young, black soprano, Jessye Norman, who sang the *Wesendonk* songs of Wagner. Seldom does one hear a voice of such beauty. Miss Norman portrayed all of the passion of these poems and the music with great skill, rich and mellow tone, and superb control. Her presence, and the ease with which she sang these songs, was a remarkable demonstration of her artistry. The ovations which she received were a dramatic testimony to her great performance.

Miss Norman then appeared with the orchestra in the "Prelude" and "Liebestod" from *Tristan and Isolde*. Her voice soared above the full orchestra from which Mr. Davis summoned the full range of dynamics.

After the intermission, the Tanglewood Festival Chorus and Choir joined with the BSO, in the "Four Sacred Pieces" of Verdi. These are lovely motets, written late in Verdi's life. They represent the devotion of a person under the strong influence of Palestrina. The music was sung with great care and conviction by the choral forces, prepared skillfully by their director, John Oliver. Mr. Davis obviously knows this music well, loves it, and directed it with great power, intensity and devotion. This is important choral literature, seldom performed, and it deserves to be sung and heard more often.

This was a memorable and a highly rewarding concert. The musical stature of Colin Davis, his strong direction, and Miss Norman's singing provided the assembly with an experience not to be forgotten.

William N. Penfield

Saturday, Aug. 12

Colin Davis opened Saturday's program with the Berlioz Overture to *Les Francs — Juges*. Written when the composer was 23, it does not abound in the unusual chromaticisms which were to characterize his later work, but it has a truly delightful second theme and many interesting surprises.

Conductor Davis is considered by many to be the foremost interpreter of Berlioz today, and his reading of this work was truly breathtaking.

There is always some danger of anticlimax when the opening of a concert is so exciting; unfortunately, this danger was realized in the performance of Beethoven's Fourth Piano Concerto with soloist Gina Bachauer. Miss Bachauer, one of the "first ladies" of the piano, has certainly played this work many times before (quite possibly with most of the major orchestras extant), but she seemed uncomfortable on this occasion and it reflected in her playing There were times when she and Mr. Davis were not at the same places in the score, and her playing seemed lacking in direction in some solo portions. We have heard Miss Bachauer play well before and would appreciate the opportunity to hear her interpretation of this great work under more favorable circumstances.

The evening ended with a tasteful, if somewhat lush, performance of the Brahms Third Symphony. Mr. Davis' conception is an exciting one, injecting life into this sometimes solemnly-interpreted work.

Franklin G. Coleman

Sunday, Aug. 13

Sunday's concert was magnificent from beginning to end. Mr. Davis began with a spirited, well-ordered performance of Beethoven's *Eroica Symphony*. The orchestra played brilliantly; we particularly enjoyed the marvelous sweep of the "Funeral March" movement (which was separated from the first movement by five minutes' worth of waiting for latecomers to be seated) and the playing of the horns in the Trio of the Scherzo movement.

Tenor Richard Lewis, the Tanglewood Festival Chorus and the Cathedral Choir of the Episcopal Cathedral of All Saints in Albany joined Mr. Davis and the orchestra for an outstanding performance of the Berlioz *Te Deum*.

It was far and away the best choral performance we have heard at Tanglewood this season, and Mr. Davis infused the participants with his amazing joy and enthusiasm. This was truly a Hymn of Praise!

Franklin G. Coleman

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 14 1972 New England Newsclip

Top Performances Overshadow London Director

Bos Symphony

By R.C. HAMMERICH

COLIN DAVIS

LENOX — After the splendor of Jessye Norman's soprano Friday night and the charm of Gina Bachauer's piano Saturday, yesterday afternoon's concert at Tanglewood was something of a letdown.

Colin Davis conducted all three performances of the Boston Symphony Orchestra. He is the highly - regarded musical director at Covent Garden, London, who will be one of the principal guest conductors of the orchestra beginning this fall.

The program yesterday consisted of Beethoven's "Eroica" symphony and Berlioz' Te Deum (for tenor soloist and three choruses with orchestra and organ) Opus 22.

The Te Deum is not half the piece the "Eroica" is. The stage was full for it: about 150 in the split chorus plus about 50 in the children's choir, and the orchestra was augmented. Berlioz wrote it to make its performance a "big event." He specified a chorus of 800 and an orchestra of 150; he was "colossal" minded long before Hollywood.

The best sound yesterday was the "Te ergo quaesumus," which let Richard Lewis put his tension - laden, dramatic tenor above the cool, floating, chant - like tones of the sopranos in the chorus. It was nice.

Nice, also, was the "Dignare, Domine," which let the double chorus play games with overlapping phrases (canonic imitation).

But, in general, the chorus showed neither the clarity of diction nor the crispness of phrasing that it has shown in earlier performances; and the "Te Deum" was, except for the aforementioned sections, unexciting even during the full - volume moments, of which there are several.

The "Eroica" was characterized by beautiful tones, a surprisingly leisurely pace and a limited range of volume. The sound was pleasant but there was a lack of the sort of thrust and vigor one may reasonably expect to hear in Beethoven.

Saturday night Gina Bachauer returned, during the first movement of Beethoven's fourth piano concerto, to the aggressive percussiveness she has been well - known for.

But at 59 she is one of the great ladies of the piano, and her solo cadenzas and the second and third movements were gentle and gracious and infectious. It is a beautiful concerto, and she played most of it with gentleness.

The Berlioz' overture ("Les francs - juges") which opened the program was a garish melange of sonic handsprings out of a carnival, but the Brahms' third symphony which ended the Saturday program was strong, sharply defined, tightly phrased and full of sensuous, full - throated string tones.

Attendance for the weekend was 5131 Friday, 3970 at the Saturday morning open rehearsal, 9556 Saturday night and 12,043 yesterday afternoon; total, 30,520.

Tuesday the series of concerts called Tanglewood - On - Parade given by the students of the Berkshire Music Center will start at 2.30 and end with a large orchestral program at 8.30 enlisting the participation of the Boston Symphony Orchestra.

Next weekend the 35th Berkshire Festival will wind up its 1972 season with performances conducted by Seiji Ozawa Friday at 9 with Alexis Weissenberg as piano soloist, by Michael Tilson Thomas Saturday at 8.30 with pianist Misha Dichter as soloist and Sunday at 2.30 with Ozawa conducting Mahler's eighth symphony with seven vocal soloists and two choirs joining the orchestra.

KITE * August 17, 1972 *

Davis, BSO Make Splendid Music Together

By Milton Zapolski

Colin Davis returned to Tanglewood to conduct the Boston Symphony in all three of its weekend concerts. Davis and the orchestra represent a winning combination since their rapport far surpasses the ordinary relationship between conductor and instrumentalists. The orchestra really plays their best for Davis, something they do not do for everyone, and for his part the British maestro excells in sheer musicality by encouraging impeccable phrasing, strongly delineated voice leadings in chords (especially ambiguous ones), and a profound sense of ensemble. He may not be the most terrifically exciting interpreter in the huge spots but all his performances build up in a very pleasing manner and almost by accident reveal significant detail along the way. Davis might get even better results if he could acquire a coherent stick technique whose primary motions evolved from the wrist instead of the elbow or shoulder, but as long as he keeps getting those astounding finishing touches there is no cause for complaint.

Excellent Brahms

Brahms' Third Saturday night was unusually lovely. Glowing in many beautiful colors, it was a performance to admire. One quickly realized that Davis did not emphasize the work's structure but by insisting upon balances and clarity as well as asserting orchestrational felicities he achieved a sense of structural definition through the music's built-in emotional content and instrumental contrasts. Hearing things like the perfect trumpet crescendo at the close of the first movement or the melancholy ruminations of the poco allegretto indicated a specific and general excellence not often encountered. And let's not forget the haunting violin entry so expressively yearning just before the end of the andante or the chorales in the finale or the luminous ending.

Gina Bachauer Is Pianist

Saturday's concert began with Berlioz' Overture to Les Francs-Judges, an early work not played often (with good reason since its curious sonorities and episodic proportions do not entirely erase a lack of inspiration). But it is good to hear the overture occasionally, particularly when played as brilliantly as it was. Gina Bachauer then soloed in Beethoven's Fourth Piano Concerto, a reading noteworthy for its lack of eccentricity and good musical taste. Davis elicited all manner of wind solos and details that were both a surprise and delight.

Wagner Selections

Friday's offering began with the Flying Dutchman Overture but this was unexceptional. The interesting thing was the Wesendonck Songs sung by Jessye Norman. Miss Norman's voice is really something, a big voice capable of being heard above the orchestra but not sounding forced nor harsh. There was an occasional graininess of tone and a very slight fuzziness of pitch when chromatically different from the accompaniment, but her adjustments were quick and precise. In ten years Miss Norman could easily be one of the leading Wagnerian sopranos. Davis led a marvelous accompaniment. The ecstatic feeling he got from the violins near the end of song one or the sombre voicing of muted strings in the third song were typical of his sensitivity.

MUSIC

PRESS
BRISTOL, CONN.
D. 18,000
AUG 9 1972
New England Newsclip

Final Week Program Set At Tanglewood

Seiji Ozawa and Michael Tilson Thomas conduct performances by the Boston Symphony Orchestra at the final weekend of concerts of the 1972 Berkshire Festival at Tanglewood, August 18, 19, and 20.

The weekend opens Friday evening at 7:00 p.m. with the Weekend Prelude: Alexis Weissenberg with the Boston Symphony Chamber Players performing Beethoven's Quintet in E-flat for piano and winds with soloists Alexis Weissenberg, piano, Ralph Comberg, oboe, Harold Wright, Clarinet, Sherman Walt, bassoon, and Charles Kavaloski, french horn. Mr. Weissenberg next performs the original piano version of Mussorgsky's Pictures at an exhibition. The Weekend Prelude recital is free to ticket-holders of the 9:00 p.m. Boston Symphony Orchestra concert.

Tanglewood Artistic Director Seiji Ozawa conducts the Boston Symphony Orchestra Friday evening, August 18 at 9:00 p.m. in the Music Shed. The concert opens with the first performance by the Orchestra of Ligeti's Melodien for orchestra, followed by Chopin's Piano concerto no. 1 with soloist Alexis Weissenberg. Following intermission, Mr. Ozawa conducts the first performance at the Berkshire Festival of Bartok's suite from The miraculous mandarin.

Saturday morning, August 19 at 10:30 a.m. is the season's final Boston Symphony Open Rdhearsal. Music to be rehearsed is generally that which is to be played the following Sunday afternoon. Tickets are $2.50, on sale two hours before the beginning of the rehearsal, and proceeds benefit the Orchestra's Pension Fund.

Saturday evening, August 19, Boston Symphony Orchestra Associate Conductor Michael Tilson Thomas conducts the Orchestra with piano soloist Misha Dichter. The concert includes Mozart's Symphony no. 31, "Paris," Messiaen's Et exspecto resurrectionem mortuorum (first performance at the Berkshire Festival), and Brahms' Piano concerto no. 2 with soloist Misha Dichter.

The final concert of the 1972 Berkshire Festival takes place Sunday afternoon, August 20 at 2:30 p.m. Tanglewood Artistic Director Seiji Ozawa conducts Mahler's monumental Symphony no. 8, the "Symphony of a thousand" with vocal soloists Deborah O'Brien, Linda Phillips, Jane Bryden, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, Saverio Barbieri, the Tanglewood Festival Chorus, John Oliver, director, St. Paul's School Boy Choir, Theodore Marier, director, and Berj Zamkochian, organist.

Tickets for these, and other Berkshire Festival concerts are available from the Festival Ticket Office at Tanglewood, Lenox, Massachusetts 02140, telephone (413) 637-1600, and at all Ticketron locations in New York and New England.

EIGHTH WEEKEND BERKSHIRE FESTIVAL CONCERTS

Friday, August 18

7:00 p.m. Shed: Weekend Prelude, Boston Symphony Chamber Players, Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon; Charles Kavaloski, horn; Alexis Weissenberg, piano. Beethoven: Quintet in E-flat for piano and winds. Mussorgsky: Pictures at an exhibition

9:00 p.m. Shed: Seiji Ozawa, conductor; Alexis Weissenberg, piano; Ligeti: Melodien for orchestra; Chopin: Piano concerto no. 1; Bartok: suit from The miraculous mandarin

Saturday, August 19

10:30 a.m. Shed: Boston Symphony Orchestra Open Rehearsal

8:30 p.m. Shed: Michael Tilson Thomas, conductor; Misha Dichter, piano; Mozart: Symphony no. 31 "Paris"; Messiaen: Et exespecto resurrectionem mortuorum; Brahms: Piano concerto no. 2.

Sunday, August 20

2:30 p.m. Shed: Seiji Ozawa conductor; Deborah O'Brien, soprano; Linda Phillips, soprano; Jane Bryden, mezzo-soprano; Susan Clickner, alto; Eunice Alberts, alto; John Alexander, tenor; William Dooley, baritone; Saverio Barbieri, bass; Tanglewood Festival Chorus, John Oliver director; St. Paul's School Boy Choir, Theodore Marier, director; Berj Zamkochian, organ; Mahler: Symphony no. 8 "Symphony of a thousand".

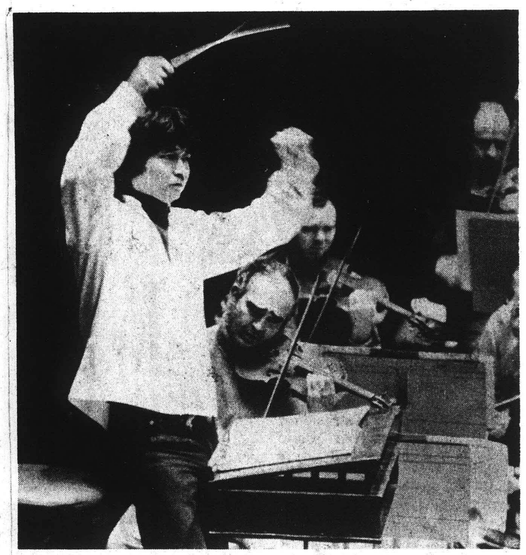
POST
WALLINGFORD, CONN.
W. 7,920
AUG 17 1972
New England Newsclip

Season's finale at Tanglewood

The final weekend program of concerts by the Boston Symphony Orchestra at the Berkshire Festival, Lenox, Mass., will be given Friday, Aug. 18, through Sunday, Aug. 20.

Friday evening's concert at 9 p.m. will include works by Chopin and Bartok, with Seiji Ozawa conducting. On Saturday at 8:30 p.m. selections by Mozart, Meissiaen and Brahms will be performed. Mahler's "Symphony No. 8" will be heard at 2:30 p.m. Sunday.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 17 1972
New England Newsclip



Seiji Ozawa conducts the Boston Symphony Friday evening at Tanglewood and again Sunday afternoon in Mahler's Symphony no. 8, with several soloists, the Tanglewood Festival Chorus, St. Paul's School Boy Choir, and Berj Zamkochian, organist. — Photo contributed

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 18 1972
New England Newsclip

Highlights this week

Musical entertainment at Tanglewood this weekend features Seiji Ozawa conducting the Boston Symphony Orchestra in Chopin's Piano Concerto No. 1 and Bartok's Miraculous Mandarin. Also scheduled is Michael Tilson Thomas leading the BSO in Mozart's Paris Symphony, and Brahm's Concerto No. 2.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
AUG 13 1972
New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
AUG 4 1972

CLEFS & ARPEGGIOS

by NANCY CURRAN

Broadening the circle we find included the Music at Marlboro series, the Boston Symphony Orchestra at illustrious Tanglewood and a different category at the Lenox Barn adjunct.

Can you see everything? Obviously not. But then, maybe you don't want to see everything. By careful newspaper clipping (one of my hobbies) it's possible to come up with a sensible plan of attack. If Seiji Ozawa is your man, for instance, you could see him conduct at Tanglewood Aug. 20. But then you'd miss Tony Bennett at SPAC, so it would be better to see Ozawa at SPAC Aug. 11, or at Tanglewood Aug. 18.

You would like to see the closing night of "Tosca" at Lake George, but that means missing the Fabulous Philadelphians' last 1972 concert at Saratoga. Instead, move yourself to "Tosca" Aug. 12. That's an Ozawa night at SPAC, and you already have plans to see him on a different evening.

SUNDAY HERALD TRAVELER &
SUNDAY ADVERTISER
S. 415,000
AUG 13 1972
New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000
AUG 18 1972
New England Newsclip

Final Concert Set Sunday At Tanglewood

LENOX, Mass. (AP) — Serji Ozawa and Michael Tilson Thomas will conduct the Boston Symphony Orchestra in the final weekend of concerts of the 1972 Berkshire Music Festival at Tanglewood.

The final concert Sunday afternoon, always a main attraction at Tanglewood, will feature Tanglewood Artistic Director Ozawa conducting Gustav Mahler's symphony no. 8, the "Symphony of a Thousand."

Tanglewood features Mahler

By ELLEN PFEIFER

To culminate the summer season at Tanglewood, the Boston Symphony Orchestra has programmed Mahler's massive Symphony No. 8, familiarly known as the Symphony of a Thousand, which Seiji Ozawa will conduct next Sunday afternoon.

The work, which takes considerably less than 1000 performers—more in the range of 300—is rarely performed because of its size and, in fact, the premiere in Munich was given in a large hall built especially for the occasion.

But perhaps as unwieldy as the small army of performers it requires is the grandiose, pretentious, and complex vision which Mahler attempted to communicate through it.

The vision is central to the work (which is really a choral symphony), but audiences might find it impossible to penetrate and even Mahler himself may not have understood it fully.

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ALSO VERY MUCH on his mind that summer was Goethe's "Faust," which he could be seen carrying around, in a worn volume, in his coat pocket.

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It is this return to heaven, "the ascent of consciousness," which takes place in the second half during the "Faust" episode. The soul of the redeemed Faust makes his way progressively up the mountain of Paradise to expanded spiritual awareness, led by the spirit of Gretchen-Marguerite who has preceded him. It is all sort of like the Pilgrim's Progress through Heaven. Heaven is not a static state where you can relax once you get there, but a series of ever-higher positions of eminence and holiness.

THIS GOETHEAN Paradise is peopled by Angels, Blessed Boys, Younger Angels, More Perfect Angels Dr. Marianus (who, as his name suggests, is devoted to the Virgin), and several women from New testament stories (Magna Peccatrix, the Sinful Woman who wiped Jesus' feet with her hair; Mulier Samaritana, the Samaritan Woman at the well; Maria Aegyptiaca, the Egyptian Mary).

There is also the Mater Gloriosa or Virgin Mary who intercedes for Faust and Marguerite-Gretchen. She instructs Marguerite to "raise yourself to the highest spheres" and Faust will follow. All of this symbolically refers to the redemptive qualities of the Eternal Feminine whom Marguerite-Gretchen represents.

The symphony is scored for a huge array of instruments and choral groups. The populace of Heaven is performed by two mixed choruses, a boy choir and eight soloists (three sopranos, two altos, tenor, baritone and bass).

Instruments include an incredible combination of piccolo, four flutes, four oboes, English horn, two E-flat clarinets, three B-flat clarinets, bass clarinet, four bassoons, contra-bassoon, eight horns, four trumpets, four trombones, bass tuba, three timpani, percussion, celesta, piano, harmonium, organ, two harps, mandolin and strings.

Musically, the symphony is bound together by a number of thematic cross-references which are introduced in the first movement and reappear in the later section to give musical continuity and philosophical correspondences.

SOME OF THE MOST beautiful music Mahler wrote is in this symphony and an understanding of the complicated ideas is not necessary to be moved by the exquisite writing.

Perhaps most beautiful are the ecstatic love passages for the Virgin sung by Dr. Marianus, the purely orchestral moments when the Mater Gloriosa appears, and the great choral climax affirming the mystical transcendence of the Feminine which begins muted and ends in a triumphal outburst.

The Eighth Symphony is not performed very often and you won't have many chances to hear it in a life-time. It's more than worth the two hour drive to Tanglewood.

SARATOGA SPRINGS, N. Y.
SARATOGIAN
(ALBANY MARKET AREA)
D. 11,000
AUG 13 1972

Misc.

BERKSHIRE FESTIVAL — Tanglewood, Lenox, Mass. Friday, 9 p.m., Boston Symphony Orchestra conducted by Seiji Ozawa, Tickets $2.50 -$8. Open rehearsal, Saturday, 10:30 a.m., seats unreserved, $2.50.

AT TANGLEWOOD

Final Concert Weekend Slated

LENOX — Seiji Ozawa and Michael Tilson Thomas conduct performances by the Boston Symphony Orchestra at the final weekend of concerts of the 1972 Berkshire Festival at Tanglewood, Aug, 18, 19, and 20.

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Tickets for these, and other Berkshire Festival concerts are available from the Festival Ticket Office at Tanglewood, Lenox, Massachusetts 02140, telephone (413) 637-1600, and at all Ticketron locations in New York and New England.

PRESS
BRISTOL, CONN.
D. 18,000
AUG 9 1972
New England Newsclip

Final Week Program Set At Tanglewood

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EIGHTH WEEKEND BERKSHIRE FESTIVAL CONCERTS

Friday, August 18

7:00 p.m. Shed: Weekend Prelude, Boston Symphony Chamber Players, Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon; Charles Kavaloski, horn; Alexis Weissenberg, piano. Beethoven: Quintet in E-flat for piano and winds. Mussorgsky: Pictures at an exhibition

9:00 p.m. Shed: Seiji Ozawa, conductor; Alexis Weissenberg, piano; Ligeti: Melodien for orchestra; Chopin: Piano concerto no. 1; Bartok: suit from The miraculous mandarin

Saturday, August 19

10:30 a.m. Shed: Boston Symphony Orchestra Open Rehearsal

8:30 p.m. Shed: Michael Tilson Thomas, conductor; Misha Dichter, piano; Mozart: Symphony no. 31 "Paris"; Messiaen: Et exespecto resurrectionem mortuorum; Brahms: Piano concerto no. 2.

Sunday, August 20

2:30 p.m. Shed: Seiji Ozawa conductor; Deborah O'Brien, soprano; Linda Phillips, soprano; Jane Bryden, mezzo-soprano; Susan Clickner, alto; Eunice Alberts, alto; John Alexander, tenor; William Dooley, baritone; Saverio Barbieri, bass; Tanglewood Festival Chorus, John Oliver director; St. Paul's School Boy Choir, Theodore Marier, director; Berj Zamkochian, organ; Mahler: Symphony no. 8 "Symphony of a thousand".

POST
WALLINGFORD, CONN.
W. 7,920
AUG 17 1972
New England Newsclip

Season's finale at Tanglewood

The final weekend program of concerts by the Boston Symphony Orchestra at the Berkshire Festival, Lenox, Mass., will be given Friday, Aug. 18, through Sunday, Aug. 20.

Friday evening's concert at 9 p.m. will include works by Chopin and Bartok, with Seiji Ozawa conducting. On Saturday at 8:30 p.m. selections by Mozart, Meissiaen and Brahms will be performed. Mahler's "Symphony No. 8" will be heard at 2:30 p.m. Sunday.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 17 1972
New England Newsclip

Seiji Ozawa conducts the Boston Symphony Friday evening at Tanglewood and again Sunday afternoon in Mahler's Symphony no. 8, with several soloists, the Tanglewood Festival Chorus, St. Paul's School Boy Choir, and Berj Zamkochian, organist. — Photo contributed

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 18 1972
New England Newsclip

Highlights this week

Musical entertainment at Tanglewood this weekend features Seiji Ozawa conducting the Boston Symphony Orchestra in Chopin's Piano Concerto No. 1 and Bartok's Miraculous Mandarin. Also scheduled is Michael Tilson Thomas leading the BSO in Mozart's Paris Symphony, and Brahm's Concerto No. 2.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
AUG 13 1972
New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
AUG 4 1972

CLEFS & ARPEGGIOS

by NANCY CURRAN

Broadening the circle we find included the Music at Marlboro series, the Boston Symphony Orchestra at illustrious Tanglewood and a different category at the Lenox Barn adjunct.

Can you see everything? Obviously not. But then, maybe you don't want to see everything. By careful newspaper clipping (one of my hobbies) it's possible to come up with a sensible plan of attack. If Seiji Ozawa is your man, for instance, you could see him conduct at Tanglewood Aug. 20. But then you'd miss Tony Bennett at SPAC, so it would be better to see Ozawa at SPAC Aug. 11, or at Tanglewood Aug. 18.

You would like to see the closing night of "Tosca" at Lake George, but that means missing the Fabulous Philadelphians' last 1972 concert at Saratoga. Instead, move yourself to "Tosca" Aug. 12. That's an Ozawa night at SPAC, and you already have plans to see him on a different evening.

SUNDAY HERALD TRAVELER &
SUNDAY ADVERTISER
S. 415,000
AUG 13 1972
New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000
AUG 18 1972
New England Newsclip

Final Concert Set Sunday At Tanglewood

LENOX, Mass. (AP) — Serji Ozawa and Michael Tilson Thomas will conduct the Boston Symphony Orchestra in the final weekend of concerts of the 1972 Berkshire Music Festival at Tanglewood.

The final concert Sunday afternoon, always a main attraction at Tanglewood, will feature Tanglewood Artistic Director Ozawa conducting Gustav Mahler's symphony no. 8, the "Symphony of a Thousand."

MUSIC

Tanglewood features Mahler

By ELLEN PFEIFER

To culminate the summer season at Tanglewood, the Boston Symphony Orchestra has programmed Mahler's massive Symphony No. 8, familiarly known as the Symphony of a Thousand, which Seiji Ozawa will conduct next Sunday afternoon.

The work, which takes considerably less than 1000 performers—more in the range of 300—is rarely performed because of its size and, in fact, the premiere in Munich was given in a large hall built especially for the occasion.

But perhaps as unwieldy as the small army of performers it requires is the grandiose, pretentious, and complex vision which Mahler attempted to communicate through it.

The vision is central to the work (which is really a choral symphony), but audiences might find it impossible to penetrate and even Mahler himself may not have understood it fully.

The 1906 symphony, like most of Mahler's compositions, was written at his summer home. His widow, Alma, relates in her memoirs that Gustav experienced the usual fortnight at the beginning of the vacation in which he felt all his inspiration had dried up. Walking to his studio cottage, one day, he thought of the medieval Latin hymn, "Veni Creator Spiritus," a powerful call for inspiration of mind and heart. He seized upon it and it became the first movement of the two-part Eighth.

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SARATOGA SPRINGS, N. Y.
SARATOGIAN
(ALBANY MARKET AREA)
D. 11,000
AUG 13 1972

Misc.

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129

TIMES
PAWTUCKET, R. I.
D. 38,127
JUL 20 1972
New England Newsclip

Miss Massachusetts To Be Busy After She Relinquishes Crown

By DALE KING

THE ATTLEBOROS

Attleboro — When Deborah Ann O'Brien turns over her crown to a new Miss Massachusetts Saturday night, it won't be an ending, but another in a series of continuing events.

The 22-year old brunette who won the state title a year ago as Miss Foxboro, found the distinction "has opened many doors" as she traveled all over the state during her reign which began in the place it will conclude, the Attleboro High School auditorium.

"I guess the highlights of the year were appearing with the Boston Ballet Company, singing at the Esplanade and performing with the Boston Pops Orchestra in Symphony Hall," recalled Miss O'Brien.

She will sing with the Boston Symphony Aug. 20 in the Tanglewood concert series at Lenox.

Miss O'Brien is not a new face to western Massachusetts since she has performed in the Miss Northhampton Pageant and appeared on television in that part of the state.

In the Attleboro area, she was a special guest in the Miss Attleboro Pageant five months ago and later appeared at Bishop Feehan High School for an evening of songs and arias.

Though "long-hair music" is her specialty, Miss O'Brien enjoys the light sounds as well, and may sing some in the 1972 pageant.

Miss Massachusetts, Deborah Ann O'Brien

She has had vocal training at the New England Conservatory of Music, Boston, and Oberlin College, Ohio.

Massachusetts residents may recall Miss O'Brien helped to draw the first state lottery number. She counts Gov. Francis Sargent among famous people she has met this year, along with Bob Hope and, of course, Bert Parks in Atlantic City last September.

Miss Massachusetts of 1971 will have little time to relax after turning over her crown.

"I have to be in Lenox at 5 o'clock Sunday to start rehearsing for the Tanglewood concert," she said. "After the awards banquet, I'll have a nice drive there."

Pursuit of a professional career in music seems the goal set by Miss O'Brien, though she admits that her plans for after September are a little unsettled.

The future may hold a trip to Europe or an attempt at a Fulbright Scholarship to study overseas.

Though not representing the state as talent and beauty queen, Miss O'Brien expects to be around the Greater Attleboros, particularly since she has taken up residency for the time being in Plainville.

"I hope to come back, maybe appear in some of the future pagents," she mused, adding, "I may become such a familiar face around Attleboro, you'll want to get rid of me!"

HOUR
NORWALK, CONN.
D. 23,000
AUG 9 1972
New England Newsclip

Boston Symphony Final Berkshire Concert Aug. 18, 19, 20

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Saturday evening, Aug. 19, Boston Symphony Orchestra Associate Conductor Michael Tilson Thomas conducts the Orchestra with piano soloist Misha Dichter. The concert includes Mozart's Symphony No. 31, "Paris", Messiaen's . . . **Et exspecto resurrectionem mortuorum** (first performance at the Berkshire Festival), and Brahms' Piano concerto No. 2 with soloist Misha Dichter.

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 20 1972
New England Newsclip

...along summer circuit

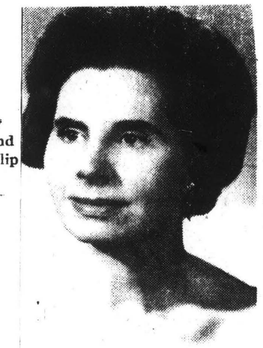
WILLIAM DOOLEY of the Metropolitan Opera is at Tanglewood today at 2:30, appearing with the Boston Symphony. He performed and recorded the BSO's 1965 "Lohengrin."

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
AUG 11 1972
New England Newsclip

Eunice Alberts, a Boston native, will appear with Boston Symphony Orchestra Sunday, Aug. 20 at 2.30 p.m. for last concert at Tanglewood this summer. For several years she has been principal contralto of Opera Company of Boston.

Eunice Alberts

CITIZEN
WINSTED, CONN.
D. 4,600
AUG 2 1972
New England Newsclip



Eunice Alberts, a native of Boston, will be appearing with the Boston Symphony Orchestra on Sunday, Aug 20 at 2:30 p.m for the last concert at Tanglewood this summer She has performed with major orchestras including the New York Philharmonic, the Washington National Symphony, the Philadelphia Symphony and the Buffalo, Cincinnati and Dallas Symphonies For several years she has been principal contralto of the Opera Company of Boston

TELEGRAM
WORCESTER, MASS.
S. 106,767
APR 2 1972
New England Newsclip

LOCAL MEZZO-SOPRANO

Susan Clickner has received a prestigious engagement to sing with the Boston Symphony, conducted by Seiji Ozawa, at the concluding concert of the Berkshire Music Festival, Tanglewood, Aug. 20. It came as the result of an audition at Ozawa's invitation.

Mrs. Clickner will be one of seven soloists in Mahler's Symphony No. 8 by the orchestra, St. Paul's School Choir, Tanglewood Festival Chorus.

Other soloists are Deborah O'Brien, Linda Phillips, Eunice Alberts, John Alexander, William Dooley and Saverio Barbieri.

Mrs. Clickner is on the faculties of Clark University and Worcester Community School of the Performing Arts.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 19 1972
New England Newsclip

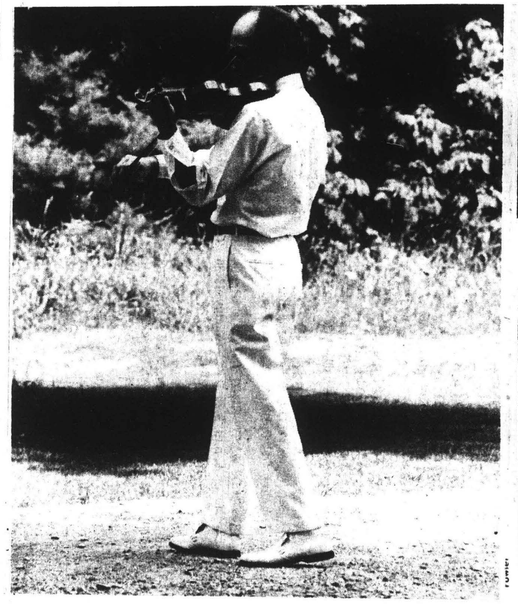
Linda Phillips

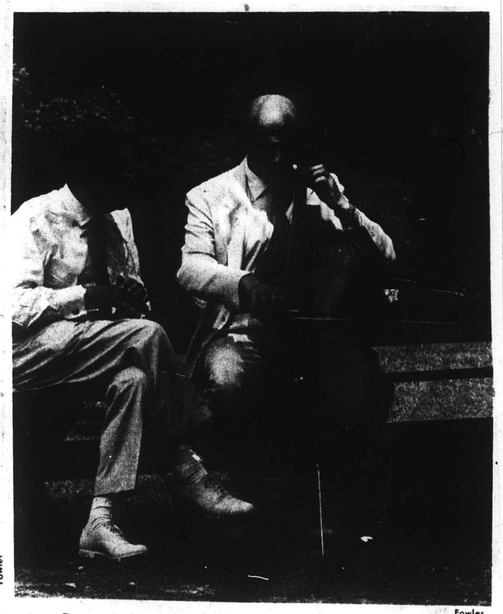
. . . will make her Boston Symphony debut Aug. 20 in the final concert of the Tanglewood season as a soprano soloist in Mahler's Eighth Symphony, under Seiji Ozawa's direction. A former Berkshire Music Center student, Miss Phillips was awarded the Leonard Bernstein Fellowship and the Musical America-High Fidelity Prize.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
AUG 19 1972
New England Newsclip

THE TROY RECORD
TROY, N. Y.
D. 8,245
AUG 16 1972

Tanglewood, Lenox, Mass. Weekend Prelude Friday at 7 p.m., Boston Symphony Chamber Players, Alexis Weissenberg, piano. At 9 p.m. the Boston Symphony Orchestra, Seiji Ozawa, conducting. Saturday at 10:30 a.m., BSO Open Rehearsal; at 8:30 p.m., Michael Tilson Thomas conducting; Sunday at 2:30 p.m., Seiji Ozawa conducting





Fowler

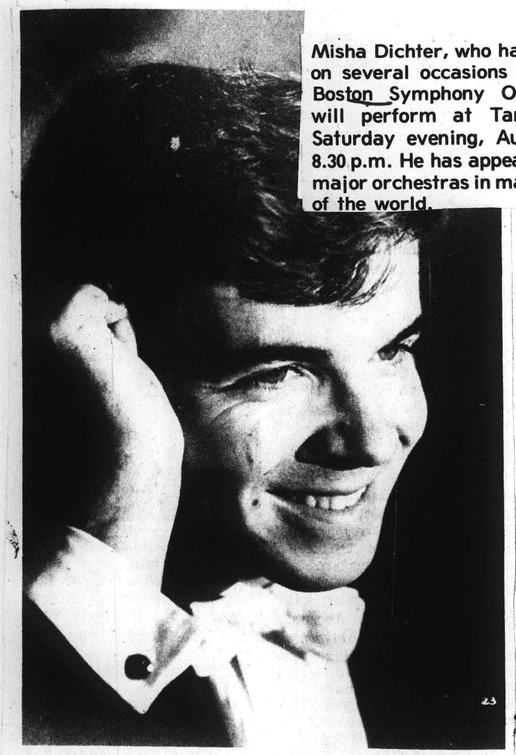
Without thousands of eyes and ears to witness, Boston Symphony Orchestra musicians tune up

INCORRECT PAGINATION

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 17 1972

New England Newsclip



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TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

AUG 11 1972

New England Newsclip

Misha Dichter

Herald American
SYRACUSE, N. Y.
S. 251,094

AUG 13 1972

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

AUG 13 1972

New England Newsclip

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NEWS
WILLIAMSTOWN, MASS.
W. 1,289

AUG 17 1972

New England Newsclip

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Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

AUG 7 1972

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REVIEW
DARIEN, CONN.
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AUG 17 1972

New England Newsclip

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REGISTER
TORRINGTON, CONN.
D. 11,891

AUG 12 1972

New England Newsclip

MILLERTON, N. Y.
NEWS
W. 1,500

AUG 17 1972

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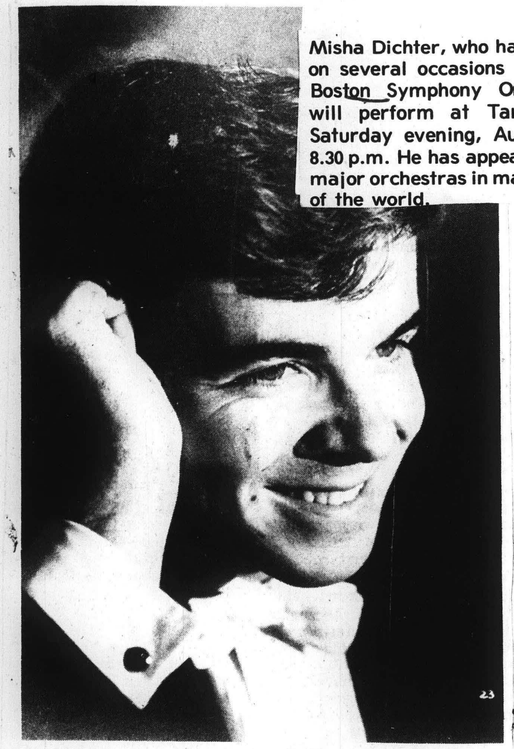

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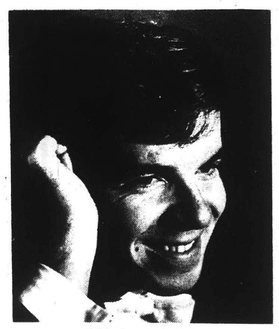

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Herald American
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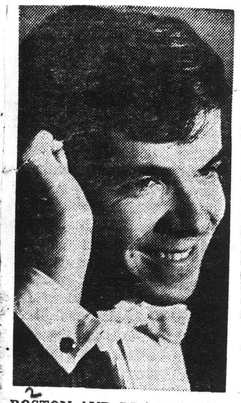

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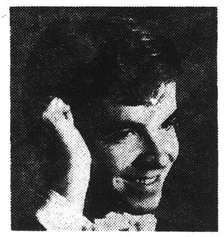

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NEWS
WILLIAMSTOWN, MASS.
W. 1,289

AUG 17 1972

New England Newsclip

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Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

AUG 7 1972

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New England Newsclip

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MILLERTON, N. Y.
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130

UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 19 1972
New England Newsclip

Alexis Weissenberg Caps Tanglewood With Triple Play

By R. C. HAMMERICH

LENOX — It was Alexis Weissenberg - night at Tanglewood last night; he pulled off a triple play with consumate ease . . . chamber music, recital, and concerto.

It was an assisted triple play admittedly, but no less exciting . . . a rare demonstration of virtuousity.

At the 7 p. m. prelude concert he was pianist with woodwinds from the Boston Symphony Orchestra for a performance of Beethoven's quintet for piano and winds, Op. 16. He followed with a performance of the original (piano) version of Mussorgsky's "Pictures at an Exhibition" that brought about 3000 early listeners to their feet with cheers.

And during the regular 9 p. m. concert of the orchestra he was soloist for a performance of Chopin's Piano Concerto No. 1, Opus 11, with Seiji Ozawa on the podium.

Weissenberg is not unknown in this area. He has played in Springfield a couple of times and a few at Tanglewood. His playing for the most part, has been characterized by incredible digital dexterity and clarity of melodic line and by an atmosphere of cool elegance and stylish precision.

Seldom has his music seemed to deliver a message of emotional warmth even though, on close inspection, he pays close attention to all the usual means of expressing musical sensitivity.

Such was the case also with the Chopin Concerto, but cool clarity and speaking elegance are exactly what the immensely popular showpiece needs.

Weissenberg played it beautifully last night, and Ozawa helped the orchestra stick closely to the piano's varying speeds and volumes.

The runs and broken chorus, of which there are dozens peeled off the keyboard like so many strings of flashing diamonds, and the midle, quiet, tuneful movement was filled with glow. The last few moments were unusually beautiful. Seldom has this over-played little concerto sounded better.

But in the end, it was with the Mussorgsky solo piano in the prelude that Weissenberg made the strongest effect. That 28-minute piece is a giant of pianism and he filled it with strength.

The programs opened with a 13-minute piece composed last year by Gyrogy Ligeti, for which the orchestra was reduced to about 35.

The sound was, as is frequent with new music, like the misty, timeless, oozing sound effects devised during the 1930's for radio science fiction drama, i.e. eerie.

But with that notion acknowledged and shelved, the piece, an interesting, unusual and academically fascinating combination of rumbling, deep horns and stratospheric, nearly squeeky strings.

The story line seduction, robbery, rape, murder and magic and the sound, like the story, builds to a tremendous sonority.

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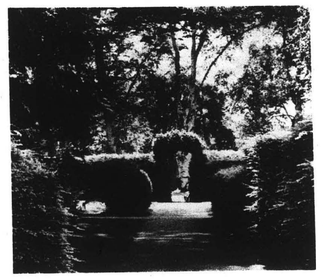

TANGLEWOOD 1972

SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Friday August 18 1972 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

ALEXIS WEISSENBERG *piano*
BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN Quintet in E flat for piano and winds op. 16

Grave – allegro ma non troppo
Andante cantabile
Rondo: allegro ma non troppo

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RALPH GOMBERG *oboe*
HAROLD WRIGHT *clarinet*
SHERMAN WALT *bassoon*
CHARLES KAVALOSKI *horn*

MUSSORGSKY Pictures at an exhibition

Promenade – Gnomus (the gnome) – Il vecchio castello (the old castle) – Tuileries (children in the Tuileries gardens) – Bydlo (ox cart) – Ballet of chicks in their shells – Samuel Goldenberg and Schmuyle – Promenade – Limoges, the market – Catacombs – Con mortuis in lingua mortua (with the dead in a dead language) – The hut on hens' legs (Baba Yaga the witch) – The great gate of Kiev

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BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND RCA RECORDS

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 24 1972
New England Newsclip

Tanglewood

BSO

Final Concerts Feature Several 'Firsts'

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There is little one could say about Sunday's performance of the Mahler *Eighth Symphony* except that it was spectacular — Mr. Ozawa, the orchestra, distinguished soloists, the Tanglewood Festival Chorus and the St. Paul's School Boy Choir of Cambridge combined forces in the mammoth work.

The ten-minute standing ovation testified to the huge audience's enthusiasm for the performance — a fitting end to a truly excellent season.

Franklin G. Coleman

130

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 19 1972

New England Newsclip

Alexis Weissenberg Caps Tanglewood With Triple Play

By R. C. HAMMERICH

LENOX — It was Alexis Weissenberg - night at Tanglewood last night; he pulled off a triple play with consumate ease . . . chamber music, recital, and concerto.

It was an assisted triple play admittedly, but no less exciting . . . a rare demonstration of virtuousity.

At the 7 p. m. prelude concert he was pianist with woodwinds from the Boston Symphony Orchestra for a performance of Beethoven's quintet for piano and winds, Op. 16. He followed with a performance of the original (piano) version of Mussorgsky's "Pictures at an Exhibition" that brought about 3000 early listeners to their feet with cheers.

And during the regular 9 p. m. concert of the orchestra he was soloist for a performance of Chopin's Piano Concerto No. 1, Opus 11, with Seiji Ozawa on the podium.

Weissenberg is not unknown in this area. He has played in Springfield a couple of times and a few at Tanglewood. His playing for the most part, has been characterized by incredible digital dexterity and clarity of melodic line and by an atmosphere of cool elegance and stylish precision.

Seldom has his music seemed to deliver a message of emotional warmth even though, on close inspection, he pays close attention to all the usual means of expressing musical sensitivity.

Such was the case also with the Chopin Concerto, but cool clarity and speaking elegance are exactly what the immensely popular showpiece needs.

Weissenberg played it beautifully last night, and Ozawa helped the orchestra stick closely to the piano's varying speeds and volumes.

The runs and broken chorus, of which there are dozens peeled off the keyboard like so many strings of flashing diamonds, and the midle, quiet, tuneful movement was filled with glow. The last few moments were unusually beautiful. Seldom has this over-played little concerto sounded better.

But in the end, it was with the Mussorgsky solo piano in the prelude that Weissenberg made the strongest effect. That 28-minute piece is a giant of pianism and he filled it with strength.

The programs opened with a 13-minute piece composed last year by Gyrogy Ligeti, for which the orchestra was reduced to about 35.

The sound was, as is frequent with new music, like the misty, timeless, oozing sound effects devised during the 1930's for radio science fiction drama, i.e. eerie.

But with that notion acknowledged and shelved, the piece, an interesting, unusual and academically fascinating combination of rumbling, deep horns and stratospheric, nearly squeeky strings.

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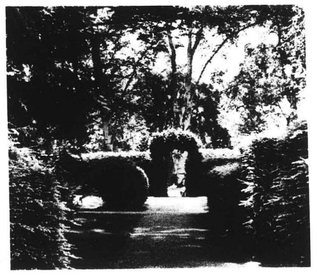

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19

JOURNAL
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AUG 24 1972

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NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 19 1972

New England Newsclip

Ozawa and Weissenberg Heroes at Tanglewood

B Lym.

By RICHARD CONWAY

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It was Weissenberg, however, who drew two standing ovations for his artistry. The first came when he played Mussorgsky's "Pictures at an exhibition" during the Weekend Prelude. A good portion of the crowd jumped to its feet, and there were shouts of "Bravo!".

Later, Weissenberg appeared with the Boston Symphony Orchestra to play Chopin's "Piano concerto No. 1 in E minor, op. 11." Again the crowd roared its approval, and Weissenberg put his hand to his heart.

Incredible Technique

He is indeed some kind of pianist. His technique is incredible. There is a machine - like precision about his playing. The music comes out remarkably clear and impeccably controlled. One is literally awed by the man's technical skill.

But that is just the problem, at least for me. Weissenberg's playing has been described here, and elsewhere before, as having an 'icy brilliance'. There is a certain coolness about his work that frequently leaves the listener unfulfilled.

This was not quite so noticeable last night in the Chopin concerto. In fact, there was a considerable degree of warmth, especially in the lovely second movement 'Romanza,' which was enriched by some beautiful bassoon work by Sherman Walt.

Credit to Ozawa

A large part of the satisfying sensitivity of the Chopin piece must go the other 'hero' of the evening. Seiji Ozawa returned to the Tanglewood podium Friday, and there was an immediately noticeable difference in the orchestra. Ozawa restored the vitality, and renewed the precision, the cohesiveness, the coherence that was missing quite often these past few weekends.

Ozawa opened the concert with Gyorgy Ligeti's "Melodien," composed in 1971. This was its first performance by the Boston Symphony Orchestra.

In the Movies

Ligeti who was born in Hungary, became well - known a few years ago when one of his compositions was used, without his knowledge, as part of the background music for the movie "2001."

As is to be expected from a modern work, the complex score calls for virtuoso playing, and explores certain melodic and rhythmic concepts. The listener tries mostly in vain to follow the melodic unravelling for some 12 minutes.

During this time, there is a gradual crescendo taking place which reaches its height just before the end. The opening and closing passages have an eerie quality about them, being played in the highest positions of the stringed instruments.

Although Ligeti did not like his other music being associated with Stanley Kubrick's film "Melodien" not intended to be programmatic, does conjure up similar pictures in the mind. Those passages mentioned above brought images of some unknown orerunner of man crawling his way out of some primeval ooze.

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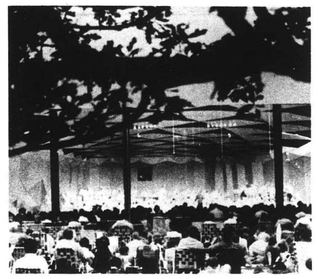

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first performance at the Berkshire Festival

Alexis Weissenberg plays the Steinway piano

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BALDWIN PIANO
DEUTSCHE GRAMMOPHON AND *RCA RECORDS

THE TIMES RECORD
TROY, N. Y.
D. 42,181

AUG 19 1972 Rockefeller

Another Fine Pianist Heard With Tanglewood Orchestra

By BILL RICE

Make no mistake about it. Between Saratoga and Tanglewood, this is the week that was for fine pianists.

Having heard Firkusny and Van Cliburn at Saratoga on Wednesday and Thursday, respectively, it was with some reserve that we traveled to Tanglewood on Friday to hear still another piano performance, this one by Alexis Weissenberg, who performed the Chopin Piano Concerto No. 1, with Seiji Ozawa conducting the Boston Symphony Orchestra. The brilliance of his performance soon swept any reluctance away.

Weissenberg played with firmness and full piano tone without ever pounding the keyboard. His single note passages were marked by clarity and machine-like precision and Ozawa held the orchestra at a level which allowed every note of the soloists to be heard.

Strings Balanced

The string instruction to the second movement was perfectly balanced and so smooth it fairly melted out over the audience. Weissenberg responded with a refined, delicate touch that would be difficult for any artist to match. His solo passages were balanced perfectly with the haunting bassoon playing counter melodies. There is much beauty in this movement and the soloists, conductor and orchestra brought all of it forth.

The spiritely final movement was played in perfect tempo and bore out what we had expected from the beginning of the concerto, that technical difficulties would pose no problems for this extraordinary pianist.

Opening the program was an ethereal modern composition, Melodies for Orchestra by the Hungarian composer Gyorgy Ligeti. Ligeti is perhaps best known for the fact that Stanley Kubrick used some of his music in the film 2001, reportedly without permission. It would not be hard to conceive of Melodies, composed last year, as being used in a similar film. The short work has a drifting, weightless feeling, being almost a continuous drone from beginning to end. Changing instrumental timbre, pitches, dynamics and fragments of melody jutting out raggedly provide the interest.

Conducting Feat

If one were not watching the conductor, it would be hard to imagine he was conducting a straight, slow, four beats to the measure all the way through the 12-minute composition.

The work opens with sliding strings and upper reeds playing thinly in their upper registers and after a continually changing transition, closed with a contrast in pitch, with the low pedal tone of a trombone matched against uppermost violin harmonics. The music doesn't really end, it simply disappears.

Closing the program was ballet music that is rarely danced to, Bela Barton's Suite from the Miraculous Mandarin. This work had an animalistic feel, not unlike the Stravinsky score used in Jerome Robbins' The Cage as danced by the New York City Ballet. Heard throughout the composition were outstanding solos from nearly every section of the orchestra, and Ozawa's conducting displayed his greatness in this type of composition.

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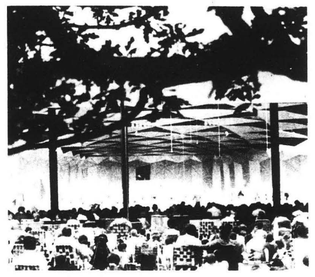

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21

JOURNAL
PROVIDENCE, R. I.
D. 67,117

AUG 22 1972.

New England Newsclip

Music: Tanglewood's Final Weekend

By EDWIN SAFFORD

Lenox, Mass. — Attendance at the final 1972 Berkshire Music Festival concerts by the Boston Symphony Orchestra at Tanglewood this past weekend helped push the total figure for the summer to 257,860.

While music remains more important than numbers at Tanglewood, things have gone well there in its 35th season. Not only have audiences increased by 40,838 over 1971, but programming, especially on the festival's second half, held much that was inviting.

One concert was part of the 20th annual Festival of Contemporary Music sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation. A colleague from a Boston newspaper reports that weeklong "festival within a festival" contained among its world premieres several quite admirable works.

Excitement produced by controversy surrounded the performance of one of them, Charles Wuorinen's violin concerto which Paul Zukofsky performed with the Boston Symphony Orchestra. Orchestra members themselves were among vocal antagonists, it is said.

Nothing so inflaming happened during the final weekend, although a piece of Olivier Messiaen's threatened to unsettle conservatives. It was his "And I look for the resurrection of the dead," performed under Michael Tilson Thomas' direction Saturday night in a program also including the Mozart "Paris" symphony and the second piano concerto by Brahms.

Composed in 1964 for winds, brass and percussion, the work encompasses Messiaen's usual mysticism and nature sounds (calls of the short-toed lark, for example). In makeup it consists of tone clusters, silences and, at points, a total body of sound that would put the most amplified rock band to shame.

When, during this performance, an enormous tam tam was struck to a crescendo, you would have thought a 747 jetliner was flying directly above Tanglewood's music shed. Still, such a startling effect was far from all. With players spread across the stage Thomas exacted a rejoicing exaltation which seemed inherent in the score.

His reading of the "Paris" was radiant and beautifully clear in detail, using a fair sized orchestra (nine double basses.) The Brahms, with Mischa Dichter as soloist, was not as satisfactory, owing to the young pianist's rather timid approach.

Sunday afternoon was the big event. It seemed all summer long people were asking, "Are you going to Tanglewood for the Mahler 8th?" They came in droves, clogging Lenox' streets and holding up the performance time.

Seiji Ozawa conducted this "Symphony of a Thousand." His forces were the orchestra, the huge Tanglewood Festival Chorus and Tanglewood Choir, prepared by John Oliver; the St. Paul's School Boy Choir, Theodore Marier, director; organist Berj Zamkochian and an octet of soloists.

The latter were sopranos Deborah O'Brien, Linda Phillips and Jane Bryden, altos Susan Clickner and Eunice Alberts, tenor John Alexander, baritone William Dooley and bass Ara Berberian. Only Alexander and Dooley could be called first class, with Alexander really outstanding.

Ozawa's active conducting style, down to marching in place frequently, may have been entertaining. But he had the music fully within his grasp, from the monumental "Veni, Creator Spiritus" through the more reflective "Closing Scene from Goethe's 'Faust'" of the second part.

To call his reception an ovation is understatement. At the end people streamed in from the lawns, a great many of them young, to join the hollering seat holders, Tanglewood had done Mahler proud in 1972, with the sixth and fifth symphonies preceding. Ozawa's eighth crowned it all with a super achievement.

At the Concert

American Works 'Dark Hued'

By EDWARD FRENCH

SATURDAY EVENING AT TANGLEWOOD featured the first Berkshire Festival performance of Olivier Messiaen's "Et exspecto resurrectionem mortuorium." It is scored for three ensembles, woodwind, brass and metallic percussion. There are five pieces, each bearing a text from Scripture.

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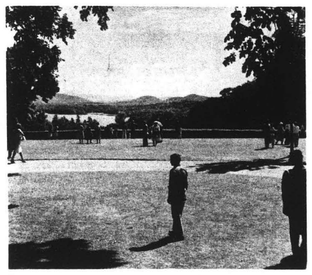

TANGLEWOOD 1972

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GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*

Saturday August 19 1972 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

MOZART — Symphony no. 31 in D K. 297 'Paris'
Allegro assai
Andante
Allegro

MESSIAEN — Et exspecto resurrectionem mortuorum

first performance at the Berkshire Festival

intermission

BRAHMS — Piano concerto no. 2 in B flat op. 83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

MISHA DICHTER

Misha Dichter plays the Steinway piano

The program notes for this evening's concert begin on page 28

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JOURNAL
PROVIDENCE, R. I.
D. 67,117

AUG 22 1972.

New England Newsclip

Music: Tanglewood's Final Weekend

By EDWIN SAFFORD

Lenox, Mass. — Attendance at the final 1972 Berkshire Music Festival concerts by the Boston Symphony Orchestra at Tanglewood this past weekend helped push the total figure for the summer to 257,860.

While music remains more important than numbers at Tanglewood, things have gone well there in its 35th season. Not only have audiences increased by 40,838 over 1971, but programming, especially on the festival's second half, held much that was inviting.

One concert was part of the 20th annual Festival of Contemporary Music sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation. A colleague from a Boston newspaper reports that week-long "festival within a festival" contained among its world premieres several quite admirable works.

Excitement produced by controversy surrounded the performance of one of them, Charles Wuorinen's violin concerto which Paul Zukofsky performed with the Boston Symphony Orchestra. Orchestra members themselves were among vocal antagonists, it is said.

Nothing so inflaming happened during the final weekend, although a piece of Olivier Messiaen's threatened to unsettle conservatives. It was his "And I look for the resurrection of the dead," performed under Michael Tilson Thomas' direction Saturday night in a program also including the Mozart "Paris" symphony and the second piano concerto by Brahms.

Composed in 1964 for winds, brass and percussion, the work encompasses Messiaen's usual mysticism and nature sounds (calls of the short-toed lark, for example). In make-up it consists of tone clusters, silences and, at points, a total body of sound that would put the most amplified rock band to shame.

When, during this performance, an enormous tam tam was struck to a crescendo, you would have thought a 747 jetliner was flying directly above Tanglewood's music shed. Still, such a startling effect was far from all. With players spread across the stage Thomas exacted a rejoicing exaltation which seemed inherent in the score.

His reading of the "Paris" was radiant and beautifull, clear in detail, using a fair sized orchestra (nine double basses.) The Brahms, with Mischa Dichter as soloist, was not as satisfactory, owing to the young pianist's rather timid approach.

Sunday afternoon was the big event. It seemed all summer long people were asking, "Are you going to Tanglewood for the Mahler 8th?" They came in droves, clogging Lenox' streets and holding up the performance time.

Seiji Ozawa conducted this "Symphony of a Thousand." His forces were the orchestra, the huge Tanglewood Festival Chorus and Tanglewood Choir, prepared by John Oliver; the St. Paul's School Boy Choir, Theodore Marier, director; organist Berj Zamkochian and an octet of soloists.

The latter were sopranos Deborah O'Brien, Linda Phillips and Jane Bryden, altos Susan Clickner and Eunice Alberts, tenor John Alexander, baritone William Dooley and bass Ara Berberian. Only Alexander and Dooley could be called first class, with Alexander really outstanding.

Ozawa's active conducting style, down to marching in place frequently, may have been entertaining. But he had the music fully within his grasp, from the monumental "Veni, Creator Spiritus" through the more reflective "Closing Scene from Goethe's 'Faust' " of the second part.

To call his reception an ovation is understatement. At the end people streamed in from the lawns, a great many of them young, to join the hollering seat holders, Tanglewood had done Mahler proud in 1972, with the sixth and fifth symphonies preceding. Ozawa's eighth crowned it all with a super achievement.

At the Concert

American Works 'Dark Hued'

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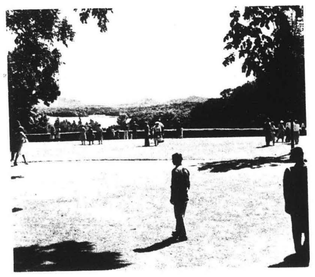

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BSO plays Mahler in Tanglewood finale

The Boston Globe
(EVENING)
D. 195.032
AUG 21 1972
New England Newsclip

By Michael Steinberg
Globe Staff

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"Faust," with its bold and bizzare wedding of the barbaric with the classical, the sublime with the commonplace, is Ur-Mahler. It was inevitable that Mahler would sometime have to come to terms with Goethe, and his juxtaposition and eventual blending (in music, not in words) of "Veni, creator" and "The Eternal feminine" is conceptually a daring and fascinating extension of Goethe's inspired but less-than-organic goulash.

Mahler's "Veni, creator" is admirably terse and dramatic, in a way that makes it a hard act to follow, but, less admirably, noisy and overpopulated. Its "Faust" starts marvelously with one of his greatest moments, anticipating the spare, delicate, liberated counterpoint of "Das Lied von der Erde" and the 9th and 10th symphonies, as he produces Goethe's forest- and rockscape in which friendly, silent lions prowl.

Once later, in the quiet Adagissimo, the aureole that precedes the appearance of Mater gloriosa, the figure of redemption, Mahler finds his way right to the middle of Goethe's poetry; for the rest, and in spite of compelling dramatic and sonorous details, he is mired in a series of conspicuous non-successes because the musical gestures are (in ascending order of inadequacy) trivial, strange, or sentimental. I am sorry, but the Pater Ecstaticus solo sounds like Richard Rodgers with wrong notes, and a deafening setting of "Alles Vergengliche ist nur ein Gleichnis" (all that is transitory is but a parable) is the work of a man who is so far on an ego-trip but he has lost all sight of his task.

The performance: yes and no. Ozawa had the work under impressive control, did all he could to make and keep it exciting, and played the theater of its acoustic and visual massiveness for all it was worth. The Boston Symphony, th Tanglewood Festival rus, the Tanglewood C and the St. Paul's School Boy Choir performed beautifully for him.

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MAHLER

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intermission

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BOSTON HERALD TRAVELER & RECORD AMERICAN
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AUG 23 1972
New England Newsclip

Mahler Symphony Stunning

BY ELLENE PFEIFER
Music Critic

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• Concert Review

It is constructed in two parts —the first based on the thousand-year-old hymn "Veni Creator Spiritus" and composed in traditional first movement sonata form; the second much longer, comprises a fairly discernible slow movement, scherzo, and finale and is based on the final scene of Goethe's "Faust." The two are connected by detailed thematic cross-references and by the philosophical connection seen by Mahler in which the inspiration and grace obtained through the Holy Spirit are transformed through struggle to ever greater levels of spiritual enlightenment (the latter symbolized in Faust's ascent to the highest plateaus of heaven.)

"Imagine that the universe bursts into song. We hear no longer human voices, but those of planets and suns circling in their orbits," Mahler wrote.

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This other-worldliness of thought applies also in the demands of instrumental-vocal balance and in more-than-mortal pitch extremes. These account for the uncomfortable feeling I have that the work cannot ever fully come off in live performance because Mahler has written things just about impossible to realize.

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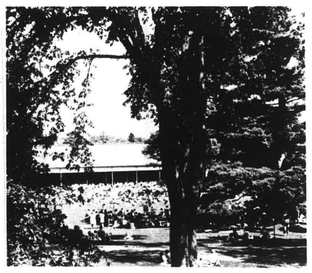

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TELEGRAM
WORCESTER, MASS.
D. 61,977

AUG 21 1972 New England Newsclip

35th Berkshire Music Festival Closes

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The 35th Berkshire Music Festival at Tanglewood ended yesterday afternoon with a full-scale performance of Mahler's Symphony No. 8 in E flat by the Boston Symphony, three choruses, eight soloists and organ, conducted by Seiji Ozawa.

Attendance of 32,012 for the eighth weekend brought the summer's total to 257,860, an increase of 40,838 over last summer. Some of the increase can be attributed, in part at least, to generally favorable weather conditions.

Michael Tilson Thomas conducted the Boston Symphony Saturday night, with Misha Dichter as soloist in Brahms' Second Piano Concerto.

French Composer

The entire festival's biggest shock was administered Saturday night with the contemporary French composer Olivier Messiaen's "And I Look for the Resurrection of the Dead" for wind instruments and percussion.

Mozart's "Paris" Symphony preceded Messiaen's sepulchral clatter and the Brahms' concerto later soothed frazzled nerves.

Mahler's "Symphony of a Thousand" is rarely performed because of the huge forces it requires, excessive length (one hour and a quarter of actual playing), and the work's textural complexities.

Yesterday's orchestra was 110, including extra brass, 250 singers from the Tanglewood Festival Chorus and Choir and St. Paul's School Boy Choir from Cambridge.

Soloists

Soloists were Deborah O'Brien, Linda Phillips and Jane Bryden, sopranos; Susan Clickner and Eunice Alberts, contraltos; John Alexander, tenor; William Dooley, baritone; Ara Berberian, bass.

It is to the credit of Mrs. Clickner, Worcester contralto, that she came through splendidly. Mahler's demands on the soloists (even the offstage role, sung by Miss Bryden) are rather heartless and almost futile.

The second part, sung in German — the final scene from Goethe's "Faust" — was less strenuous in effect than the opening Latin segment.

Massive sections were quite overpowering, to a point that voices struggled to penetrate the thick orchestral fabric. Nevertheless, the combined choruses were a well-disciplined lot and came much closer to splendid achievement than frustrated effort.

Podium Control

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Memory of the Mahler will not outlive Messiaen's clangorous "Resurrection."

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We can but assume the earnestness with which Messiaen related the five movements to his proposed religious themes.

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Tanglewood Festival Chorus and Choir
St. Paul's School Boy Choir

Berj Zamgochian, organist

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

AUG 22 1972 New England Newsclip

Mahler's giant Eighth, a BSO first

By Louis Snyder

Lenox, Mass.

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What they heard ranged from the sophisticated modernities of Gyorgy Ligeti's "Melodien" (a BSO first) and Bartok's "The Miraculous Mandarin" to the sublimities of Mahler's Eighth Symphony in E flat, and the shattering sonorities of Messiaen's "Et exspecto resurrectionem mortuorum." Pianists Alexis Weissenberg and Misha Dichter played the Chopin First and Brahms Second Piano Concertos on Friday and Saturday nights respectively.

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From the first exhilarating pronouncement of "Veni, creator spiritus" by full orchestra, chorus, and organist (Berj Zamkochian), to the final "Chorus mysticus," which brings Part 2, the Goethe "Faust" redemption scene, to a magnificently serene conclusion, Ozawa's tremendous control and the performers' outgoing response was continuously absorbing. The voluminous applause and cheers that followed Part 1, and came in greatest measure at the end of the afternoon were not of the predictable Tanglewood brand — everyone seemed to sense that he had witnessed a memorable one-time event.

The Eighth Symphony, in which Mahler didn't stint on musical requirements, calls for eight vocal soloists, to sing ensemble and alone. It must be admitted that the group chosen for this performance was a surprisingly variable one in experience and suitability for the requirements of an undertaking of this magnitude. Of all of them, tenor John Alexander brought the greatest stature to the lines, while among the new voices mezzo Susan Clickner and soprano Linda Phillips seemed best equal to the demands made by these circumstances. However, Ozawa made places for them all in this crowning work, so that by this solicitousness they shone like stars, albeit some rather dimly.

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Another event of loudly resounding importance was the first Tanglewood performance, on Saturday, of Messiaen's "Et exspecto resurrectionem mortuorum," which Michael Tilson Thomas had included in his Boston Spectrum Series. This is, of course, a work composed with all outdoors in mind, so that even with three sides of the shed open, the presence of a battery of woodwinds, brass, and metallic percussion instruments, including what must be the largest (and loudest) tam-tam in the world could be felt in the marrow of one's bones.

It is truly a glorious work, not simply because of its awesome total grandeur, but on account of the deft weaving of instrumental coloring on a sumptuous cathedral scale. It received a virtuoso performance under Mr. Thomas, with the percussion section achieving new wonders of skill and of coordination. In the audience there were some demurrers, at first shocked and outraged by more volume than usual, but they soon came under the spell, and added thunderous approval of their own at the end.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 21 1972

Season Ends

Ozawa Conducts Spectacular Performance of Mahler's Work

By RICHARD CONWAY

Almost as one, the capacity audience inside the Music Shed at Tanglewood came to its feet with thundering applause and shouts, as conductor Seiji Ozawa brought the baton down to end the season at the Berkshire Music Festival. The audience of 12,884 had heard a spectacular, if uneven, performance of Mahler's monumental "Symphony No. 8 in E flat," commonly called the "Symphony of a Thousand," because that number of performers took part in its first performance.

There were not that many performers Sunday, but there were enough. In addition to the Boston Symphony Orchestra, there were the Tanglewood Festival Chorus, the Tanglewood Choir, the St. Paul's School Boy Choir, and eight soloists: Deborah O'Brien, Linda Phillips, Jane Bryden, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, and Ara Berberian.

For the Boston Symphony Orchestra, this was its first performance of the Mahler work. Conductor Ozawa made it a memorable one.

How fortunate Boston is to have him as its new conductor! The man is simply fantastic. He gets more music out of that orchestra than anyone else I have heard conduct it — and that includes Leonard Bernstein.

One doesn't even have to know the music. All one has to do is watch Ozawa and listen to the results. What the music is all ablut will be absolutely clear.

What Mahler's music is all about is perhaps best expressed by the composer himself. "Imagine that the universe bursts into song. We hear no longer human voices, but those of planets and suns circling in their orbits."

Certainly the voices that sang yesterday were human. But somehow, under Ozawa's masterful musicianship and dynamic leadership, and despite occasional weak passages in both orchestra and chorus, Mahler's soaring message of hope and redemption was brought home with dramatic impact.

The choruses, heard struggling with the work in rehearsal shortly before the performance, took new life under Ozawa's baton; and, although we still feel they were better at the beginning of the season, turned in a first rate job. Again, we were most impressed with their work in the softer passages. The St. Paul Boy Choir, not included in that ragged rehearsal beforehand, sang with lovely tone.

As for the soloists, with the exception of Jane Bryden's work, we were generally unimpressed. Their ensemble singing was atrocious.

The brass sections of the orchestra had some bad moments in the first section of the work, but redeemed itself in the second. Concertmaster Joseph Silverstein had some expressive solo passages.

Mahler's music has had a considerable revival of these past five to ten years. Three of his symphonies were played at Tanglewood this summer. All of his symphonic works are long, and one often has to wait for something to happen in them; but his masterful scoring and depth of feeling are unquestioned. The exquisite opening of the second section of the eighth, for orchestra alone is, for me, an example of Mahler at his most expressive. It was beautifully played Sunday.

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 21 1972 New England Newsclip

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 22 1972

Bombastic Note Closes Festival

By RICHARD VINCENT
Music Critic

In the words of the travelogue, "and so we bid farewell to lovely Tanglewood, jewel of the East, purveyor of sublime sound, servant of the senses, and home of the chosen."

Well, things weren't all that good on this last Sunday of the season, but it is always somewhat melancholy when this fine Festival comes to a close. It is surely one of the very civilized experiences possible in this vale of tears and one that I value.

THE PROGRAM consisted entirely of the Mahler Symphony No. 8 in E Flat subtitled, "Symphony of a thousand."

This sobriquet stems from the premiere performance, when Mahler gathered one thousand performers, including mixed choruses, boy choirs, eight solo singers, full orchestra, and pipe organ to do the job.

Mahler was obsessed with size and this is not necessarily bad. But too often something big is equated with something good and this is a dangerous and misleading concept. Many examples come to mind, where great size tends to obscure the threadbare and transitory quality of its base.

TEXAS, FOR EXAMPLE. Wilt Chamberlain. Primo Carnera. The Pentagon. Italy's Tomb of the Unknown Soldier. The Maginot Line. Hitler's Grand Plan for Berlin. Thruways. Bernstein's "Mass." And much of Mahler.

Seiji Ozawa was the nerve center of this massive undertaking and after a ragged beginning things became somewhat better. It is, I suppose, an achievement in itself, keeping all the various components of this work working with some coherence, and Ozawa did at least that.

BUT THE WORK began at full cry and never slackened. Ozawa kept whipping them up and at times, there was an edge of hysteria in the results, particularly with the five female soloists in their efforts to be heard over the mass of sound that the orchestra, organ, and combined choruses were making. At times their voices were ragged shrieks, perceptible over the tumult and shouting.

The audience in their reaction was divided. There were many who were transported by it all and others who were disenthralled, even embarrassed, by what appeared to their sensibilities the overt and spurious emotion being purveyed. The reactions were, quite simply, an immediate definition of taste, and who can legislate that? Not I, not anyone.

It ill becomes someone to try, patronizingly or honestly, to impose his own template of sensibilities on another who is getting an authentic serving of psychic and emotional income from a musical experience. The important thing is to have the experience, a good cleansing, a jogging of the senses.

TELEGRAM
WORCESTER, MASS.
D. 61,977

AUG 21 1972 New England Newsclip

35th Berkshire Music Festival Closes

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The 35th Berkshire Music Festival at Tanglewood ended yesterday afternoon with a full-scale performance of Mahler's Symphony No. 8 in E flat by the Boston Symphony, three choruses, eight soloists and organ, conducted by Seiji Ozawa.

Attendance of 32,012 for the eighth weekend brought the summer's total to 257,860, an increase of 40,838 over last summer. Some of the increase can be attributed, in part at least, to generally favorable weather conditions.

Michael Tilson Thomas conducted the Boston Symphony Saturday night, with Misha Dichter as soloist in Brahms' Second Piano Concerto.

French Composer

The entire festival's biggest shock was administered Saturday night with the contemporary French composer Olivier Messiaen's "And I Look for the Resurrection of the Dead" for wind instruments and percussion.

Mozart's "Paris" Symphony preceded Messiaen's sepulchral clatter and the Brahms concerto later soothed frazzled nerves.

Mahler's "Symphony of a Thousand" is rarely performed because of the huge forces it requires, excessive length (one hour and a quarter of actual playing), and the work's textural complexities.

Yesterday's orchestra was 110, including extra brass, 250 singers from the Tanglewood Festival Chorus and Choir and St. Paul's School Boy Choir from Cambridge.

Soloists

Soloists were Deborah O'Brien, Linda Phillips and Jane Bryden, sopranos; Susan Clickner and Eunice Alberts, contraltos; John Alexander, tenor; William Dooley, baritone; Ara Berberian, bass.

It is to the credit of Mrs. Clickner, Worcester contralto, that she came through splendidly. Mahler's demands on the soloists (even the offstage role, sung by Miss Bryden) are rather heartless and almost futile.

The second part, sung in German — the final scene from Goethe's "Faust" — was less strenuous in effect than the opening Latin segment.

Massive sections were quite overpowering, to a point that voices struggled to penetrate the thick orchestral fabric. Nevertheless, the combined choruses were a well-disciplined lot and came much closer to splendid achievement than frustrated effort.

Podium Control

Extremely active on podium, Ozawa kept everything under control and gave everyone marvelous cue service while keeping the massive work on a forward course.

Memory of the Mahler will not outlive Messiaen's clangorous "Resurrection."

Provocative as it may be, this music has enormous power and achieves stature through the very drama it generates.

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Reporting on the work objectively . . . subterranean growls in brass triggered a succession of experiences that stunned some listeners and seemed to completely possess others.

There were long periodic silences as part of the text, solos of great beauty in woodwinds, oriental-styled chatter without discernible key — and earsplitting thunder from the huge tam tam that rivalled a jet takeoff, associated with general chaos.

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The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 21 1972

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 22 1972

Season Ends

Ozawa Conducts Spectacular Performance of Mahler's Work

By RICHARD CONWAY

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NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 21 1972 New England Newsclip

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Music Critic

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UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 21 1972
New England Newsclip

Happy Note Closes Season

LENOX — The Boston Symphony Orchestra ended one of its happiest seasons at Tanglewood Sunday afternoon with an attendance of 12,884 that helped the 35th Berkshire Festival set what is believed to be a 10 - year seasonal record.

Total 1972 attendance was 257,860 for 24 orchestra concerts, eight open rehearsals, Tanglewood - on - Parade and the Boston Pops. The 1971 total was 217,022. The 1965 total was 242,015. Records are missing before 1963.

The increase of 1972 over 1971 was 40,838, or 18.5 per cent.

Comparison of the key figures ... those of the 24 regular concerts plus the open rehearsals given on Saturday mornings ... shows 236,869 this summer; 202,954 last summer and 209,900 in he summer of 1965.

The Pops attracted 13,235 this year and 9626 last year. The 10 - year record for the Pops was set in 1967 at more than 17,000.

HOUR
NORWALK, CONN.
D. 23,000
AUG 24 1972
New England Newsclip

Record Breaking Tanglewood Audience Hears Mahler Work

Bas syn

Tanglewood triumphantly closed its successful 1972 season in a blaze of glory, vying with the setting sun in its effulgence and exultation. Boasting a pinnacle performance of Mahler's "Symphony of a Thousand" his eighth, in E flat, before a record breaking audience of several thousand on Sunday afternoon was the high point of its entire season. A piece not to be undertaken without peak performers and direction, it came forth in a mightly paean of praise, exultant sound, and technically flawless production. The great choral work was tackled by a huge choir comprising The Tanglewood Festival Chorus, sponsored jointly by the Boston University and the Boston Symphony orchestra. The Tanglewood choir (students of the Berkshire Music Center and the St. Paul Choir School of Cambridge, a year-round academic and music training school for boys 10 to 14. This plus extraordinary soloists, full orchestra, organ, and the superb conducting of Seiji Ozawa, who is also artistic director of the Berkshire Festival, and next year will be its music director, it could come forth as nothing short of a magnificence in sound. Sung in German, the diction seemed excellent (librettos were included with the programs) — the top-flight soloists sufficiently able to carry the airs above orchestral and choral backgrounds to nearly the entire expanse of the lawn auditors, as well as to those in the shell, and both pianissimo and crescendo portions were exceptionally noteworthy.

Though a thousand performers presented the premier of this great symphony in 1910 which Mahler himself considered his greatest work, could it have sounded any more glorious then than now? About the work, Mahler himself said, "imagine the universe bursting into song; we hear no longer human voices, but those of the planets and suns circling in their orbits . . . great dispensers of joy." The three thousand auditors at this first performance gave him a standing ovation which lasted nearly 30 minutes; that enthusiasm and that joy was repeated at Sunday's concert; one stopped counting curtain calls and the reverberation of bravos and applause is still resounding in my ears. The work itself combines a medieval Latin hymn and the closing scene of Goethe's Faust — an invocation and prayer at Pentecost, and a theme of redemption, resulting in an overwhelming, mystical-spiritual supreme moment, beyond words. Jack Diether, leading Mahler scholar feels it is the expression more than of one man, the composer, and more of all humanity.

The closing weekend began with the Friday prelude to the major concert, featuring pianist Alexis Weissenberg, with the Boston Symphony Chamber players in the Beethoven quintet in E flat, and the piano transcription of Mussorgsky's Pictures at an exhibition; Ozowa conducting Ligeti's Melodien for orchestra, the Chopin piano concerto No. 1 in E Minor with Weissenberg, and Bartok's suite from the Miraculous Mandarin, in the major concert of the evening.

To continue among its innovations and more first performances at Tanglewood, the Saturday night program, with Michael Tilson-Thomas conducting, included the Mozart symphony No. 31 in D., the Paris — a brilliant and charming piece with many solo instruments called into play; the ever-favored second piano concerto in B. flat of Brahms, with Misha Dichter as soloist, and a startling innovative offering of Olivier Messiaen, Et exspecto resurrectionem mortuorum — a well balanced fare featuring just about everything. Dichter who plays exceedingly and skillfully favorably, and no stranger to Tanglewood, was a 1966 Tchaikovsky piano competition winner in Moscow. He has played with the major orchestras and his appearance was greeted with vociferous welcome and applauded with continuous acclaim.

The Messiaen compositon "And I look for the ressurection of the dead" was written around huge and mighty surroundings — The Alps, the pyramids of Mexico, the temples and statues of ancient Egypt, and Roman and Gothic churches. The program notes speak of the "colors of the instrumental timbres . . . the sonorous intracacies . . . and alternating resonances . . . like encircling stained glass windows in the great cathedrals where it was first performed — Sainte Chapel, and Notre Dame de-Chartres. Its heavy, resonant, powerful instrumentation is suited for vast and open and high mountainous places. It is divided into five parts, each bearing a text from Holy Scriptures from the Psalms, the book of Job, the gospels and the epistles of Paul, and the Book of Revelation. From the cries of the depths of the soul from a great abyss, to the exultation of the believer in the power of the resurrection, and the coming Glory of the Lord, not a contained melody, but the continuation of descriptive and revelant and mighty sound bespeak the theme in great and thunderous power, and quiet, and sometimes silent awe, almost as though it were the voice of the great Creator, yet not a voice, but a knowing that this power comes only from the Highest and Most Almighty. To produce this, there are 18 woodwinds, 16 brass instruments, and metallic percussion, which uses three sets of tuned cow bells, tubular bells, six gongs and three tam tams. Inexpressibly difficult to analyze, it is likewise inexpressively effective and a magnificent production by the musicians themselves.

So the familiarly beautiful, the provocative, the not disagreeable cacophany of controlled and scheduled dissonance, the power and the harmony and the great — concluded the thirty-fifth Berkshire festival with praiseworthy work, well done; and many stereos and tapes will be enjoyed the more, as newer and more unusual selections are better known because another season of music at Tanglewood has introduced new listening and aroused keener pleasure in the extent of today's musical media.

—Roxie E. Houghton

CUE
NEW YORK, N. Y.
W. 244,000
SEP 2 1972

SUMMER CIRCUIT

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—STANLEY NEWMAN

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 21 1972
New England Newsclip

Music Review

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By JAY C. ROSENFELD

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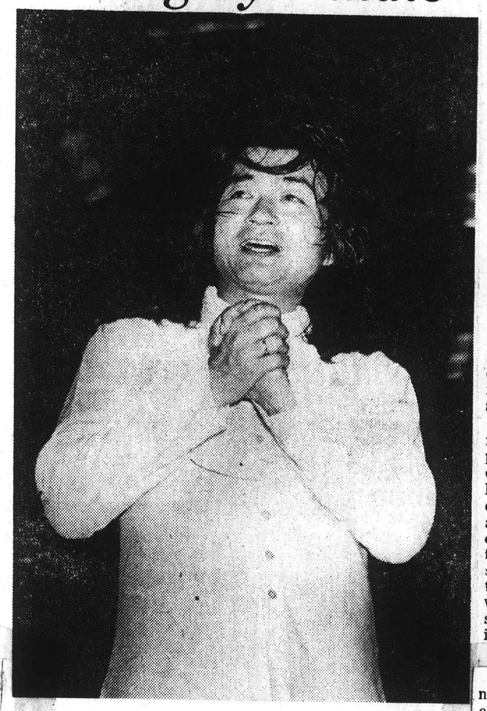

Whitestone

Ozawa acknowledging plaudits at yesterday's concert.

TIMES
HARTFORD, CONN.
D. 130,857
AUG 21 1972
New England Newsclip

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UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 21 1972
New England Newsclip

Happy Note Closes Season

LENOX — The Boston Symphony Orchestra ended one of its happiest seasons at Tanglewood Sunday afternoon with an attendance of 12,884 that helped the 35th Berkshire Festival set what is believed to be a 10 - year seasonal record.

Total 1972 attendance was 257,860 for 24 orchestra concerts, eight open rehearsals, Tanglewood - on - Parade and the Boston Pops. The 1971 total was 217,022. The 1965 total was 242,015. Records are missing before 1963.

The increase of 1972 over 1971 was 40,838, or 18.5 per cent.

Comparison of the key figures ... those of the 24 regular concerts plus the open rehearsals given on Saturday mornings ... shows 236,869 this summer; 202,954 last summer and 209,900 in he summer of 1965.

The Pops attracted 13,235 this year and 9626 last year. The 10 - year record for the Pops was set in 1967 at more than 17,000.

HOUR
NORWALK, CONN.
D. 23,000
AUG 24 1972
New England Newsclip

Record Breaking Tanglewood Audience Hears Mahler Work

Bos syn

Tanglewood triumphantly closed its successful 1972 season in a blaze of glory, vying with the setting sun in its effulgence and exultation. Boasting a pinnacle performance of Mahler's "Symphony of a Thousand" his eighth, in E flat, before a record breaking audience of several thousand on Sunday afternoon was the high point of its entire season. A piece not to be undertaken without peak performers and direction, it came forth in a mightly paean of praise, exultant sound, and technically flawless production. The great choral work was tackled by a huge choir comprising The Tanglewood Festival Chorus, sponsored jointly by the Boston University and the Boston Symphony orchestra. The Tanglewood choir (students of the Berkshire Music Center and the St. Paul Choir School of Cambridge, a year-round academic and music training school for boys 10 to 14. This plus extraordinary soloists, full orchestra, organ, and the superb conducting of Seiji Ozawa, who is also artistic director of the Berkshire Festival, and next year will be its music director, it could come forth as nothing short of a magnificence in sound. Sung in German, the diction seemed excellent (librettos were included with the programs) — the top-flight soloists sufficiently able to carry the airs above orchestral and choral backgrounds to nearly the entire expanse of the lawn auditors, as well as to those in the shell, and both pianissimo and crescendo portions were exceptionally noteworthy.

Though a thousand performers presented the premier of this great symphony in 1910 which Mahler himself considered his greatest work, could it have sounded any more glorious then than now? About the work, Mahler himself said, "imagine the universe bursting into song; we hear no longer human voices, but those of the planets and suns circling in their orbits . . . great dispensers of joy." The three thousand auditors at this first performance gave him a standing ovation which lasted nearly 30 minutes; that enthusiasm and that joy was repeated at Sunday's concert; one stopped counting curtain calls and the reverberation of bravos and applause is still resounding in my ears. The work itself combines a medieval Latin hymn and the closing scene of Goethe's Faust — an invocation and prayer at Pentecost, and a theme of redemption, resulting in an overwhelming, mystical-spiritual supreme moment, beyond words. Jack Diether, leading Mahler scholar feels it is the expression, more than of one man, the composer, and more of all humanity.

The closing weekend began with the Friday prelude to the major concert, featuring pianist Alexis Weissenberg, with the Boston Symphony Chamber players in the Beethoven quintet in E flat, and the piano transcription of Mussorgsky's Pictures at an exhibition; Ozowa conducting Ligeti's Melodien for orchestra, the Chopin piano concerto No. 1 in E Minor with Weissenberg, and Bartok's suite from the Miraculous Mandarin, in the major concert of the evening.

To continue among its innovations and more first performances at Tanglewood, the Saturday night program, with Michael Tilson-Thomas conducting, included the Mozart symphony No. 31 in D., the Paris — a brilliant and charming piece with many solo instruments called into play; the ever-favored second piano concerto in B. flat of Brahms, with Misha Dichter as soloist, and a startling innovative offering of Olivier Messiaen, Et exspecto ressurrectionem mortuorum — a well balanced fare featuring just about everything. Dichter who plays exceedingly and skillfully favorably, and no stranger to Tanglewood, was a 1966 Tchaikovsky piano competition winner in Moscow. He has played with the major orchestras and his appearance was greeted with vociferous welcome and applauded with continuous acclaim.

The Messiaen compositon "And I look for the ressurection of the dead" was written around huge and mighty surroundings — The Alps, the pyramids of Mexico, the temples and statues of ancient Egypt, and Roman and Gothic churches. The program notes speak of the "colors of the instrumental timbres . . . the sonorous intracacies . . . and alternating resonances . . . like encircling stained glass windows in the great cathedrals where it was first performed — Sainte Chapel, and Notre Dame de-Chartres. Its heavy, resonant, powerful instrumentation is suited for vast and open and high mountainous places. It is divided into five parts, each bearing a text from Holy Scriptures from the Psalms, the book of Job, the gospels and the epistles of Paul, and the Book of Revelation. From the cries of the depths of the soul from a great abyss, to the exultation of the believer in the power of the resurrection, and the coming Glory of the Lord, not a contained melody, but the continuation of descriptive and revelant and mighty sound bespeak the theme in great and thunderous power, and quiet, and sometimes silent awe, almost as though it were the voice of the great Creator, yet not a voice, but a knowing that this power comes only from the Highest and Most Almighty. To produce this, there are 18 woodwinds, 16 brass instruments, and metallic percussion, which uses three sets of tuned cow bells, tubular bells, six gongs and three tam tams. Inexpressibly difficult to analyze, it is likewise inexpressively effective and a magnificent production by the musicians themselves.

So the familiarly beautiful, the provocative, the not disagreeable cacophany of controlled and scheduled dissonance, the power and the harmony and the great — concluded the thirty-fifth Berkshire festival with praiseworthy work, well done; and many stereos and tapes will be enjoyed the more, as newer and more unusual selections are better known because another season of music at Tanglewood has introduced new listening and aroused keener pleasure in the extent of today's musical media.

—Roxie E. Houghton

CUE
NEW YORK, N. Y.
W. 244,000
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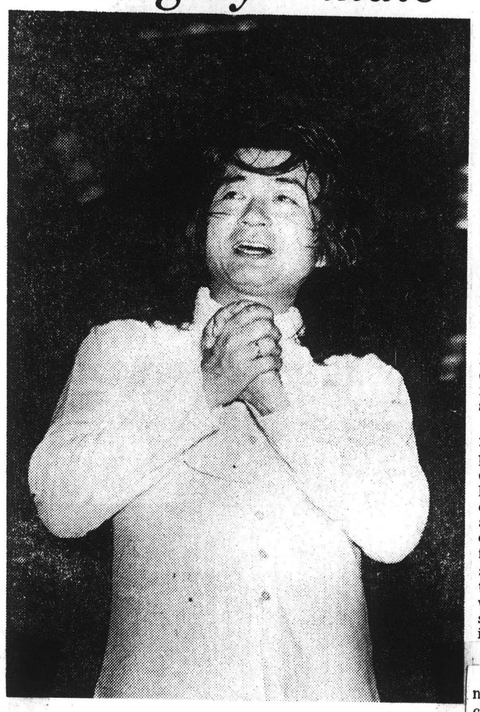

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INDEPENDENT
WESTBORO, MASS.
W. 2,000

JUL 27 1972 New England Newsclip

1972 Festival Of Contemporary Music At Tanglewood

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UNION
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D. 79,398

AUG 1 1972 New England Newsclip

CHRONICLE
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JUL 29 1972 New England Newsclip

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VILLAGER
FREETOWN, MASS.
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AUG 3 1972 New England Newsclip

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INDEPENDENT
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JUL 27 1972

New England Newsclip

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AUG 3 1972

New England Newsclip

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JUL 27 1972 New England Newsclip

1972 Festival Of Contemporary Music At Tanglewood

TANGLEWOOD, LENOX, MASS. —— The 1972 Festival of Contemporary Music at Tanglewood takes place this year from August 4 through 10. The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of Music) in cooperation with the Fromm Music Foundation of Chicago. Often called a "Festival-within-a-Festival", the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and challenging works, some commissioned especially for the Festival, many heard in premiere performances. This season, the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

The Festival of Contemporary Music opens this year at the beginning of the sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, August 4 to 7:00 p.m. with a special Weekend Prelude Concert devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center. Music to be performed is "Twelve Poems of Emily Dickinson," with soprano soloist Phyllis Curtin (one of the 1972 Tanglewood Granrud Artists - in-Residence), and Mr. Copland as pianist; "Piano variations" with Boston Symphony Orchestra Associate Conductor Michael Tilson Thomas as pianist; and "Vitebsk, study on a Jewish Theme" performed by Boston Symphony Chamber Players Joseph Silverstein, violin, and Jules Eskin, cello, with Aaron Copland as pianist.

The 9:00 p.m. Boston Symphony Orchestra concert Friday evening, August 4 in the Shed is conducted by the Orchestra's Associate Conductor, Michael Tilson Thomas, with soloists soprano Phyllis Curtin, and violinist Paul Zukofsky. The concert opens with Carl Ruggles' "Evocations for orchestra" (performed in memory of the composer), followed by the orchestral version of the "Poems of Emily Dickinson" by Aaron Copland, with soprano soloist Phyllis Curtin. Paul Zukofsky next performs the world premiere of Charles Wuorinen's "Concert for amplified violin and orchestra." The concerto was commissioned by the Fromm Music Foundation. The evening's concert concludes with Mr. Thomas conducting a performance of Stravinsky's "The Rite of Spring," also played in memory of the composer.

The Festival of Contemporary Music continues through August 10 with a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

Saturday, the Festival presents a Berkshire Music Center Vocal Music Recital at 2.30 p.m. in the Theatre-Concert Hall. The program includes Druckman's Dark Upon the Harp, Kim's Letters Found Near a Suicide, Powell's Haiku Settings, and Carter's Robert Frost Songs.

World Premieres

Sunday evening, at 8.30 p.m. in the West Barn, the Berkshire Music Center Music Theatre Project presents the world premiere of Robert Selig's Chocorua, commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation. Also to be performed on the same program is Brech-Weill's The Yes Man. Chocorua is based on a scenario by Leo Bonfanti with text by the Boston Poet Richard Moore. Its story, derived from actual events of the eighteenth century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results.

August 7 at 8.30 p.m. in the Theatre-Concert Hall, Collage, the contemporary music ensemble of the Boston Symphony Orchestra, presents a concert that includes Foss' Time Cycle (chamber version), Druckman's Valentine, Crumb's Madrigals, Books I and II, Pusztai's Nocturnes, and Davidovsky's Synchronisms No. 2.

The special Berkshire Music Center Chamber Ensemble concert honoring the 20th Anniversary of the Fromm Music Foundation, takes place August 8 at 8.30 p.m. in the Theatre-Concert Hall. Under the direction of conductors Bruno Maderna and Gunther Schuller (Artistic Director of the Berkshire Music Center), the ensemble performs Berio's Circles, Carter's Double Concerto, Schuller's Tre Invenzione (a world premiere performance commissioned by the Fromm Music Foundation in honor of its 20th Anniversary), and Maderna's Giardino Religioso, also a world premiere performance commissioned by the Fromm Music Foundation honoring its 20th Anniversary.

August 9 at 8.30 p.m. in the Theatre-Concert Hall, the Berkshire Music Center Chamber Music concert scheduled includes Imbrie's To A Traveler, Kim's rattling on. . ., Mather's Cantata II, and Erb's Brass quintet.

The final event of the 1972 Festival of Contemporary Music is a Berkshire Music Center Orchestra concert conducted by Maderna Aug. 10 at 8:30 p.m. in the Theatre-Concert Hall. Maderna conducts the Orchestra in Webern's Variations for Orchestra, Op. 30, Shinohara's Piece for orchestra, the world premiere of Fred Lerdahl's Chromorhythmos (commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation), and, to conclude the concert, Druckman's Windows.

All concerts are events of the Friends of Music at Tanglewood, requiring a $1.50 donation per concert or Friends membership card. The opening Festival concert on August 4 is a regular Berkshire Festival concert for which Berkshire Festival tickets are required.

THE SPRINGFIELD UNION
AMUSEMENTS

Tuesday, August 1, 1972

LENOX — The 1972 Festival of Contemporary Music at Tanglewood takes place this year from August 4 through 10. The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music) in cooperation with the Fromm Music Foundation of Chicago.

"Capital of the World"

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Aaron Copland

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UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 1 1972 New England Newsclip

CHRONICLE
WILLIMANTIC, CONN.
D. 8,500

JUL 29 1972 New England Newsclip

Contemporary music slated at Tanglewoood

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Aug. 5, the Festival presents a Berkshire Music Center Vocal Music Recital at 2:30 p.m. in the Theatre-Concert Hall. The program includes Druckman's "Dark Upon the Harp," Kim's "Letters Found Near a Suicide" Powell's "Haiku Settings," and Carter's "Robert Frost Songs."

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VILLAGER
FREETOWN, MASS.
W. 1,350

AUG 3 1972 New England Newsclip

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1972 Festival Of Contemporary Music at Tanglewood, Lennox, takes place Aug. 4 through 10. Festival celebrates 20th Anniversary of Fromm Music Foundation. Festival highlights include world premiere performances of Wuorinen, Selig, Lerdahl, Schuller, and Maderna.

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THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

JUN 11 1972

The World Of Music

A Toast—With Wine—To Paul Fromm And His Work

5454 - Tanglewood

By BORIS NELSON
Blade Music Critic

A man celebrating the birthday of his own foundation shouldn't make any special ripples. But Paul Fromm, founder-director of the Fromm Music Foundation, which celebrated its 20th birthday in April, is the kind of man and his foundation the kind of tangible public-spirited devotion to music which mark the exceptions to the proverbial rule.

I first met Paul Fromm rather casually; we bumped into each other at a crowded reception for Igor Stravinsky who was the honored composer at a week's festival at Oberlin College some years ago. We got into a fascinating conversation, and only afterward introduced ourselves to each other.

I have had many occasions since then to see him, talk with him, listen to him, and grow in my respect for his deeply felt interest in contemporary music and musicians and in my affection for this most affable man.

Who is Paul Fromm?

A 65-year-old, independent Chicago wine merchant who emigrated to the United States in 1938. Long before then, in central Europe, it seemed inconceivable to him that "at a time when painters and poets were expressing themselves in new ways, composers would sustain the status quo in an art which through the centuries seemed always to be in a state of renewal."

It was in 1927, so Fromm recalls, that he first heard Stravinsky's music and something happened to his thinking. But it was not until he arrived in America, that — interested in its music and musical life — "I became concerned about the anomalous position that the composer occupies in American society.

"Finally, in 1952, I decided to make my own contribution to the musical scene, and thus the Fromm Music Foundation came into existence."

★ ★ ★

Its purpose? To restore to the contemporary composer his rightful place at the center of musical life.

Not highly structured like large institutional foundations,

FROM LEFT, MRS. SERGE KOUSSEVITSKY, FROMM, MICHAEL TILSON
Great conductor's widow and associate conductor of Boston Symphony compare notes with benefactor at Tanglewood concert

Among them are Milton Babbitt, Arthur Berger, Luciano Berio, Easley Blackwood, Elliott Carter, Michael Colgrass, Ingolf Dahl, Mario Davidovsky, David Diamond, John Eaton, Irving Fine, Lukas Foss, Richard Felciano, Alberto Ginastera, Alan Hovhaness, Andrew Imbrie.

Leon Kirchner, Ellis Kohs, Barbara Kolb, Ernst Krenek, Bruno Maderna, Bohuslav Martinu, Harry Partch, Oedoen Partos, Wallingford Riegger, George Rochberg, Murray Schafer, Gunther Schuller, Roger Sessions, Seymour Shifrin, Stanley Silverman, Halsey Stevens, Stefan Wolpe, Charles Wuorinen, and many other lesser - known names.

★ ★ ★

Wisely, Paul Fromm is aware of the fact that all music is modern in its own time, and that music as an art will cease to exist if a living flow of musical creation no longer reaches a concerned and interested public. Thus musical creation and performance are inseparable.

Realizing this, Fromm has provided forums for these creations, by sponsoring concerts and festivals jointly with institutions, colleges, and universities.

As Fromm says: "The emphasis is always on what Boulez has called 'exploration,' the mutual discovery of new works, new forms, new means of musical expression."

Under this sponsorship there have been concerts at New York's Metropolitan Museum of Art, with Leopold Stokowski; in Chicago's Goodman Theater and at the Universities of Chicago and Illinois; Vermont's Marlboro Festival; at Mills College in Oakland, Calif.; at Northwestern University in Evanston, Ill.; the Library of Congress; Los Angeles; Boston's New England Conservatory of Music, and so on.

Another activity in behalf of contemporary music has been the joint sponsorship since 1956 by the Fromm Foundation and the Berkshire Music Center at Tanglewood of an annual Contemporary Music Festival, a festival within a summer festival. Commissioned works are performed and a number of young performers are awarded fellowships, which permit them to study contemporary music. Altogether, a total of 312 such fellowships have been awarded.

The example took hold, for other such ensembles have been founded, some by former Fromm fellows, among them Collage, an ensemble of the Boston Symphony; the Dorian Woodwind Quintet, and the Lenox Quartet.

★ ★ ★

In 1969 and 1970, Fromm also sponsored music critics' institutes at Tanglewood, a project administered by the Music Critics Association, both of which I have been very much involved with. Six young critics spent three weeks at Tanglewood — listening, consulting with composers and performers, holding daily meetings with senior critics, and writing daily reviews for analysis at daily seminars. The success of this venture has led to the establishment of similar institutes this summer at Washington's Kennedy Center and other performing arts centers.

In 1957, yet another project was explored, that of recording some of these new works, so that a listener could hear it repeatedly and learn to meet it on its own terms. Some 45 works thus found permanency on disks.

The Fromm Foundation also initiated a radio series, "Composers on Composers," produced jointly with Chicago station WFMT, first broadcast in 1960, repeated in 1965, and ultimately disseminated nationwide via the National Association of Educational Broadcasters. While some composers speak about themselves, there is Arthur Berger on Stravinsky, Babbitt on Schoenberg, Ross Lee Finney on Alban Berg, Lopatnikoff on Hindemith, Krenek on Bebern, among others.

In 1959 and 1960, Fromm sponsored, jointly with Princeton University, seminars in advanced musical studies, emphasizing the musical sensibilities of the day. Roger Sessions directed the seminars, assisted by a distinguished faculty.

"Perspectives of New Music," a periodical, was the direct outgrowth of these seminars.

Published by the Princeton University Press for the Fromm Foundation, first in the fall of 1962, it surveyed the contemporary music scene in depth. The fall of 1972 will unfortunately see its demise. Articles from it and seminar lectures have been published in book form — four such volumes to date — by W. W. Norton.

★ ★ ★

Paul Fromm has done heroic work in behalf of contemporary music because he loves the art and has an abiding faith in its progress.

There are many instances of personal interest and an ever-present warmth of a wonderful human being who smiles easily, and who has turned into an astute music patron and critic. (He plays the piano quite well, I am told).

With traces of his Bavarian ancestry in his rich English vocabulary, he would be the first to deny it, but composers, performers, conductors, and even critics agree that Paul Fromm has become a powerful force in the contemporary musical scene.

He is on the side of the angels, but he stands uncompromisingly aside the disciplined, intellectual, challenging composer and he resents — as do we all — the prevalent accent on the glamorous "star" performer.

And he has a right, despite his old-world formality and honest humility, to fret about the state of affairs, for, putting it bluntly, he puts his money where his mouth, his heart is.

He deeply loves music. "The most beautiful thing about music is that it says something tremendously meaningful, though it cannot be translated into words, about the pulsing of time."

When Stravinsky first met Paul Fromm, who had ordered coffee, Stravinsky canceled the order and requested champagne, the best in the house. "I want to know you," he said, "because contemporary music has many friends, but only a few lovers."

And so, how does Paul Fromm, the music lover, celebrate the 20th anniversary of his foundation? He sponsors a concert at the University of Chicago, having commissioned Roger Sessions to write a new work.

And when he was presented, at that event, with a volume of 78 letters from his composer friends, his reply pegged his philosophy: "What is created in our midst is so much more important than what has gone before, however much we enjoy the past."

Let's all drink a salute with wine — Paul Fromm's, to be sure — to an enlightened private citizen, who devotes himself to helping living composers go on living and to getting their music performed, heard, and understood.

The Washington Post
WASHINGTON, D. C.
D. 500,118 SUN. 657,560

JUL 3 1972

Bridging the New Music Gap

Crosscurrents

By Alan M. Kriegsman

The time is ripe for a salute to the Fromm Music Foundation, which is celebrating its 20th anniversary this year. Under the vigorous and enlightened leadership of 65-year-old Paul Fromm, a wine merchant by trade, this small organization has made a contribution that can only be described as vast. Its imaginative, wise and remarkably diverse programs of support have been a cardinal factor in the growth and vitality of contemporary music in the United States over two densely packed decades.

In a modest little booklet reviewing the foundation's activities, Fromm states that the primary objective has been "to bridge the gap that exists between contemporary composers and society."

To achieve this laudable aim, the foundation has awarded nearly 100 commissions to composers, both known and unknown; given over 300 fellowships to performers concerned with contemporary idioms; co-sponsored, since 1956, the annual Tanglewood Festivals of Contemporary Music; presented more than a score of landmark concerts featuring notable premieres; published the nation's only serious journal exclusively devoted to 20th century music, "Perspectives of New Music"; organized seminars involving composers, performers, critics and teachers; and made possible a sizable number of recordings and radio broadcasts which have helped to disseminate new music to a broad audience.

To mark the current anniversary, three special concerts will be offered this year under foundation auspices, for which new works were commissioned from Gunther Schuller, Roger Sessions, Charles Wuorinen and Bruno Maderna. Coming up in this series, on Aug. 4, will be a program by the Boston Symphony at Tanglewood, under the direction of Michael Tilson Thomas.

"Selfless devotion" may be an overworked and easily abused phrase, but in the case of Paul Fromm it is the only one that seems both accurate and fitting. And the way he has gone about distributing the foundation's considerable largesse affords some lessons in intelligent philanthropy that might well be studied by others in the field.

"Rather than entrusting policies and programs to an administrative staff, committees or trustees, we have actively involved as advisers in our work some of the most eminent members of the musical community," Fromm writes. "Their concerns, opinions and suggestions have guided us in all our efforts." What a bright and wholesome departure. Many grant-giving institutions in the arts, of course, "consult" artists in the course of their deliberations. The Fromm Foundation, in effect, has put the actual decision-making into the hands of artists. The approach has its obvious dangers, but equally obvious and treasurable benefits as well.

Also unusual is the very nature of the Fromm Foundation programs. "Rather than subsidizing institutions or supporting other, even more anonymous aspects of culture, the Fromm Foundation has chosen to focus its programs on individual artists, individual works and individual musical situations," Fromm wrtes. It is probably this policy, more than any other, that has magnified the effect of Fromm projects so far beyond the mere dollar amounts bestowed or the number of grants given.

It is Fromm's conviction that "the increasing imbalance between artistic and commercial values" has been largely responsible for the notorious gulf between the public and contemporary music. While this may be true in part, it is not the whole story.

Though Fromm declines to say so, there's no denying that some of the fault lies with composers, many of whom have become increasingly inbred and elitist in outlook, and excessively academic or abstruse in their methods.

Milton Babbitt's celebrated "Who cares if you listen" dictum, after all, is only a reflection of that "brass curtain" which has separated music-makers from music-lovers more and more since the end of the 19th century, bringing a return of the ivory tower concept almost as reflex, as composers strive to defend and justify their professional roles.

It is greatly to the credit of the Fromm Foundation that it has done its best to dismantle such barriers by attacking the problem at both ends and in the middle. It has tried to spread its commissions across as broad a spectrum of contemporary styles as possible, from radical to conservative, embracing works as divergent as Michael Colgrass' "As Quiet As," Ginastera's "Cantata Para America Magica," Harry Partch's "The Bewitched," Lukas Foss' "Echoi," Stanley Silverman's "Elephant Steps," and Babbitt's "Vision and Prayer."

There has also been a recognition that commissioning by itself isn't enough, that for new music to have any meaning for a nonprofessional public, the act of composition must be followed up by preparation of scores and parts, by assured performances in inviting contexts, by publication and recording. All of these functions have been heavily supported by Fromm.

The result has been that again and again, one project has touched off another, often supported by different auspices—chain reactions, of a particularly fruitful sort, set in. From the Fromm-supported Princeton Seminars in contemporary music under Roger Sessions in 1959 and 1960 came the invaluable periodical, "Perspectives of New Music." From the Fromm Fellowships in performance at Tanglewood have come such notable professional ensembles as the Dorian Woodwind Quintent and the Lenox String Quartet.

Looking toward the future, Fromm now feels that the foundation's activities have outgrown the one-man operation that has served it so well in the past. "We must move on to a new era, in which the Foundation must be able to exist independently of any one individual," he writes. To assure the organization's stability and strength beyond his own lifetime, therefore, Fromm has agreed to a new liaison with Harvard University, which will henceforth become the active headquarters. Starting Sept. 1 of this year, the foundation will be renamed "The Fromm Music Foundation at Harvard University," under the tripartite direction of Fromm, composer Gunther Schuller and musical scholar A. Tillman Merritt.

In addition, the Foundation will relinquish its 10-year-old subsidy of "Perspectives," and establish instead a new annual music journal which will concern itself with "music as an art, not a science." To insure a less abstruse and fictionalist periodical than "Perspectives" sometimes tended to be, each issue of the new publication will have a different editor.

It is heartening to know that continuity of effort will now be guaranteed, but also a bit sad to note the passing of the singularly personal, fervent outfit of old. In closing his pamphlet, Fromm quotes John Maynard Keynes: "The task of an official body in the arts is not to teach or censor, but to give courage, confidence and opportunity to artists." One can only hope that the foundation in its new basis will remain as mindful of those words in years to come as Paul Fromm has been in years past.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289

AUG 3 1972

New England Newsclip

Tanglewood plans special Fromm events

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts ~~two concerts~~ by the orchestra during the weekend series stating tomorrow (Friday) and closing Sunday afternoon. Friday evening's program is part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center, and the Fromm Music Foundation of Chicago, which is celebrating its 20th anniversary.

Friday's Weekend Prelude at 7 p.m. in the Shed is devoted to Aaron Copland's music, and opens with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin and the composer at the piano. Next is Piano variations with Michael Tilson Thomas, pianist, and the prelude ends with Vitebsk, study on a Jewish theme, with Boston Symphony Chamber players Joseph Silverstein, violin; and Jules Eskin, cello; and the composer at the piano.

Mr. Thomas conducts the Boston Symphony at the 9 p.m. Shed concert, with violin soloist Paul Zukovsky. He opens with Ruggles' Evocations for orchestra, and Copland's "Eight Poems of Emily Dickinson," with Miss Curtin, soprano. Both are performed for the first time by the BSO. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra, with soloist Paul Zukofsky, and closing number is Stravinsky's "Rite of Spring."

Aldo Cecceto, recently appointed principal conductor of the Detroit Symphony, conducts Saturday evening at 8:30 with soloist John Browning, pianist. Mendelssohn's Symphony No. 1 opens the program, followed by Prokofiev's Third piano concerto, and closes with Dvorak's Symphony No. 9, the "New World."

Sunday afternoon at 2:30, Mr. Thomas again is conductor, and soloist is Ralph Gomberg, principal oboeist of the BSO. The program is Haydn's Oboe concerto, and Mahler's Symphony No. 4.

Starting yesterday (Wednesday) the Music Theatre Project, part of the Berkshire Music Center (the BSO summer academy for advanced study of music), opened its season in the West Barn. Two other performances are being given, tonight (Thursday) and Sunday night at 8:30. Included is the world premiere of Robert Selig's Chocorua commissioned jointly by the Music Center and the Fromm Foundation, and Brecht-Weill's "The Yes Man."

John Neshling, Music Center conducting fellow, will conduct "The Yes Man," a rarely performed piece. Both productions are being directed by Ian Strasfogel. On Saturday, the Festival presents a Music Center vocal recital at 2:30 p.m. in the Theatre-Concert Hall. Included will be Druckman's "Dark Upon the Harp," Kim's "Letters Found Near a Suicide," Powell's "Haiku Settings," and Carter's Robert Frost Songs.

Monday, the 7th, at 8:30 p.m. in the Theatre-Concert Hall, College, the contemporary music ensemble of the BSO, presents Foss' "Time Cycle" (chamber version), Druckman's "Valentine," Crumb's Madrigals Books I and II, Puszatai's Nocturnes, and Davidovsky's Synchronisms no. 2.

Honoring the 20th anniversary of the Fromm Foundation, the special Berkshire Music Center Chamber Ensemble concert takes place Tuesday, Aug. 8, at 8:30 p.m. in the Theatre-Concert Hall with conductors Bruno Maderna and Gunther Schuller. Heard will be Berio's "Circles," Carter's Double Concerto, Schuller's Tre Invenzione, and Maderna's Giardino Religioso.

Wednesday, Aug. 9 at 8:30 p.m. in the Theatre-Concert Hall, the Music Center's chamber music concert includes, Imbrie's "To a Traveler," Kim's "rattling on..." Mather's Cantata II, and Erb's Brass Quintet.

Maderna conducts the final event of the 1972 Festival of Contemporary Music, leading the Music Center Orchestra Thursday, Aug 10, at 8:30 p.m. in the Theatre-Concert Hall in Webern's Variations for Orchestra, Op. 30; Shinohara's Piece for orchestra, world premiere of Fred Lerdahl's Chromorhythms, and Druckman's "Windows."

The Herald-News
PASSAIC, N. J.
D. 80,569

AUG 5 1972

Tanglewood features contemporary music

The 1972 Festival of Contemporary Music began today and will continue through Thursday at Tanglewood, the Berkshire Music Center in Lenox, Mass.

Sponsored by the center, the festival will celebrate the 20th anniversary of the Fromm Music Foundation.

Often called a "festival-within-a-festival," the concerts turn Tanglewood into the contemporary music capital of the world during its annual presentation of new and challenging works, some commissioned especially for the festival, many heard in premiere performances.

This season the program will be expanded to include a concert by the Boston Symphony Orchestra.

SUN
LOWELL, MASS.
S. 40,129

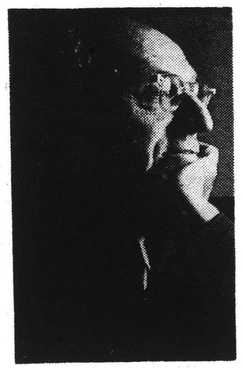
JUL 30 1972

New England Newsclip

Berkshire Festival plans contemporary program

By ALFRED W. BURKE
Sun Music Critic

Music



AARON COPLAND

LOWELL — The Fromm Music Foundation was brought to the American scene in 1952. This year, on the occasion of the Foundation's 20th anniversary, the Berkshire Festival has prepared a special observance.

The observance which will be a Festival of Contemporary Music will take place Aug. 4 through the 10th. Acting as sponsor is the Berkshire Music Center. The center is the Boston Symphony Orchestra's summer academy for the advanced study of music. All of this is in cooperation with the Fromm Music Foundation of Chicago. An affair such as this is often called a "Festival-within-a-Festival."

This Festival of Contemporary Music will for the seven days designated turn Tanglewood into the contemporary music capital of the world. The plans which call for a presentation of new and challenging works promise to create an atmosphere of excitement as well as a marvelous mixture of tonal colors and rhythmical patterns.

Among the festival highlights during "contemporary" week will be premiere performances of music by Wuorinen, Selig, Lerdahl, Schuller and Maderna. Many of the composition to be heard have been commissioned for the festival. This season, the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

ON FRIDAY evening, Aug. 4, the festivities will open at 7 p.m., with a special weekend prelude. The program will be devoted to the music of Aaron Copland, Chairman Emeritus of the faculty of the Berkshire Music Center. To be performed will be Twelve Poems of Emily Dickinson, with soprano soloist Phyllis Curtain who is one of the 1972 Tanglewood Granrud artists-in-residence, with Copland as pianist.

As part of the program there will be Piano Variations with Boston Symphony Orchestra Associate Conductor Michael Tilson Thomas as pianist; and Viteebsk, Study on a Jewish theme, this to be performed by Boston Symphony Chamber Players Joseph Silverstin, violin, Jules Eskin, cello and Aaron Copland, pianist.

At 9 p.m., the Boston Symphony Orchestra will present the regular Friday evening Festival concert. The concert will be held in the Shed and conducting will be Michael Tilson Thomas, with soloists soprano Phyllis Curtin and violinist Paul Zukofsky. The program will open with Carl Ruggles' Evocations for Orchestra (performed in memeory of the composer). This will be followed by the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra. The Concerto was commissioned by the Fromm Music Foundation. The evening's concert will conclude with Thomas conducting a performance of Stravinsky's The Rite of Spring, also played in memory of the composer.

THE FESTIVAL of Contemporary Music will include a wide variety and range of programs. There will be performances by the Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and by the Center's Music Theater project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

On Saturday, Aug. 5, the Festival presents a Berkshire Music Center vocal music recital at 2:30 p. m. This will be held in the Theater-Concert Hall. The program will include Druckman's Dark Upon the Harp, Kim's Letters Found Near a Suicide, Powell's Haiku Settings and Carter's Robert Frost Songs.

TRANSCRIPT
DEDHAM, MASS.
W. 7,209

JUL 27 1972

New England Newsclip

1972 Festival of Contemporary Music at Tanglewood Aug. 4-10

The 1972 Festival of Contemporary Music at Tanglewood takes place this year from August 4 through 10. The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music) in co-operation with the Fromm Music Foundation of Chicago. Often called a "Festival-within-a-Festival", the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and challenging works, same commissioned especially for the Festival, many heard in premiere performances. This season, the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

The Festival of Contemporary Music opens this year at the beginning of the sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, August 4 at 7:00 p.m. with a special Weekend Prelude concert devoted to the music of Aaron Copland, chairman emeritus of the Faculty of the Berkshire Music Center. Music to be performed is Twelve Poems of Emily Dickinson, with soprano soloist Phyllis Curtin (one of the 1972 Tanglewood Granrud Artists-in-Residence), and Copland as pianist; Piano variations with Boston Symphony Orchestra Associate Conductor Michael Tilson Thomas as pianist; and Vitebsk, study on a Jewish theme performed by Boston Symphony Chamber Players Joseph Silverstein, violin, and Jules Eskin, cello, with Aaron Copland as pianist.

The 9 p.m. Boston Symphony Orchestra concert Friday evening, Aug. 4 in the Shed is conducted by the Orchestra's Associate Conductor, Michael Tilson Thomas, with soloists Soprano Phyllis Curtin, and violinist Paul Zukofsky. The concert opens with Carl Ruggles' Evocations for orchestra (performed in memory of the composer), followed by the orchestral version of the Poems of Emily Dickinson by Aaron Copland, with soprano soloist Phyllis Curtin. Paul Zukofsky next performs the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra. The concerto was commissioned by the Fromm Music Foundation. The evening's concert concludes with Mr. Thomas conducting a performance of Stravinsky's The Rite of Spring, also played in memory of the composer.

The Festival of Contemporary Music continues through August 10 with a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

All concerts are events of the Friends of Music at Tanglewood, requiring a $1.50 donation per concert or Friends membership card. The opening Festival concert on August 4 is a regular Berkshire Festival concert for which Berkshire Festival tickets are required. For further information write to Tanglewood, Lenox, Mass., 01240; or telephone (413) 637-1600.

140

SARATOGA SPRINGS, N. Y.
SARATOGIAN
(ALBANY MARKET AREA)
D. 11,000

JUL 31 1972

Tanglewood posts Festival schedule

TANGLEWOOD, LENOX, Mass. — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4 to 6.

The concerts Friday are part of the 1972 festival of contemporary music, sponsored by the Berkshire Music Center (the Orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th anniversary.

The weekend prelude Friday at 7 p.m. in the Shed is devoted to the music of Aaron Copland, chairman emeritus of the Faculty of the Berkshire Music Center. The Prelude opens with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next is "Piano variations" with Michael Tilson Thomas, pianist. The prelude closes with a performance of 'Vitebsk, study on a Jewish Theme," with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9 p.m. Boston Symphony Orchestra concert in the Music Shed is conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky.

This opening orchestral concert of the 1972 festival of contemporary music, sponsored by co-operation with the Fromm Music Foundation, opens with Ruggles' "Evocations for orchestra," and Copland's "Eight poems of Emily Dickinson" with soprano Phyllis Curtin. Both works are performed for the first time by the Boston Symphony Orchestra. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Paul Zukofsky. The concerto was commissioned by the Fromm Music Foundation as part of its 20th anniversary celebration. The concert concludes with a performance of Stravinsky's "Rite of Spring."

The season's sixth Saturday morning open rehearsal takes place at 10:30 a.m. Aug. 5. Tickets are $2.50 each, on sale at the festival ticket office two hours before the beginning of the open rehearsal. Proceeds from the sale of tickets benefits the Boston Symphony Orchestra pension fund.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday evening, August 5 at 8:30 p.m. Soloist for this evening's concert is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto with soloist John Browning. The concert concludes with Dvorak's Symphony no. 9, the "New World."

Sunday afternoon, Aug. 6 at 2:30 p.m. in the Shed, Michael Tilson Thomas again conducts the Boston Symphony with soloist Ralph Gomberg, Principal Oboeist of the Boston Symphony. The concert is Haydn's Oboe concerto, and Mahler's Symphony no. 5.

Arthur Fiedler conducts the Boston Pops at Tanglewood this Tuesday at 8:30 p.m. The annual Boston Pops pension fund concert features the music of Lerner and Loewe with soloists Louis Russell sopano, Corinne Curry mezzo-soprano, Vahan Khanzadian tenor, Richard Fredricks baritone, with the Tanglewood Festival Chorus, John Oliver, director. The concert includes selections from "Camelot," "Gigi," "Brigadoon," "Paint Your Wagon," and "My Fair Lady." Also to be played is Lennon and McCartney's "Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song." Ticket prices are from $3.50 to $8.50 with admission to the lawn at $3, on sale two hours before the concert. Tickets are available from the Festival Ticket Office at Tanglewood and at all Ticketron locations.

PEDDLER
BROOKLINE, MASS.
13,000

JUL 29 1972 New England Newsclip

Tanglewood Festival notes an anniversary

Bos Sym

The 1972 Festival of Contemporary Music at Tanglewood will take place from Aug. 4 through 10.

The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music) in co-operation with the Fromm Music Foundation of Chicago. The program follows:

August 4

Weekend Prelude, 7 p.m. Shed. All-Copland concert.
"Twelve Poems of Emily Dickinson" Phyllis Curtin, soprano, Aaron Copland, piano.
Piano variations, Michael Tilson Thomas, pianist.
"Vitebsk," study on a Jewish theme, Joseph Silverstein, violin, Jules Eskin, cello, Aaron Copland, piano.
Boston Symphony Orchestra Concert, 9 p.m. Shed.
Michael Tilson Thomas, conductor.
Ruffles: "Evocations for Orchestra".
Copland: "Eight Poems of Emily Dickinson", Phyllis Curtin, soprano.
Wuorinen: Concerto for amplified violin and orchestra, Paul Zukofsky, violin.
Stravinsky: "The Rite of Spring"

August 5

2:30 p.m. Theatre-Concert Hall, Berkshire Music Center Vocal Music Recital. Program to include: Druckman: "Dark Upon the Harp", Kim: "Letters Found Near a Suicide", Powell: "Haiku settings", Carter: "Robert Frost Songs"

August 6

8:30 p.m. West Barn, Berkshire Music Center Music Theatre Project. Selig: Chocorua, Brecht-Weill: "The Yes Man"

August 7

8:30 p.m. Theatre-Concert Hall
Collage, The Boston Symphony Orchestra Contemporary Music Ensemble Program to include: Foss: "Time Cycle;; (chamber version), Druckman: "Valentine", Crumb: "Madrigals," Books I and II, Pusztai: "Nocturnes", Davidovsky: "Synchronisms no. 2"

August 8

8:30 p.m. Theatre-Concert Hall, Concert honoring the 20th anniversary of the Fromm Music Foundation Berkshire Music Center Chamber Ensemble, Bruno Maderna, conductor, Gunther Schuller, conductor.
Berio: "Circles", Carter: "Double concerto," Schuller: "Tre Invenzione", Maderna: "Giardino Reliquioso."

August 9

8:30 p.m. Theatre-Concert Hall, Berkshire Music Center Chamber Music Concert. Program to include: Imbrie: "To A Traveler", Kim: "rattling on...", Mather: "Cantata II", Erb: "Brass Quintet."

August 10

8:30 p.m. Theatre-Concert Hall, Berkshire Music Center Orchestra, Bruno Maderna, conductor.
Webern: "Variations for Orchestra, Op. 30.", Shinohara: "Piece for Orchestra", Lerdahl: "Chromorhythmos", Druckman: "Windows".

ITEM
CLINTON, MASS.
D. 4,150

JUL 24 1972 New England Newsclip

Music Festival at Tanglewood

TANGLEWOOD, Lenox, Massachusetts — The 1972 Festival of Contemporary Music at Tanglewood takes place this year from August 4 through 10. The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation is sponsored by the Berkshire Music Center (the Boston Sumphony Orchestra's summer academy for the advanced study of music) in co-operation with the Fromm Music Foundation of Chicago. Often called a "Festival-within-a-Festival", the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and challenging works, some commissioned expecially for the Festival, many heard in premiere performances. This season, the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

The Festival of Contemporary Music opens this year at the beginning of the sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, August 4 at 7:00 p.m. with a special Weekend Prelude concert devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center. Music to be performed is Twelve Poems of Emily Dickinson, with soprano soloist Phyllis Curtin (one of the 1972 Tanglewood Granrud Artists-in-Residence), and Mr. Copland as pianist; Piano variations with Boston Symphony Orchestra Associate Conductor Michael Tilson Thomas as pianist; and Vitebsk, study on a Jewish theme performed by Boston Symphony Chamber Players Joseph Silverstein, violin, and Jules Eskin, cello, with Aaron Copland as pianist.

The 9:00 p.m. Boston Symphony Orchestra concert Friday evening, August 4 in the Shed is conducted by the Orchestra's Associate Conductor, Michael Tilson Thomas, with soloists soprano Phyllis Curtin, and violinist Paul Zukofsky. The concert opens with Carl Ruggles' Evocations for orchestra (performed in memory of the composer), followed by the orchestral version of the Poems of Emily Dickinson by Aaron Copland, with soprano soloist Phyllis Curtin. Paul Zukofski next performs the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra. The concerto was commissioned by the Fromm Music Foundation. The evening's concert concludes with Mr. Thomas conducting a performance of Stravinsky's The Rite of Spring, also played in memory of the composer.

The Festival of Contemporary Music continues through August 10 with a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

Saturday, August 5, the Festival presents a Berkshire Music Center Vocal Music Recital at 2:30 p.m. in the Theatre-Concert Hall. The program includes Druckman's Dark Upon the Harp, Kim's Letters Found Near a Suicide, Powell's Haiku Settings, and Carter's Robert Frost Songs.

Sunday evening, August 6 at 8:30 p.m. in the West Barn, the Berkshire Music Center Music Theatre Project presents the world premiere of Robert Selig's Chocorua, commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation. Also to be performed on the same program is Brecht-Weill's The Yes Man. Chocorua is based on a scenario by Leo Bonfanti with text by the Boston Poet Richard Moore. Its story, derived from actual events of the eighteenth century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results.

Monday evening, August 7 at 8:30 p.m. in the Theatre-Concert Hall, Collage, the contemporary music ensemble of the Boston Symphony Orchestra, presents a concert that includes Foss' Time Cycle (chamber version), Druckman's Valentine, Crumb's Madrigals, Books I and II, Pusztai's Nocturnes, and Davidovsky's Snychronisms no. 2.

The special Berkshire Music Center Chamber Ensemble concert honoring the 20th Anniversary fo the Fromm Music Foundation, takes place Tuesday evening, August 8 at 8:30 p.m. in the Theatre-Concert Hall. Under the direction of conductors Bruno Maderna and Gunther Schuller (Artistic Director of the Berkshire Music Center), the ensemble performs Berio's Circles, Carter's Double concerto, Schuller's Tre Invenzione (a world premiere performance commissioned by the Fromm Music Foundation in honor of its 20th Anniversary), and Maderna's Giardino Religioso, also a world premiere performance commissioned by the Fromm Music Foundation honoring its 20th Anniversary.

Wednesday evening, August 9 at 8:30 p.m. in the Theatre-Concert Hall, the Berkshire Music Center Chamber Music concert scheduled includes Imbrie's To A Traveler, Kim's Rattling on..., Mather's Cantata II, and Erb's Brass quintet.

The final event of the 1972 Festival of Contemporary Music is a Berkshire Music Center Orchestra concert conducted by Bruno Maderna Thursday evening, August 10 at 8:30 p.m. in the Theatre-Concert Hall. Mr. Maderna conducts the Orchestra in Webern's Variations for Orchestra, Op. 30, Shinohara's Piece for orchestra, the world premiere of Fred Lerdahl's Chromorhythmos (commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation), and, to conclude the concert, Druckman's Windows.

All concerts are events of the Friends of Music at Tanglewood, requiring a $1.50 donation per concert or Friends membership card. The opening Festival concert on August 4 is a regular Berkshire Festival concert for which Berkshire Festival tickets are required.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 767,793 SUN. 1,016,275

AUG 6 1972

MUSIC

Getting with the 20th century —examples from both coasts

By LINDA WINER

If the plentitude of the Washington action doesn't make you feel left out, then you haven't already heard about the Fromm Foundation's annual contemporary music gala currently on at the Tanglewood Festival in Massachusetts thru Thursday. This year's series, in honor of the 20th anniversary of Paul Fromm's patronage, includes world premieres by Charles Wuorinen, Robert Selig, Fred Lerdahl, Gunther Schuller, and Bruno Maderna among its 27 pieces of modern music.

140

SARATOGA SPRINGS, N. Y.
SARATOGIAN
(ALBANY MARKET AREA)
D. 11,000

JUL 31 1972

Tanglewood posts Festival schedule

TANGLEWOOD, LENOX, Mass. — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts two concerts by the orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4 to 6.

The concerts Friday are part of the 1972 festival of contemporary music, sponsored by the Berkshire Music Center (the Orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th anniversary.

The weekend prelude Friday at 7 p.m. in the Shed is devoted to the music of Aaron Copland, chairman emeritus of the Faculty of the Berkshire Music Center. The Prelude opens with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next is "Piano variations" with Michael Tilson Thomas, pianist. The prelude closes with a performance of 'Vitebsk, study on a Jewish Theme," with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9 p.m. Boston Symphony Orchestra concert in the Music Shed is conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky.

This opening orchestral concert of the 1972 festival of contemporary music, sponsored by co-operation with the Fromm Music Foundation, opens with Ruggles' "Evocations for orchestra," and Copland's "Eight poems of Emily Dickinson" with soprano Phyllis Curtin. Both works are performed for the first time by the Boston Symphony Orchestra. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Paul Zukofsky. The concerto was commissioned by the Fromm Music Foundation as part of its 20th anniversary celebration. The concert concludes with a performance of Stravinsky's "Rite of Spring."

The season's sixth Saturday morning open rehearsal takes place at 10:30 a.m. Aug. 5. Tickets are $2.50 each, on sale at the festival ticket office two hours before the beginning of the open rehearsal. Proceeds from the sale of tickets benefits the Boston Symphony Orchestra pension fund.

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday evening, August 5 at 8:30 p.m. Soloist for this evening's concert is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by a performance of Prokofiev's Third piano concerto with soloist John Browning. The concert concludes with Dvorak's Symphony no. 9, the "New World."

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PEDDLER
BROOKLINE, MASS.
13,000

JUL 29 1972 New England Newsclip

Tanglewood Festival notes an anniversary

Bos Sym

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Piano variations, Michael Tilson Thomas, pianist.
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Boston Symphony Orchestra Concert, 9 p.m. Shed.
Michael Tilson Thomas, conductor.
Ruffles: "Evocations for Orchestra".
Copland: "Eight Poems of Emily Dickinson", Phyllis Curtin, soprano.
Wuorinen: Concerto for amplified violin and orchestra, Paul Zukofsky, violin.
Stravinsky: "The Rite of Spring"

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2:30 p.m. Theatre-Concert Hall, Berkshire Music Center Vocal Music Recital. Program to include: Druckman: "Dark Upon the Harp", Kim: "Letters Found Near a Suicide", Powell: "Haiku settings", Carter: "Robert Frost Songs"

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August 10

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Webern: "Variations for Orchestra, Op. 30.", Shinohara: "Piece for Orchestra", Lerdahl: "Chromorhythmos", Druckman: "Windows".

ITEM
CLINTON, MASS.
D. 4,150

JUL 24 1972 New England Newsclip

Music Festival at Tanglewood

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The Festival of Contemporary Music continues through August 10 with a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

Saturday, August 5, the Festival presents a Berkshire Music Center Vocal Music Recital at 2:30 p.m. in the Theatre-Concert Hall. The program includes Druckman's Dark Upon the Harp, Kim's Letters Found Near a Suicide, Powell's Haiku Settings, and Carter's Robert Frost Songs.

Sunday evening, August 6 at 8:30 p.m. in the West Barn, the Berkshire Music Center Music Theatre Project presents the world premiere of Robert Selig's Chocorua, commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation. Also to be performed on the same program is Brecht-Weill's The Yes Man. Chocorua is based on a scenario by Leo Bonfanti with text by the Boston Poet Richard Moore. Its story, derived from actual events of the eighteenth century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results.

Monday evening, August 7 at 8:30 p.m. in the Theatre-Concert Hall, Collage, the contemporary music ensemble of the Boston Symphony Orchestra, presents a concert that includes Foss' Time Cycle (chamber version), Druckman's Valentine, Crumb's Madrigals, Books I and II, Pusztai's Nocturnes, and Davidovsky's Snychronisms no. 2.

The special Berkshire Music Center Chamber Ensemble concert honoring the 20th Anniversary fo the Fromm Music Foundation, takes place Tuesday evening, August 8 at 8:30 p.m. in the Theatre-Concert Hall. Under the direction of conductors Bruno Maderna and Gunther Schuller (Artistic Director of the Berkshire Music Center), the ensemble performs Berio's Circles, Carter's Double concerto, Schuller's Tre Invenzione (a world premiere performance commissioned by the Fromm Music Foundation in honor of its 20th Anniversary), and Maderna's Giardino Religioso, also a world premiere performance commissioned by the Fromm Music Foundation honoring its 20th Anniversary.

Wednesday evening, August 9 at 8:30 p.m. in the Theatre-Concert Hall, the Berkshire Music Center Chamber Music concert scheduled includes Imbrie's To A Traveler, Kim's Rattling on . . . Mather's Cantata II, and Erb's Brass quintet.

The final event of the 1972 Festival of Contemporary Music is a Berkshire Music Center Orchestra concert conducted by Bruno Maderna Thursday evening, August 10 at 8:30 p.m. in the Theatre-Concert Hall. Mr. Maderna conducts the Orchestra in Webern's Variations for Orchestra, Op. 30, Shinohara's Piece for orchestra, the world premiere of Fred Lerdahl's Chromorhythmos (commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation), and, to conclude the concert, Druckman's Windows.

All concerts are events of the Friends of Music at Tanglewood, requiring a $1.50 donation per concert or Friends membership card. The opening Festival concert on August 4 is a regular Berkshire Festival concert for which Berkshire Festival tickets are required.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 767,793 SUN. 1,016,275

AUG 6 1972

MUSIC

Getting with the 20th century —examples from both coasts

By LINDA WINER

If the plentitude of the Washington action doesn't make you feel left out, then you haven't already heard about the Fromm Foundation's annual contemporary music gala currently on at the Tanglewood Festival in Massachusetts thru Thursday. This year's series, in honor of the 20th anniversary of Paul Fromm's patronage, includes world premieres by Charles Wuorinen, Robert Selig, Fred Lerdahl, Gunther Schuller, and Bruno Maderna among its 27 pieces of modern music.

REGISTER
TORRINGTON, CONN.
D. 11,891

JUL 29 1972

New England

Madame Olga Koussevitzky talks with founder Paul Fromm, and Michael Tilson Thomas, who will play and conduct opening night

Tanglewood Festival of Contemporary Music

What to listen for

B SYM

By Franklin Coleman

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Unlike others such as the Ford, Rockefeller, Guggenheim and Koussevitzky, the Fromm Foundation has confined its attention to "individual artists, individual works and individual musical situations." Perhaps the most ambitious activity instituted by the foundation, therefore, is the commissioning program, which makes possible the creation and performance of new works by young, relatively unknown composers as well as established ones.

"All music is modern music in its own time," states founder Paul Fromm, "and music as an art will cease to exist if a living flow of musical creation no longer reaches a concerned and interested public. Our aim has been to stimulate the initiative of composers so that they can contribute more fully to the development of a living musical culture."

The commitment to commission these works extends to arranging performances, preparing scores for every instrumental and vocal part, and publishing and recording works. Nearly 100 works have been commissioned in this manner since 1952. Fromm Foundation activities also include fellowship programs for talented young musicians and for music critics at the Berkshire Music Center, seminars in advanced musical studies at Princeton University and journals and books on contemporary music.

The foundation has cooperated with the Berkshire Music Center since 1964 in presenting the Tanglewood Festival of Contemporary Music to introduce new music and present established contemporary works. The 1972 festival, to be held August 4 through 10, promises six works commissioned for the festival by the Fromm Foundation or by the Berkshire Music Festival. Two composers commissioned are associated with the Berkshire Music Center, Gunther Schuller and Bruno Maderna, both familiar names in contemporary music. Composers of the other newly commissioned pieces are Charles Wourinen, Robert Selig, Fred Lerdahl and Celso Garrido-Lecca. The eight concerts will include instrumental and vocal programs, music theatre and orchestral works, including a full concert by the Boston Symphony.

How does one best describe music potential concert-goers can expect to hear? It is safe to say that the programs are so well planned and diverse that there will be pieces appealing to almost every taste.

The 72-year-old American composer Aaron Copland will perform in a program Aug. 4 devoted exclusively to his works. Copland's "Vitebsk—Study on a Jewish Theme" (1929) is a one-movement trio for piano, violin and cello showing the jazz rhythms which characterize most of his works of this period. The quarter-tones in the strings symbolize the blowing of the Shofar; he uses Jewish folk themes throughout. His "Twelve Poems of Emily Dickinson" for soprano and piano are in a decidedly different vein. I am particularly fond of the ninth poem, "I felt a funeral in my brain," as it seems to epitomize Copland's own musical thoughts about the meaning of Miss Dickinson's poetry.

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Beauty and serenity is not the purpose of this music. But certainly academic exercise is one of the interests of the composers, and the complex thematic structure and brilliant tonal coloration can provide stimulating intellectual attraction.

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TIME
NEW YORK, N. Y.
W. 3,473,000

AUG 21 1972

MUSIC

Modern Maecenas

The man across the table from Igor Stravinsky in Chicago's Union Station restaurant was an unlikely luncheon partner for a great composer to seek out on a stopover. He was a prosperous local wine importer, and his somber, heavy-set air evoked stocks and bonds rather than sharps and semiquavers. But when the man started to order coffee, Stravinsky insisted on champagne instead. "Contemporary music has many friends," Stravinsky toasted him, "but only a few lovers."

The man was Paul Fromm, and in the 14 years since that meeting he has continued to express his love of contemporary music in the most practical way. Each year he has set aside up to $100,000 and, through his Fromm Music Foundation, parceled it out in commissions to an international *Who's Who* of composers: Milton Babbitt, Alberto Ginastera, Alan Hovhaness, Ernst Krenek, Roger Sessions, Stefan Wolpe —some 90 names in all. Composer Gunther Schuller describes Fromm as "the single most important benefactor in the field of contemporary music."

Boos. "Composers," says Fromm, "are the sources of musical culture; yet their status in the musical world is uncertain. They are professionals without a profession." Fromm's efforts to offset this situation begin rather than end with his individual commissions ($1,000 for a piece by a young unknown, up to $5,000 for one by an established master). He befriends his composers—most often while they are still obscure —keeps in touch with them, sells wine to them. He makes sure that their works get performed and even subsidizes recordings. "There can be no living musical atmosphere," he insists, "without sympathetic interaction between composers, performers and listeners."

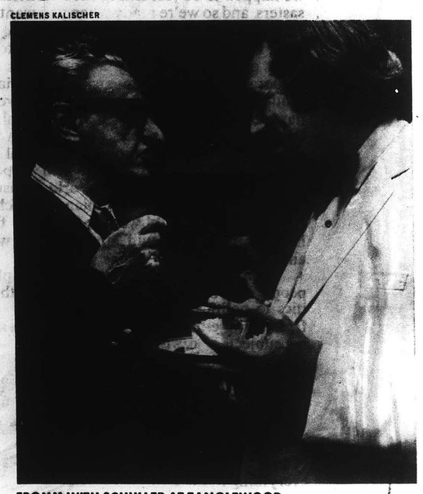
Nowhere is this interaction better exemplified than at the Fromm-supported Festival of Contemporary Music each summer at Tanglewood. Last week the festival marked the 20th anniversary of Fromm's foundation with a week of special concerts, forums and workshops, which, for Fromm, were fraught with both the perils and joys of being a modern Maecenas. When members of the Boston Symphony rehearsed for the première of Fromm's latest commission, an electronically amplified violin concerto by Charles Wuorinen, they disliked the piece so much that they booed. When the Tanglewood listeners heard it, some of them booed too.

Much more successful were reprises of two of the most important works ever commissioned by Fromm: Luciano Berio's *Circles* (1960) and Elliott Carter's *Double Concerto for Harpsichord and Piano with Two Chamber Orchestras* (1961). These performances flanked a rare public appearance by Fromm in which he pleaded eloquently for better integration of contemporary and traditional music rather than a mere "busing of indiscriminately chosen new music to the halls of Brahms and Beethoven."

The son of a cultured Bavarian wine merchant, Fromm learned enough piano as a child to join with his brother Herbert in four-handed transcriptions of Mahler symphonies. His first hearing of Stravinsky's *Rite of Spring*, he says, "made a 20th century man of me." But unlike Herbert, who became a composer, Fromm settled into the family vocation, and after immigrating to Chicago in 1938, used it to support music as a passionate avocation. Fromm and his wife live in an unpretentious apartment near the University of Chicago, where she teaches psychology (a field in which Fromm's cousin Erich has become prominent as the author of *The Art of Loving*). When a visiting Ford Foundation official asked to see Fromm's foundation offices and library, Fromm led him to a battered file cabinet in the corner of his wine firm's office and pulled open two drawers.

This year Fromm has shifted the administrative base of his foundation to Harvard University and passed the responsibility for making commissions to an expert committee of Schuller, Music Scholar A. Tillman Merritt and himself. At 65, he intends both steps as provisions against the future, hoping that the foundation will be able to continue and even extend his work after he is gone. Where new music is concerned, he likes to quote Mae West: "Too much of a good thing is wonderful."

CLEMENS KALISCHER



FROMM WITH SCHULLER AT TANGLEWOOD
Commissioning a Who's Who.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 5 1972

New England Newsclip

As I Hear It

Patrons of music

By Jay C. Rosenfeld

IN OUR ECONOMY government takes a minimum of responsibility for the support or propagation of culture or higher education. State universities are a happy phenomenon, which seems to be expanding healthily. But the arts, in general, thrive or struggle without state beneficence or subsidy.

The condition of our economy has put those in charge of our higher educational institutions, our orchestras and operas, our museums and libraries — and all projects dependent on eleemosynary sources in deep jeopardy. An article in a late issue of *U.S. News and World Report*, "The Return of The Givers," is thus as welcome as it is surprising and unexpected.

A record-breaking flood of money from private benefactors, it reports, is helping colleges and universities stay afloat in 1972. Gifts to higher education may top $2 billion this year, based on preliminary reports of gifts made by individuals, corporations and foundations. Much to the delight of many schools, private donors have been unusually generous. An anonymous philanthropist has pledged $15 million to Stanford University; Loyola University of Chicago has a pledge of $7 million; Juilliard, the training arm of the Lincoln Center for the Performing Arts, specializing in music, drama and the dance, has one for $5 million.

* * * *

EVERY PERSON on this country's mailing lists is deluged with requests and solicitations for funds for innumerable worthy causes, political, health and welfare, for the underprivileged, for victims of natural catastrophies—who can list them all? But these, in general, would be content with smaller donations, hoping to arouse response from long rolls of interested well-wishers.

It must be tremendous gratification to see the good the money one may have acquired advance human welfare in any phase. Compassion is a motive in many cases. Personal conation may also impel a man to involve himself in projects in which he finds an engrossing magnetism.

* * * *

OUR BERKSHIRE communities have been the beneficiaries of many lavish endowments by citizens within our own enclave: families have distinguished themselves by the evidence of their concern. We have benefited by gifts of museums and libraries, institutions and edifices for the promotion of welfare of children and old people, parks and playgrounds, hospitals and sanatoriums, music schools and many less permanent efforts in the public behalf. None of these has been the merely indifferent signing of a check, but rather the expression of an individual's character and the result of long thought and study and concern for the brotherhood of man, in small or broad perspective.

The most fortunate of such patrons are those who involve themselves in the organizations they founded beyond the matter of their financial participation. Such a one was the late Mrs. Elizabeth Sprague Coolidge whose stimulation and support of chamber music originated in Pittsfield but soon outgrew our city in its international scope.

Now looming increasingly important on our musical horizon for the last 20 years is Chicago-based, but Tanglewood-anchored Paul Fromm with the Foundation bearing his name, which devotes itself to the stimulation of musical creativity in its multiple forms.

* * * *

THE BERKSHIRE MUSIC Center at Tanglewood has made Fromm doubly welcome for this score of years because its large student body is the kind of fertile ground for the type of music Fromm's Foundation is eager to promote. Fromm appeared on the musical scene at an extremely propitious as well as difficult time. It is not easy to name the exact moment when the art of music as exemplified by Brahms, Strauss, Mahler and Debussy was considered in some quarters to have reached the terminus of its era. There was a faction that proclaimed the diatonic scale, the orchestra and its component instruments exhausted as means of expression. Every possible and potential combination of melodies, harmonies and rhythms had been used, this group maintained music must seek what Schumann a century and a half ago said that Brahms must seek. "Neue Bahnen," new paths.

Iconoclasm was the spirit of the day. Joyce and Cummings in literature, Picasso and Braque in painting, Lipschitz and Moore in sculpture and, in music, Schoenberg and Stravinsky abandoned all that we had come to consider artistic scriptures.

* * * *

BUT MEN continued to want to express themselves in sound, and they found obstacles and impediments everywhere. It was Fromm's Foundation, which opened the walls of protest and obstruction. It has been a sisyphean task — a commission to compose and the promise of a performance and then often a slide back down the hill to the shadows and obscurity. But Fromm's empathy has no limits and he personally follows through projects, which experienced artistic advisers suggest, not from an isolated cubicle but from on-the-spot involvement.

The list of individuals he has favored and the catalogue of events he has sponsored read like a Burke's peerage of music. His decision to place the Foundation in the hands of the Harvard Music Department and the department's apparently eager acceptance of the partnership show the respect in which Fromm is held in the musical community. It bids well for the future of musical creativity in this country and in all the Western World.

THE SUNDAY HERALD TRAVELER &
THE SUNDAY RECORD AMERICAN
S. 415,000

JUL 16 1972

New England Newsclip

MUSIC

The future of Fromm

By ELLEN PFEIFER

The Fromm Music Foundation, since 1952 one of the most visible and generous benefactors of contemporary music and its makers, is shifting its base of operations from Princeton University to Harvard.

The move, announced in a few oblique paragraphs at the end of the Foundation's Twentieth Anniversary retrospective booklet, is meant to insure the organization's future, "to end the era in which it was simply an extension of myself," writes founder Paul Fromm, and "to assure a permanent role for the Foundation as a vital force in contemporary music."

To this end, "Harvard's institutional stability and vast ever-renewing human resources will add new strength to the organizational and functional structure of the Foundation."

That sounds very pat indeed until you stop to think that Princeton is a fairly stable institution and begin to wonder about the real reason behind the official explanation.

Fromm, a cultured, European-born wine importer and musical amateur created the foundation "to bridge the gap that exists between contemporary composers and society. The central purpose was to restore to the composer this rightful position at the center of musical life" through programs that focus "on individual artists, individual works and individual musical situations.

This commitment took several directions, "all concentrated on bringing about meaningful interactions among composers, performers and audiences."

Programs developed included the commissioning of works by young and relatively unknown composers as well as established ones; providing optimum performing conditions; co-sponsoring the annual Tanglewood Festival of Contemporary Music as part of a comprehensive program of study and performance of new music; subsidizing recordings and special radio programs; and sponsoring seminars for composers and critics and the magazine "Perspectives of New Music." program came some of the most distinguished new music of the last two decades — works such as Babbitt's "Vision and Prayer," Berio's "Circles," and Elliott Carter's Double Concerto. As a result of Fromm's encouragement, the University of Chicago Contemporary Chamber Players were formed in 1967 and have been presenting a regular series ever since.

And, at Princeton, a series of Seminars in Advanced Musical Studies was created as well as the journal "Perspectives." The university itself became a center for contemporary music attracting composers, theorists and students.

In recent years, that whole milieu has become more and more oriented to what Fromm calls "hard-core serialism," theory and technology. The magazine "Perspectives," became an organ for esoteric hypertheoretical articles, often related to serialsim (now somewhat out of fashion) and often by Princeton students.

And that is where Fromm had problems.

"Is music art or is music science," he asked over the telephone last week. "Music is a communicative art, but when structural relationships become impossible to understand that presents an overriding obstact for the listener."

"At Princeton, you have some profound minds but what they develop is a mode of discourse among specialists. Their over-riding concern is with materials, not any longer with communicative art," he told a New York Times reporter.

Then, too, Fromm "disagreed on editorial policy" with Benjamin Boretz, the "Perspectives" editor. "He overstressed the 12-tone system and underemphasized the spontaneous. The magazine became so sectarian; only one segment of the community was represented."

The last straw, according to a distinguished composer and writer who was told the story by a colleague close to the situation, was the proposed publication in "Perspectives" of an article "using all those words found in advanced magazines these days," that is, obscenities. The issue of the journal was devoted to Stravinsky and when "Fromm found out about the article, he felt the dignity of the situation had been injured. And Harvard was there to pick up the pieces."

While minimizing the situation, Fromm acknowledged the existence of the article referring to it as "outright frivolous" and typical of something in "a little under-the-counter magazine."

At Harvard, most of the Foundation programs will remain the same. However, "Perspectives" will not make the move, but is being left to Princeton which will have to find other sources of support after August.

In its place, Fromm would like to establish an annual dealing with "music as an art" and giving "theory peripherial treatment." Such an annual, he thinks, "would be more relevant to the contemporary arts scene." There would be a new editor for every issue and thus "no domination by a single-minded group."

The Fromm Foundation's move, then, parallels a trend which Fromm finds encouraging. "We have come to the point now where a number of composers are appearing who are again concerned with making music for people who want to listen to music." And the Foundation wants to make that as easy as possible.

Chicago's Fromm Music Foundation

Atonality Still in Disfavor Despite Its Noble Efforts

By WILLIAM J. NAZZARO
Of The Bulletin Staff

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That certainly made for plenty of new works to contemplate, but the problem of the festival, and perhaps the generally unheralded tragedy of the Fromm Music Foundation, has been its failure to aid in creating any music that has entered the mainstream of our musical life. In a booklet commemorating his foundation's 20th anniversary, Paul Fromm states that "our aim in awarding commissions has been to stimulate the initiative of composers so they can contribute more fully to the development of a living musical culture."

The booklet catalogs some 98 works commissioned by the foundation since its birth, yet not one would be recognized by a regular concert goer, except perhaps by name. Despite the many well known composers in the list, not one work has touched the heart of the audience for serious music.

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OBVIOUSLY THE Fromm Music Foundation is a noble enterprise. Without its aid many works would never have been composed. If the purpose of the Fromm Foundation is to encourage composers to write music, it has succeeded. But if its purpose is to encourage composers to write music that will be part of our musical life, it has been a failure.

This is hardly the fault of the foundation. It is simply a commentary on the quality of musical creation in recent years. Is it that we are in a fallow period that inevitably must give way when some genius bursts upon the scene? Or, is it rather a reflection of what has happened in music in the 20th century? I suspect the latter.

There was always an audience for new music up until the 1920's and 30's, when new music for some reason seemed to inspire less interest for the great mass of people who supported concerts and opera. In fact, the state of opera is even worse than symphonic music.

There has hardly been an opera written that has made the standard repertoire since the First World War. True, Alban Berg's "Wozzeck" flits in and out of the repertoire, but it is a special case and probably succeeds as much for the drama as for the music.

Many observers believe the blame lies directly with the interest of 20th century composers in atonal music. This system, developed by Arnold Schoenberg along with his disciples Berg and Anton Webern, has never received real audience support. Atonality seems to me almost anti-music in its final result. Some of the music of Schoenberg and his disciples undoubtedly appeals to the intellect, but who could ever call Beethoven's Ninth merely a work of intellectual interest?

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MUSIC IS meant to stir the emotions; it's not simply a matter of mathematics, although mathematics are a very important part of any great work. And there is probably something else, too.

Up until the First World War, western civilization rested on a certain Judeo-Christian foundation that most men more or less accepted. But since that war, and especially since the end of World War II the foundation has not been so firm. We are not as confident as we once were.

Anyone listening to Handel's "Messiah" realizes that Handel knew exactly his place in the world and his relationship to his creator. This is music of supremely confident and secure man. But listen to Schoenberg's "Pierrot Lunaire," which is almost a nightmare set to music. "Wozzeck" is practically a nightmare, too.

So it may be that the composers who have gone the road of atonality are those who no longer can accept the basic foundations that have held western civilization together. For the same reason, they are saying, why accept the basic foundations that have held western music together?

The audience, however, has rebelled, and it doesn't go to concerts where this music is performed. Atonal music simply doesn't contain the elements to make it expressive and meaningful for the concert going audience. Verdi said, "Always watch the box office receipts, that's how you can tell if music is a success."

And he was probably right. Music should be written to please an audience, not to please boards of foundations. So much of today's music seems to be composed by a clique writing for each other's amusement. The audience gets left out in the cold, and the audience, too often, has decided to stay home.

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And when Stravinsky toyed with atonality the last few years of his life little of value resulted.

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But do you know Charles Wuorinen, or Milton Babbitt, or Bruno Maderna? Their works get performed, too — once.

It would not be fair to say that every Fromm commission has gone to atonal composers. There are conservatives on the list—Martinu, Hovhaness, Diamond—but unless our contemporary composers shake off the chains of atonality, and write music to be listened to, with the idea that after a performance 3,000 people will get up and cheer, then our concert life will continue to be the same standard masterpieces, repeated year in and year out. That way lies stagnation, and oblivion.

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To some it might appear that Fromm is off pitch. What's that about the composer being the center of musical life? What nonsense! Fromm must be forgetting that music is a social event, and that what really interests the public is the glamour of the star performer.

ANYWAY — WHO CARES about new music? Nobody understands it. Composers are writing for composers these days.

It is precisely this state of affairs that the Fromm Music Foundation is trying to correct through its dedication to "music as a living art." Music, Fromm states, is an interaction "among composers, performers and audiences."

His recently published statement of achievements and goals announces the new association between the foundation and Harvard University.

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The commissioning program of the foundation has involved young and relatively unknown composers as well as established composers. The list of commissions from 1952 to 1972 contains works by 88 composers. It seems unbelievable given the evidence of our present musical life that there exist so many working composers.

Some of the 88 are more less well known to a follower of the new music scene: Milton Babbitt, Luciano Berio, Easley Blackwood, Elliott Carter, Michael Colgrass, Ingolf Dahl, Mario Davidovsky, David Del Tredici, David Diamond, Irving Fine, Lukas Foss, Kenneth Gaburo, Alberto Ginastera, Bernhard Heiden, Robert Helps, Alan Hovhaness, Andrew Imbrie, Leon Kirchner, Ernst Krenek, Bruno Maderna, Donald Martino.

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The 9 p.m. Boston Symphony Orchestra concert Friday evening, Aug. 4 in the Shed is conducted by the Orchestra's Associate Conductor, Michael Tilson Thomas, with soloists soprano Phyllis Curtin, and violinist Paul Zukofsky. The concert opens with Carl Ruggles' Evocations for orchestra (performed in memory of the composer), followed by the orchestral version of the Poems of Emily Dickinson by Aaron Copland, with soprano soloist Phyllis Curtin. Paul Zukofsky next performs the world premiere of Charles Wuorinen's Concerto for amplified violin and orchestra. The concerto was commissioned by the Fromm Music Foundation. The evening's concert concludes with Thomas conducting a performance of Stravinsky's The Rite of Spring, also played in memory of the composer.

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Tanglewood contemporary music festival continues

TANGLEWOOD, LENOX, MASSACHUSETTS — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts two concerts by the Orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, August 4, 5, and 6.

The concerts Friday evening, August 4 are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the Orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th Anniversary.

The weekend Prelude Friday evening, August 4 at 7:00 p.m. in the Shed is devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center. The Prelude opens with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next is "Piano variations" with Michael Tilson Thomas, pianist. The Prelude closes with performances of Vitebsk, "Study on a Jewish Theme", with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

PHYLLIS CURTIN

The 9:00 p.m. Boston Symphony Orchestra concert in the Music Shed is conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky. This opening orchestral concert of the 1972 Festival of Contemporary Music, sponsored in co-operation with the Fromm Music Foundation, opens with Ruggles "Evocations for Orchestra", and Copland's "Eight Poems of Emily Dickinson" with soprano Phillis Curtin. Both works are performed for the first time by the Boston Symphony Orchestra. Next is the world premiere of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Paul Zukofsky. The concerto was commissioned by the Fromm Music Foundation as part of its 20th Anniversary celebration. The concert concludes with a performance of Stravinsky's "Rite of Spring".

The season's sixth Saturday morning open rehearsal takes place at 10:30 a.m. August 5. Tickets are $2.50 each, one sale at the Festival Ticket Office two hours before the beginning of the open rehearsal. Proceeds from the sale of tickets benefits the Boston Symphony Orchestra Pension Fund.

JOHN BROWNING

Aldo Ceccato, recently appointed principal conductor of the Detroit Symphony Orchestra, conducts the Boston Symphony Saturday evening, August 5 at 8:30 p.m. Soloist for that evening's concert is pianist John Browning. The concert opens with Mendelssohn's Symphony no. 1, followed by performance of Prokofiev's Third piano concerto with soloist John Browning. The concert concludes with Dvorak's Symphony no. 9, the "New World."

Sunday afternoon, August 6 at 2:30 p.m. in the Shed, Michael Tilson Thomas again conducts the Boston Symphony with soloist Ralph Gomberg, principal oboeist of the Boston Symphony. The concert is Haydn's Oboe concerto, and Mahler's Symphony no. 5.

BOSTON POPS

Arthur Fiedler conducts the Boston Pops at Tanglewood Tuesday evening, August 1 at 8:30 p.m. The annual Boston Pops Pension Fund concert features the music of Lerner and Loewe with soloists Louis Russell soprano, Corinne Curry mezzo-soprano, Vahan Khanzadian tenor, Richard Fredricks baritone, with the Tanglewood Festival Chorus, John Oliver, director. The concert includes selections from **Camelot, Gigi, Brigadoon, Paint Your Wagon,** and **My Fair Lady**. Also to be played is Lennon and McCartney's 'Eleanor Rigby', a medley of Burt Bacharach tunes, and Melanie's 'Look What They've Done to My Song'. Ticket prices are from $3.50 to $8.50 with admission to the lawn at $3, on sale two hours before the concert. Tickets are available from the Festival Ticket Office at Tanglewood (413-637-1600) and at all Ticketron locations.

FESTIVAL CONTINUES

The Festival of Contemporary Music continues through August 10 with a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

Saturday, August 5, the Festival presents a Berkshire Music Center Vocal Music Recital at 2:30 p.m. in the Theatre-Concert Hall. The program includes Druckman's 'Dark Upon the Harp', Kim's 'Letters Found Near a Suicide,' Powell's 'Haiku Settings,' and Carter's 'Robert Frost Songs.'

'CHOCORUA'

Sunday evening, August 6 at 8:30 p.m. in the West Barn, the Berkshire Music Center Theatre Project presents the world premier of Robert Selig's 'Chocorua,' commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation. Also to be performed on the same program is Brecht-Weill's 'The Yes Man.' 'Chocorua' is based on a scenario by Leo Bonfanti with text by the Boston Poet Richard Moore. Its story, derived from actual events of the eighteenth century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results.

CONTEMPORARY MUSIC

Monday evening, August 7 at 8:30 p.m. in the Theatre Concert Hall, Collage, the contemporary music ensemble of the Boston Symphony Orchestra, presents a concert that includes Foss' 'Time Cycle (chamber version), Druckman's 'Valentine', Crumb's 'Madrigals', Books I and II, Pusztai's 'Nocturnes,' and Davidovsky's 'Synchronisms no. 2.

TIMES
PEABODY, MASS.
W. 6,043

AUG 2 1972

New England Newsclip

Tanglewood Lists Contemporary Music Festival

LENOX, Mass. — A festival of contemporary music will be featured at Tanglewood, Friday through Aug. 10. World premiere performances of works by Wuorinen, Selig, Lerdahl, Schuller and Maderna are included.

On Friday at 7 and 9 p.m., soprano Phyllis Curtin will perform Aaron Copland's "Twelve Poems of Emily Dickinson."

Copland will accompany her on piano.

The 7 p.m. performance also includes "Piano Variations" featuring Michael Tilson Thomas and Vitebsk's "Study on a Jewish Theme."

The 9 p.m. performance of the Boston Symphony Orchestra, conducted by Thomas, features "Evocations for Orchestra," Ruggles; "Concerto for Amplified Violin and Orchestra," Wuorinen and Stravinsky's "The Rite of Spring."

On Saturday at 2:30 p.m. there will be a recital by the Berkshire Music Center Choir, including Druckman's "Dark Upon the Harp," Kim's "Letters Found Near A Suicide," Powell's "Haiku Settings" and Carter's "Robert Forst Songs."

On Sunday at 8:30 p.m., the Brecht-Weil collaboration, "The Yes Man," will be performed, and Selig's "Chocorus." This will be a Berkshire Music Center "theater project."

The Boston Symphony Orchestra Contemporary Music Ensemble will present "College" on Monday at 8:30 p.m. The program includes Foss' "Time," Druckman's "Valentine," Crumb's "Madrigals," Pusztai's "Nocturnes" and Davidovsky's "Synchronisms No. Two."

On Tuesday, 8:30 p.m., the center's chamber ensemble, conducted by Bruno Maderna and Gunther Schuller, will do Berio's "Circles," Carter's "Double Concerto," Schuller's "Tre Invenzione" and Maderna's "Giardion Religioso."

On Wednesday, 8:30 p.m., the program includes Imbrie's "To A Traveler," Kim's "rattling on . . ." Mather's "Cantata II" and Erb's "Brass Quinetet."

The Berkshire Music Center Orchestra, conducted by Maderna, will present music by Webern, Shinohara, Lerdahl and Druckman Thursday at 8:30 p.m.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003
AUG 3 1972

TELEGRAM
WORCESTER, MASS.
S. 106,767
AUG 6 1972
New England Newsclip

Contemporary Music at Tanglewood

The Berkshire Music Center "campus" at Tanglewood will be the contemporary music capital of the world beginning tonight at 8:30 with the world premiere of Robert Selig's "Chocorua," commissioned by the center in cooperation with the Fromm Music Foundation.

This "Festival-Within-a-Festival" celebrates the 20th anniversary of the Fromm Foundation, sponsored by Paul Fromm, Chicago businessman.

He is founder and president of Geeting & Fromm, Inc., wine importer which he described to us in an interview as "perhaps the smallest of the big firms in the field and surely the biggest of the small ones."

Since its founding 20 years ago, the Fromm Foundation has commissioned new works of 88 composers.

Tonight's program will include the Brecht-Weill "The Yes Man." Their more noted production is "The Threepenny Opera," concerning the nefarious activities of Mack the Knife.

Tomorrow night's Boston Symphony Orchestra Contemporary Music Ensemble program includes Lukas Foss' "Time Cycle," Druckman's "Valentine," and Davidovsky's "Synchronisms No. 2."

Two world premieres will be heard Tuesday night in Tanglewood's Shed, conducted by their composers — Gunther Schuller's "Tre Invenzione," and Bruno Maderna's "Giardino Religioso." Schuller is artistic director of the Berkshire Center and Madema has been teaching there this summer, as well as conducting the Boston Symphony in two concerns of the Berkshire Music Festival.

Wednesday night's chamber music concert in Tanglewood's Theater-Concert Hall, is Imbrie's To a Traveler," Kim's "rattling on," Mather's Cantata II, and Erb's Brass Quintet.

Maderna will conduct the Berkshire Music Center Orchestra in the concluding program Thursday night — Webern's Variations for Orchestra Opus 30, Shinohara's Piece for Orchestra, Lerdahl's "Chromorhythmos," and Druckman's "Windows."

PIANIST Gina Bachauer has selected an unusually challenging program for the Weekend Prelude Friday at 7 p.m. The preludes are free to those who have tickets for the Berkshire Festival's Friday night concerts by the Boston Symphony, beginning at 9 p.m.

Mrs. Bachaeur will play Mozart's Piano Sonata in F major, K.332; Ravel's "Gaspard de la Nuit," and Brahms' Variations on a Theme of Paganini, Set 2, Opus 35.

The following night, Saturday, she will be soloist in Beethoven's Fourth Piano Concerto, with Colin Davis conducting the Boston Symphony.

TO HELP RAISE the standard of music criticism in this country, the Music Critics Association is again sponsoring a Music Critics Institute, in cooperation with the John F. Kennedy Center for the Performing Arts. It will take place in Washington, D.C., from Aug. 12 to Sept. 7.

The participants, selected from a national roster of candidates, are William R. Albright (La Jolla Light and Journal); Richard Covello (Chicago Lake-Shore Gazette); Susan Edelman (Bloomington Herald Telephone); Mary Ann Feldman (Minneapolis Star); John Harveith (Detroit Free Press); Laurie Modell (Rochester Democrat and Chronicle); David Moran (Boston After Dark); and John Van Rheim, (Akron Beacon Journal).

Each will receive a stipend of $1,000 and round-trip transportation to Washington, and will attend and report on important musical activity at the Kennedy Center, Filene Center, and other centers of music-making in the Washington area.

THE APPOINTMENT of Schuyler G. Chapin as acting general manager of the Metropolitan Opera brings to mind a Worcester connection.

Executive producer of Amberson Productions, 1865 Broadway, New York City, Schuyler Chapin is a second cousin of Louis Chapin, formerly of Worcester, who conducted a musical program on WTAG in the 1940's.

Art and theater, dance and music critic Louis Chapin has been published in High Fidelity, Christian Science Monitor, Musical America and Christian Herald. He has been a college instructor, and a director of radio (CBS) and dance and theater critic on TV.

Chapin gave a joint recital as a pianist, with contralto Marion Anusbigian at the Little Theater in October, 1943.

RAYMOND F. MORIN

BROOKLYN, N. Y.
CANARSIE DIGEST
(NEW YORK CITY MARKET AREA)
W. 3,000
AUG 5 1972

Tanglewood Festival Opens

The 1972 Festival of Contemporary Music at Tanglewood takes place this year from Aug. 4 through 10. The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music) in co-operation with the From Music Foundation of Chicago. Often called a "Festival-within-a-Festival," the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and challenging works, some commissioned especially for the Festival, many heard in premiere performances. This season, the Festival of Contemporary Music will expand its program and will include, among other highlights, a concert by the Boston Symphony Orchestra.

NEWS, ADVERTISER
WESTFIELD, MASS.
D. 5,000
JUL 23 1972
New England Newsclip

Contemporary Music Series Opens Aug. 4

LENOX — The 1972 Festival of Contemporary Music at Tanglewood will take place this year from Aug. 4 through 10.

The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, in co-operation with the Fromm Music Foundation of Chicago.

Often called a "Festival-within-a-Festival", the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and challenging works, some commissioned especially for the Festival, many heard in premiere performances. This season, the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

The Festival of Contemporary Music opens this year at the beginning of the sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, Aug. 4 at 7 p.m. with a special Weekend Prelude concert devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center.

The 9 p.m. Boston Symphony Orchestra concert Friday evening, Aug. 4 in the Shed is conducted by the Orchestra's Associate Conductor Michael Tilson Thomas, with soloists soprano Phyllis Curtin, and violinist Paul Zukofsky.

The Festival of Contemporary Music continues through Aug. 10 with a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

SCARSDALE, N. Y.
INQUIRER
(NEW YORK CITY MARKET AREA)
W. 4,500
JUL 27 1972

Tanglewood Announces Festival

The 1972 Festival of Contempoarty Music at Tanglewood, Lenox, Mass. takes place this year from August 4 through 10. The Festival, celebrating the 20th anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music) in co-operation with the Fromm Music Foundation of Chicago. Often called a "Festival-within-a Festival," the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and chellenging works, some commissioned especially for the Festival, many heard in premiere performances. This season, the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

The Festival of Contemporary Music opens this year at the beginning of the sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, August 4 at 7 p.m. with a special Weekend Prelude concert devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center. Music to be performed is Twelve Poems of Emily Dickinson, with soprano soloist Phyllis Curtin (one of the 1972 Tanglewood Granrud Artists-in-Residence), and Mr. Copland as pianist; Piano variations with Boston Symphony Orchestra Associate Conductor Michael Tilson Thomas as pianist; and Vitebsk, sutdy on a Jewish theme performed by Boston Symphony Chamber Players Joseph Silverstein, violin, and Jules Eskin, cello, with Aaron Copland as pianist.

BEE
NEWTOWN, CONN.
W. 12,559
JUL 28 1972
New England Newsclip

1972 Festival of Contemporary Music At Tanglewood August 4 Through 10

The 1972 Festival of Contemporary Music at Tanglewood takes place this year from August 4 through 10. The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music) in co-operation with the Fromm Music Foundation of Chicago. Often called a "Festival-within-a-Festival," the concerts present new and challenging works, some commissioned especially for the Festival, many heard in premiere performances. This season, the festival of contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

The Festival opens this year at the beginning of the sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening, August 4, at 7 pm with a special week-end prelude concert devoted to the music of Aaron Copland, chairman emeritus of the faculty of the Berkshire Music Center.

The 9 pm Boston Symphony Orchestra concert Friday evening August 4, in the Shed is conducted by the Orchestra's associate conductor, Michael Tilson Thomas, with soloists soprano Phyllis Curtin, and violinist Paul Zukofsky.

The Festival continues through August 10 with a wide range of performances by Berkshire Music Center students, including vocal and chamber music programs, a Berkshire Music Center Orchestra concert, and performances by the Center's Music Theatre Project. There will also be a concert by Collage, the contemporary music ensemble of the Boston Symphony Orchestra.

Saturday, August 5, the Festival presents a Berkshire Music Center Vocal Music Recital at 2:30 pm in the Theatre-Concert Hall.

Sunday evening, August 6, at 8:30 pm in the West Barn, the Berkshire Music Center Music Theatre Project presents the world premiere of Robert Selig's Chocorua, commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation. Also to be performed on the same program is Brecht-Weill's The Yes Man.

Monday evening, August 7, at 8:30 pm in the Theatre-Concert Hall, Collage, the contemporary music ensemble of the Boston Symphony Orchestra, will present a concert.

The special Berkshire Music Center Chamber Ensemble concert honoring the 20th Anniversary of the Fromm Music Foundation, takes place Tuesday evening, August 8, at 8:30 pm in the Theatre-Concert Hall.

Wednesday evening, August 9, at 8:30 pm in the Theatre-Concert Hall, the Berkshire Music Center Chamber Music concert is scheduled. The final event of the 1972 Festival is a Berkshire Music Center Orchestra concert conducted by Bruno Maderna.

STAR
BRAINTREE, MASS.
W. 10,402
JUL 26 1972
New England Newsclip

Festival of Contemporary Music

The 1972 Festival of Contemporary Music at Tanglewood is scheduled for August 4 through 10. The Festival celebrates the 20th Anniversary of the Fromm Music Foundation. Festival highlights include world premiere performances of Wuorinen, Selig, Lerdahl, Schuller and Maderna.

This season the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

FREE PRESS
SPRINGFIELD, MASS.
W. 1,890
JUL 29 1972
New England Newsclip

Tanglewood

The 1972 Festival of Contmeporary Music at Tanglewood takes place this year from August 4 through 10. The Festival, celebrating the 20th Anniversary of the Fromm Music Foundation, is sponsored by the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music) in co-operation with the Fromm Music Foundation of Chicago. Often called a "Festival - within - a - Festival", the concerts turn Tanglewood into the contemporary music capital of the world during its intensive and exciting annual presentation of new and challenging works, some commissioned especially for the Festival, many heard in premiere performances. This season, the Festival of Contemporary Music will expand its program, and will include, among other highlights, a concert by the Boston Symphony Orchestra.

The Herald Statesman
YONKERS, N.Y.
(NEW YORK CITY MARKET AREA)
D. 49,614
AUG 4 1972

Tanglewood opens its 1972 festival of contemporary music this weekend with a week of new and challenging works, many in premiere performances. Highlights include world premiere performances of works by Wuorinen, Selig, Lerdahl, Schuller and Maderna. There'll also be an orchestra version of Poems of Emily Dickinson by Aaron Copland.

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REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 30 1972 New England Newsclip

AT TANGLEWOOD

Contemporary Music Featured

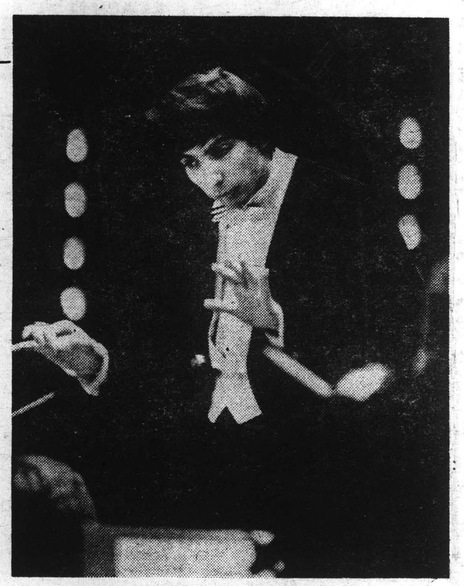
LENOX — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct two concerts by the Orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4, 5, and 6.

The concerts Friday evening, Aug. 4 are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the Orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th Anniversary.

The Weekend Prelude Friday evening, Aug. 4 at 7:00 p.m. in the Shed will be devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center.

The Prelude will open with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next will be "Piano variations" with Michael Tilson Thomas, pianist. The Prelude will close with a performance of "Vitebsk, study on a Jewish Theme,'' with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9:00 p.m. Boston Symphony Orchestra concert in the Music Shed will be conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky. This opening orchestral concert of the 1972 Festival of Contemporary Music, sponsored in co-operation with the Fromm Music Foundation, will open with Ruggles "Evocations for orchestra," and Copland's Eight poems of Emily Dickinson" with soprano Phyllis Curtin.



MICHAEL TILSON THOMAS

Both works will be performed for the first time by the Boston Symphony Orchestra. Next will be the world premiere of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Paul Zukofsky.

The concerto was commissioned by the Fromm Music Foundation as part of its 20th Anniversary celebration. The concert will conclude with a performance of Stravinsky's "Rite of Spring."

The season's sixth Saturday morning Open Rehearsal will takes place at 10:30 a.m. August 5. Tickets are $2.50 each, on sale at the Festival Ticket Office two hours before the beginning of the Open Rehearsal. Proceeds from the sale of tickets benefits the Boston Symphony Orchestra Pension Fund.

Aldo Ceccato, recently appointed Principal Conductor of the Detroit Symphony Orchestra, will conduct the Boston Symphony Saturday evening, August 5 at 8:30 p.m. Soloist for this evening's concert will be pianist John Browning.

The concert will open with Mendelssohn's "Symphony No. 1," followed by a performance of Prokofiev's Third piano concerto with soloist John Browning. The concert will conclude with Dvorak's "Symphony No. 9," the "New World".

Sunday afternoon, Aug. 6 at 2:30 p.m. in the Shed, Michael Tilson Thomas again will conduct the Boston Symphony with soloist Ralph Gomberg, Principal Oboeist of the Boston Symphony. The program will be Haydn's Oboe concerto, and Mahler's "Symphony No. 5."

Arthur Fiedler will conduct the Boston Pops at Tanglewood Tuesday evening, Aug. 1 at 8:30 p.m. The annual Boston Pops Pension Fund concert will feature the music of Lerner and Loewe with soloists Louis Russell soprano, Corinne Curry mezzo-soprano, Vahan Khanzadian tenor, Richard Fredricks baritone, with the Tanglewood Festival Chorus, John Oliver, director.

The concert will include selections from Camelot, Gigi, "Brigadoon," "Paint Your Wagon," and "My Fair Lady."

Also to be played will be Lennon and McCartney's Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song."

Ticket prices are from $3.50 to $8.50 with admission to the lawn at $3, on sale two hours before the concert. Tickets are available from the Festival ticket office at Tanglewood (413-637-1600) and at all Ticketron locations.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 28 1972 New England Newsclip

Ormandy and Thomas next at Tanglewood

The 1972 Music Theatre Project at Tanglewood will present a world premiere and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians. Under the direction of Ian Strasfogel, newly appointed General Director of the Opera Society of Washington, D.C., the Music Theatre Project has assembled 10 of America's outstanding young operatic performers, both young professionals and advanced students, to explore the large, but little-known repertory of music theater. The activity is supported in part by grants from the National Opera Institute, and the Martha Baird Rockefeller Fund for Music.

On Aug. 2, 3, and 6, a double bill will feature the world premiere of "Chocorua" by Robert Selig, and "The Yes Man" by Bertolt Brecht and Kurt Weill. "Chocorua," a commission for the Berkshire Music Center's annual Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. Its story, derived from actual events of the 18th century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results. "Chocorua" was commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation.

"The Yes Man," a translation by J. M. Potts of the 1930 Brecht — Weill Lehrstuck (or "instructional piece") Der Jasager, will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

The final presentation of the season will be a controversial production of Monteverdi's masterpiece, "The Coronation of Poppea" on Aug. 13, 14, and 16. Bruno Maderna, the noted Italian composer-conductor who is serving as Head of Contemporary Music Activities at Tanglewood this summer, will conduct. Mr. Strasfogel has prepared a new version of this work that focuses exclusively on the social and political realities of the regime of the demented Emperor Nero and his decadent court.

All productions will be designed by Douglas Schmidt, and Jeanne Button, resident designers of the Music Theatre Project, and well-known for their work at the Lincoln Center Repertory Theatre, and the Juilliard School in New York City. Martin Smith, newly appointed chairman of the Opera Department at the New England Conservatory of Music, is head vocal coach for the Music Theatre Project.

Arthur Fiedler will conduct the Boston Pops during a special program Aug. 1 at 8.30 p.m. in the Tanglewood Shed. Other special events during August include a special Festival of Contemporary Music honoring the 20th anniversary of the Fromm Music Foundation on Aug. 8 at 8.30 p.m. in the Shed and Tanglewood-on-Parade on Aug. 15.

Michael Tilson Thomas

The concert by Arthur Fiedler and the Boston Pops on Aug. 1 features an evening of the music of Lerner and Loewe with soloists soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks with the Tanglewood Festival Chorus, John Oliver, Dicrector.

The concert features music from the Broadway shows of Lerner and Loewe, including "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi." Following intermission, Mr. Fiedler conducts the Pops in Lennon and McCartney's "Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song." There will also be the famous Pops extras.

The Festival of Contemporary Music concert on Aug. 8 honors the 20th anniversary of the Fromm Music Foundation, sponsor of Tanglewood's Festival of Contemporary Music which runs this year from August 4 through 10. The concert on August 8 features Elliott Carter conducting members of the Berkshire Music Center in his Double concerto for piano, harpsichord, and orchestra, and Luciano Berio conducting his Circles for soprano, harp, and two percussionists. The concert also will include newly commissioned works by Tanglewood Artistic Director for the Berkshire Music Center Gunther Schuller, and Bruno Maderna.

Tanglewood-on-parade on Aug. 15 begins at 2 p.m. with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highlight of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8.30 p.m. in the Shed. Michael Tilson Thomas conducts the Orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikovsky's 1812 Overture, complete with canons and fireworks over the Stockbridge Bowl.

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REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 30 1972 New England Newsclip

AT TANGLEWOOD

Contemporary Music Featured

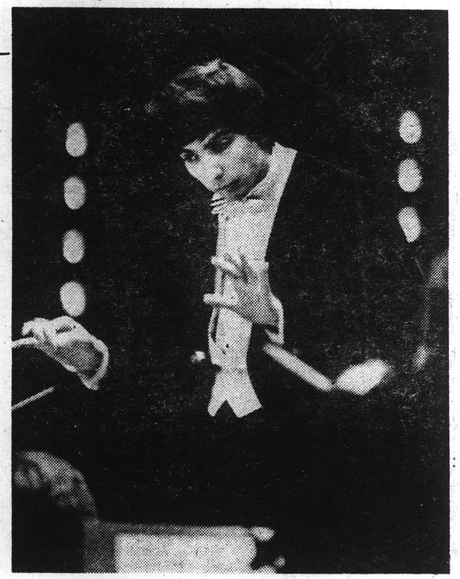
LENOX — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct two concerts by the Orchestra as part of the sixth weekend Berkshire Festival at Tanglewood, Aug. 4, 5, and 6.

The concerts Friday evening, Aug. 4 are part of the 1972 Festival of Contemporary Music, sponsored by the Berkshire Music Center (the Orchestra's summer academy for the advanced study of music), and the Fromm Music Foundation of Chicago, which this year is celebrating its 20th Anniversary.

The Weekend Prelude Friday evening, Aug. 4 at 7:00 p.m. in the Shed will be devoted to the music of Aaron Copland, Chairman Emeritus of the Faculty of the Berkshire Music Center.

The Prelude will open with "Twelve Poems of Emily Dickinson" with soprano Phyllis Curtin, and the composer at the piano. Next will be "Piano variations" with Michael Tilson Thomas, pianist. The Prelude will close with a performance of "Vitebsk, study on a Jewish Theme," with Boston Symphony Chamber Players members Joseph Silverstein violin, and Jules Eskin, cello, with the composer at the piano.

The 9:00 p.m. Boston Symphony Orchestra concert in the Music Shed will be conducted by Michael Tilson Thomas with violin soloist Paul Zukovsky. This opening orchestral concert of the 1972 Festival of Contemporary Music, sponsored in cooperation with the Fromm Music Foundation, will open with Ruggles "Evocations for orchestra," and Copland's Eight poems of Emily Dickinson" with soprano Phyllis Curtin.



MICHAEL TILSON THOMAS

Both works will be performed for the first time by the Boston Symphony Orchestra. Next will be the world premiere of Charles Wuorinen's Concerto for amplified violin, and orchestra with soloist Paul Zukofsky.

The concerto was commissioned by the Fromm Music Foundation as part of its 20th Anniversary celebration. The concert will conclude with a performance of Stravinsky's "Rite of Spring."

The season's sixth Saturday morning Open Rehearsal will takes place at 10:30 a.m. August 5. Tickets are $2.50 each, on sale at the Festival Ticket Office two hours before the beginning of the Open Rehearsal. Proceeds from the sale of tickets benefits the Boston Symphony Orchestra Pension Fund.

Aldo Ceccato, recently appointed Principal Conductor of the Detroit Symphony Orchestra, will conduct the Boston Symphony Saturday evening, August 5 at 8:30 p.m. Soloist for this evening's concert will be pianist John Browning.

The concert will open with Mendelssohn's "Symphony No. 1," followed by a performance of Prokofiev's Third piano concerto with soloist John Browning. The concert will conclude with Dvorak's "Symphony No. 9," the "New World".

Sunday afternoon, Aug. 6 at 2:30 p.m. in the Shed, Michael Tilson Thomas again will conduct the Boston Symphony with soloist Ralph Gomberg, Principal Oboeist of the Boston Symphony. The program will be Haydn's Oboe concerto, and Mahler's "Symphony No. 5."

Arthur Fiedler will conduct the Boston Pops at Tanglewood Tuesday evening, Aug. 1 at 8:30 p.m. The annual Boston Pops Pension Fund concert will feature the music of Lerner and Loewe with soloists Louis Russell soprano, Corinne Curry mezzo-soprano, Vahan Khanzadian tenor, Richard Fredricks baritone, with the Tanglewood Festival Chorus, John Oliver, director.

The concert will include selections from Camelot, Gigi, "Brigadoon," "Paint Your Wagon," and "My Fair Lady."

Also to be played will be Lennon and McCartney's Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song."

Ticket prices are from $3.50 to $8.50 with admission to the lawn at $3, on sale two hours before the concert. Tickets are available from the Festival ticket office at Tanglewood (413-637-1600) and at all Ticketron locations.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225

JUL 28 1972 New England Newsclip

Ormandy and Thomas next at Tanglewood

The 1972 Music Theatre Project at Tanglewood will present a world premiere and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians. Under the direction of Ian Strasfogel, newly appointed General Director of the Opera Society of Washington, D.C., the Music Theatre Project has assembled 10 of America's outstanding young operatic performers, both young professionals and advanced students, to explore the large, but little-known repertory of music theater. The activity is supported in part by grants from the National Opera Institute, and the Martha Baird Rockefeller Fund for Music.

On Aug. 2, 3, and 6, a double bill will feature the world premiere of "Chocorua" by Robert Selig, and "The Yes Man" by Bertolt Brecht and Kurt Weill. "Chocorua," a commission for the Berkshire Music Center's annual Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. Its story, derived from actual events of the 18th century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results. "Chocorua" was commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation.

"The Yes Man," a translation by J. M. Potts of the 1930 Brecht — Weill Lehrstuck (or "instructional piece") Der Jasager, will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

The final presentation of the season will be a controversial production of Monteverdi's masterpiece, "The Coronation of Poppea" on Aug. 13, 14, and 16. Bruno Maderna, the noted Italian composer-conductor who is serving as Head of Contemporary Music Activities at Tanglewood this summer, will conduct. Mr. Strasfogel has prepared a new version of this work that focuses exclusively on the social and political realities of the regime of the demented Emperor Nero and his decadent court.

All productions will be designed by Douglas Schmidt, and Jeanne Button, resident designers of the Music Theatre Project, and well-known for their work at the Lincoln Center Repertory Theatre, and the Juilliard School in New York City. Martin Smith, newly appointed chairman of the Opera Department at the New England Conservatory of Music, is head vocal coach for the Music Theatre Project.

Arthur Fiedler will conduct the Boston Pops during a special program Aug. 1 at 8.30 p.m. in the Tanglewood Shed. Other special events during August include a special Festival of Contemporary Music honoring the 20th anniversary of the Fromm Music Foundation on Aug. 8 at 8.30 p.m. in the Shed and Tanglewood-on-Parade on Aug. 15.

Michael Tilson Thomas

The concert by Arthur Fiedler and the Boston Pops on Aug. 1 features an evening of the music of Lerner and Loewe with soloists soprano Nancy Stokes, mezzo-soprano Corinne Curry, tenor Vahan Khanzadian, and baritone Richard Fredericks with the Tanglewood Festival Chorus, John Oliver, Dicrector.

The concert features music from the Broadway shows of Lerner and Loewe, including "My Fair Lady," "Camelot," "Paint Your Wagon," "Brigadoon," and "Gigi." Following intermission, Mr. Fiedler conducts the Pops in Lennon and McCartney's "Eleanor Rigby," a medley of Burt Bacharach tunes, and Melanie's "Look What They've Done to My Song." There will also be the famous Pops extras.

The Festival of Contemporary Music concert on Aug. 8 honors the 20th anniversary of the Fromm Music Foundation, sponsor of Tanglewood's Festival of Contemporary Music which runs this year from August 4 through 10. The concert on August 8 features Elliott Carter conducting members of the Berkshire Music Center in his Double concerto for piano, harpsichord, and orchestra, and Luciano Berio conducting his Circles for soprano, harp, and two percussionists. The concert also will include newly commissioned works by Tanglewood Artistic Director for the Berkshire Music Center Gunther Schuller, and Bruno Maderna.

Tanglewood-on-parade on Aug. 15 begins at 2 p.m. with concerts all afternoon featuring ensembles of Berkshire Music Center students. Highlight of the day is the gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras at 8.30 p.m. in the Shed. Michael Tilson Thomas conducts the Orchestra in music that includes Handel's Royal Fireworks Music, and Tchaikovsky's 1812 Overture, complete with canons and fireworks over the Stockbridge Bowl.

Fromm
THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 325,351 SUN. 396,682
JUL 16 1972

A Traditionalist Can Change

By Donal Henahan
New York Times News Service

If I.B.M. should announce tomorrow that it had nothing against computers but that in the future it would concentrate on producing hand-lettered volumes of modern poetry, eyebrows would raise. But hardly more than they are certain to lift in contemporary music circles over some recent decisions by Paul Fromm, founder and president of the Fromm Music Foundation.

Fromm, the Chicago wine importer whose foundation celebrated its 20th anniversary in April, is certainly one of the half-dozen most influential private patrons of music in the world.

At 65, he has chosen to put his foundation on a drastically new course, steering it away from what he calls "hard-core serialism" and composers who concern themselves obsessively with theory and technology.

Fromm has, in fact, withdrawn support from his famously cerebral Perspectives of New Music, the composers' journal that Princeton University published for the foundation for the last 10 years. He is also moving the foundation's base of operations out of the Princeton sphere, to Harvard. In new-music circles, this is like moving the papacy from Rome to Avignon.

In 20 years, the Bavarian-born merchant has decanted untold quantities of money into the pockets of composers and performers. At the moment, the list of Fromm-commissioned works runs to 96, and there is no end in view. For Fromm is not a fly-by-night patron. He is a loving connoisseur of new music and stands in awe of genuine creative talent.

Although only an amateur himself, he is steeped in music (his brother Herbert Fromm is a composer), and his fascination with composers goes back to his days in Germany where youngsters such as Bartok, Schoenberg and Stravinsky were trying to get a foot in the door. Like many another of his generation, he was bowled over by his first hearing of "The Rite of Spring." That was in Frankfurt in 1927, and "it made a 20th-century man of me," he says. Since coming to this country as a refugee from the Nazis in 1938, he has continued his love affair with new music.

So, in view of the foundation's 20th anniversary and the approach of another of the Tanglewood festivals of new music that the foundation has sponsored in conjunction with the Berkshire Music Center for 10 years, a talk with Fromm seemed indicated.

"I decided on the Harvard association last September when I reached the age of 65," Fromm said. "I had come to feel the foundation could no longer be dependent on one individual, that the time had come to end the era in which the foundation was simply an extension of myself."

Under the new arrangement, a committee of three will run the Fromm program: A. Tillman Merrit, the former chairman of Harvard's music department; Gunther Schuller, the composer and president of the New England Conservatory, and Fromm himself.

The shift to Harvard represents an apparent switch in Fromm's esthetic outlook, since it means moving out of the direct influence of the hypertheoretical group that coalesced around the Princeton Seminars into a more traditional milieu.

"Actually, I've always been a traditionalist," Fromm says, "and I haven't changed my attitudes as much in the last 25 years as most composers have."

Fromm has no intention of disparaging theorists and system builders. "I would not care to belittle that kind of exercise of the intellect. But it does tend to ignore the element of musical imagination —as Varese said, if every note has to be explained or can be explained, it's no longer music. At Princeton you have some profound minds but what they develop is a mode of discourse among specialists. Their over-riding concern is with materials, not any longer with communicative art."

Fromm no longer believes, as he once firmly did, that the university is the best place for composers. "After 20 years I have come to realize that the function of the university is to impart knowledge—but what cannot be taught is an artist's consciousness of the unknown. What the Princeton group does, you really *can* teach—the stringing of notes together." And that, Fromm insists, is a limited part of what we should ask of a composer.

Looking back at his 20 years as the Maecenas of the academic avant-garde, Fromm contends that "we as listeners were confused by the multiplicity of styles—electronic, chance, serialism, and so on. But we have come to the point now where a number of composers are appearing who are again concerned with making music for people who want to listen to music."

Fromm, though he insists he is a traditionalist, is anything but a reactionary in outlook or temperament. When the Boston Symphony presents its Fromm Foundation anniversary concert on Aug. 4, for instance, the program will include the latest Fromm commission, Charles Wuorinen's concerto for amplified violin and orchestra, with Paul Zukofsky as soloist.

The solo instrument, designed by a Boston Symphony violinist, may or may not work out, but in theory it doesn't bother Fromm a bit. "People used to think it was immoral to use an amplified guitar, but no instrument is intrinsically bad or good. A Stradivari can't compose or play music—for that you need a composer and a performer."

Fromm does believe, though, that creating a split between electronic instruments and traditional ones, including the voice, can result in very little good music. He is, you might say, a hard-core humanist in this respect.

Fromm does not shrink from admitting that the foundation has fallen short of some of its goals. "There is one big issue on which we have failed, and that is how to integrate the music written after 1910 with the standard repertory. I think Pierre Boulez approaches the problem in a much more creative way than we have done—by juxtaposing music of past and present and by profiling certain composers. Last season at the New York Philharmonic. Liszt and Berg, next season Haydn and Stravinsky."

Under its new Harvard tent, the foundation will continue most of its familiar projects—special concerts honoring respected but neglected composers, commissions, programs by the Fromm players at Tanglewood, seminars, the annual Tanglewood Festival of Contemporary Music, and so on.

And, in place of Perspectives of New Music, which was published twice a year, an annual journal that will, in Fromm's words, "stress creative and esthetic aspects of composing rather than the technological." The new magazine will be "concerned with music as an art, not a science, and to keep it from being dominated by any one faction each issue will have a different editor."

Those composers who contend that no audience can possibly be expected to understand their music because it is too mathematically or technologically advanced will be viewed with suspicion.

Fromm's fear is that without an active audience "music as a communicative art will atrophy. It will be in danger of becoming a self-indulgent exercise for composers who seek to replace musical creativity with the kinds of scientific investigations that are better left to acoustical engineers, physicists and mathematicians."

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New England Newsclip

Fromm Foundation moves to Harvard

The Fromm Music Foundation, established in 1952 by Paul Fromm, and until now based in Chicago, will become the Fromm Music Foundation at Harvard University, as of Sept. 1, 1972.

Created by Mr. Fromm "to foster the understanding of contemporary music," the foundation has during the past 20 years commissioned works by known and unknown composers, aided in live and recorded performances of modern works, and since 1956, in cooperation with the Berkshire Music Center, sponsored at Tanglewood a "festival within a festival,"

At Harvard, a committee of three directors — Prof. A. Tillman Merritt, Gunther Schuller, and Mr. Fromm — will administer the foundation, allotting one quarter of its income to the furtherance of contemporary music at the university, and determining the use of the other three-quarters according to the musical purposes originally stated.

During the annual festival this summer at Tanglewood, which extends from Aug. 4 to 8, the Boston Symphony will present a 20th anniversary program on Aug. 4, under Michael Tilson Thomas's direction, at which Charles Wuorinen's commissioned Concerto for Amplified Violin and Orchestra (Paul Zukofsky, soloist) will have its premiere.

L. Sn.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 10 1972
New England

Paul Fromm speech

Toward evaluating contemporary music

The following speech was delivered yesterday at Tanglewood by Paul Fromm in honor of the 20th anniversary of his foundation, which commissions works and annually sponsors the contemporary music festival at Tanglewood.

The musical community has acknowledged the 20th anniversary of the Fromm Foundation so genuinely and so generously that I now feel a little like Mae West when she said: "Too much of a good thing is wonderful." I was waiting for someone to tell us where we failed, and as nobody did, I will now take on this task myself.

I am concerned about our failure, not in activity, but in aim. By this I mean that we have carried on our work with rather naive hopes as to its eventual effect on the contemporary art scene.

Six years ago when I addressed this audience — it was the occasion of the 10th anniversary of the association between the Fromm Foundation and the Berkshire Music Center — I spoke of the coexistence of separate audiences for contemporary music and the music of the past as a state of affairs implying some kind of cold war and involving a second-class existence for contemporary music. I hoped that it was only temporary; indeed, as I had characterized it, coexistence could only be temporary, and any kind of integration between the two musics and their audiences seemed better than the fragmentation that mere coexistence would engender.

Glib use of terms

I am embarrassed now at my rather glib use of the words "coexistence" and "integration" at that time. Coexistence with its political overtones had an altogether negative connotation and integration could not then have been viewed other than positively. By now we have begun to recognize that integration means more than shoving two things together, and we may even have learned that a pluralistic society is large enough to contain coexisting variety.

We all have experienced the typical orchestral concert in which an insignificant new work is insinuated into a program containing the Brahms Second Piano Concerto and the Beethoven Seventh Symphony. The Brahms and Beethoven lovers are irritated beyond endurance by the new work. The listeners who have come for the new piece are annoyed by the presentation of a weak example of contemporary literature and are bored by being over-exposed to the music of Brahms and Beethoven. Frequently, the limitations of the rehearsal schedule demand that the new work take up most of the rehearsal time and masterworks of the past are given under-rehearsed, indifferent performances. This irritates the traditionalists still further, and they blame contemporary music for an uneventful evening. Moreover, an audience of Brahms and Beethoven lovers that hears a contemporary work of much lesser musical stature than the works with which it has been programmed, can become so completely prejudiced against the whole idea of new music that it would be better for the reputation of contemporary music if the piece had not been played. This sort of mere busing of indiscriminately chosen new music to the halls of Brahms and Beethoven is surely not integration. I must remind you that in a reverse situation, Beethoven's greatness would be momentarily eclipsed if his feeble "Battle Symphony" would appear on the same program with Carter's "Variations for Orchestra" and Stravinsky's "Rite of Spring." "The great mistake," as Pierre Boulez noted, "is trying to devise menus to please everybody. That ends with all stomachs upset."

Whitestone

THE CANDLES are quickly extinguished as Mrs. Serge Koussevitzky watches Paul Fromm partake in yesterday's celebrations marking the 20th anniversary of the Fromm Foundation. The organization sponsors the annual Contemporary Music Festival at Tanglewood, which concludes at 8:30 tonight with a program conducted by Bruno Maderna.

Types of listeners

We have created the problem in part by pitting the audience for new music against the audience for music of the past. This is a false dichotomy. Music lovers don't really divide themselves chronologically or even that simply. They divide in two separate but mutually inclusive ways: adventurous listeners versus nonadventurous listeners, and listeners who are seeking merely an emotional experience as against listeners who are seeking both an emotional and intelligible experience. Thus, we have both conservative and adventurous music enthusiasts and both conservative and adventurous — shall we say — musical intelligentsia.

New music obviously attracts both kinds of adventurous listeners, but new music can mean not only contemporary music but also music that is new to that listener. That is, music with which he has not been surfeited — the neglected symphonies of Mozart and Haydn, most of the music of Johann Sebastian Bach, Renaissance polyphony, medieval music played on old instruments, oriental music. All of this is in that sense new music. The audience for contemporary music is frequently found at concerts of old non-19th-century works or performances including 19th century rarities. I could name quite a number of musicians, among them Boulez, Maderna, Ozawa, Schuller and Michael Tilson Thomas who have found the ideal concert format for this audience. They created coherence in programming by the performance of works of different styles and periods, which have the power to illuminate each other. That is real integration.

All share bewilderment

I have made a point of considering the conservative but intelligent music lover as someone quite distinct from the conservative music enthusiast because there is a prevailing attitude among the contemporary music elite that anyone who is conservative can't be intelligent. This is, of course, patently untrue. The intelligent conservative must be taken seriously. In the musical context, he holds out against what he thinks might be mere faddism and guards himself against a certain kind of esthetic promiscuity. This is honorable. His resistance grows in part out of bewilderment and, I think, this is the bewilderment that most of us have shared to some extent. Viewing the history of western music, he has observed that it is a history of dominant styles. So he asks himself which of the current proliferation of 20th century styles will prove to be triumphant?

For the conservative music lover and for the conservative part in all of us, there may be some comfort in the idea that if we are living in a pluralistic society, as historians, social scientists and philosophers increasingly believe that we are, then perhaps none of these styles will be finally dominant. They will, instead, all coexist, but not in the sense of a cold war, for they will not be threatened by each other — the new will not displace but be added on. The styles of late romanticism, primitivism, neo-classicism, aleatoric and totally or partially organized music have appeared to succeed one another in the 20th century, but that is an illusion. They have all continued in one form or another. None has really disappeared or been replaced. If, as it is now quite widely recognized, the present pluralism of coexisting styles is not a transitional state but a permanent condition, then the audience will have time to absorb styles and develop criteria for evaluating them. If that is so, then we may not be in a state of crisis.

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New England Newsclip

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Jeers and premieres at a musical milestone

By Louis Snyder

Lenox, Mass.

Paul Fromm, who is the moving spirit of the Fromm Musical Foundation, which has just had its 20th anniversary observed at Tanglewood, made a speech at the Berkshire Music Center's commemorative concert with a suggestion as challenging as some of the music his foundation encourages. In essence his feeling is that music should progress beyond Bach, Beethoven, and Brahms to the point that, on a typical program they and their cohorts would be in the minority among our contemporaries.

His remarks came on the occasion of a concert by the orchestra of the Berkshire Music Center, cosponsor with the Fromm Foundation of Tanglewood's Festival of Contemporary Music, which began last week with a full-sized Boston Symphony Orchestra concert. Under Michael Thomas's direction, honoring the foundation's 20th milestone and the nine-year Fromm alliance with the Berkshire Festival, that program included as its centerpiece the world premiere of a Fromm-commissioned Concerto for Amplified Violin, with Paul Zukofsky as soloist, employing a normal violin bridge cum transducer to producer a sound of equal intensity to that of the unamplified orchestra. For an otherwise singularly ungimmicky piece, it created quite a stir.

Rumor hath it that some BSO players took exception at rehearsals not only to the concerto and the techniques it employed, but to the composer himself, and that the resultant grumbling and booing led to a negative assessment by Mr. Wuoronin of the orchestra's performance of his work.

Notwithstanding, there were listeners at the first performance unaware of these backstage contretemps who found both work and performance absorbing and significant. And at the Music Center concert, played by ensembles of young center fellowship musicians on the fringes of professionalism, there was no evidence that the rebellious attitudes of their peers had intruded, even though their own program consisted of two world premieres, conducted by their innovative composers, and two other works previously commissioned by the Fromm Foundation.

All of Tuesday's selections were equally taxing on performers and first-time listeners. Luciano Berio's "Circles" (1960) for soprano, harp, and percussion, is, program notes tell us, "an 'adventure' and 'exploration' of the human voice" aided and abetted by instrumental commentary and pitch extension. Texts by e. e. cummings are employed in this exercise but apparently as a means to illustrate the composer's preoccupation with contrasting sounds and means of producing them. Soprano Barbara Hocher, harpist Ariana Anca, and percussionists David Johnson and Gary DiPerna were the dazzling participants.

Both new works — Gunther Schuller's "Tre Invenzione" and Bruno Maderna's "Giardino Religioso" — are, as might be expected, expertly organized and crafted. The former, for five quintets of winds, brasses, and keyboard instruments, including harp, is chiefly impressive for its well ordered tonal contrasts; the "Giardino," with strings, brass, percussion, and two pianos and harps, is more expressive of emotional content, and permits the conductor to wander through his orchestra giving an assist here and there on various instruments —seen by the composer as "an act of belief." It also has "open" sections in which the use of musical materials is left to the discretion of the conductor, who thus maintains a dialogue with specified, "closed" forms.

The concluding Double Concerto for Harpsichord and Piano (1961) by Eliott Carter also has dialogic aspects, since each solo instrument has its own reinforcing chamber orchestra. Again the preoccupation is with matters of technical concern to the composer: relationships of pitched and nonpitched instruments, "reconciling . . . different responses ot the finger's touch." For the listener such subtleties are not immediately apparent, and the fact that they were explored at some length produced a degree of audience restiveness.

Mr. Schuller conducted the Carter work in which Ursula Oppens (harpsichord) and Gilbert Kalish (piano) were proficient soloists. Throughout the evening, the music center orchestra's playing, in its varying guises, continued to amaze, not only for its virtuosity, collectively and individually, but for its responsiveness to musical situations of unusual complexity.

The audience was large and well disposed, greeting everyone and everything with indiscriminate enthusiasm. If there was any special favorite, it would seem to have been Mr. Maderna who received continuing plaudits both from the listeners and the performers whom he had just taken for "a walk through his musical garden."

BSO's Collage group

A group called Collage is the newest adjunct of the Boston Symphony Orchestra, and it concentrates exclusively on contemporary expression. Of the nine members, six are BSO players — Frank Epstein, percussion; Ronald Feldman, cello; Paul Fried, flute; Ronald Knudsen, violin; Felix Viscuglia, clarinet; and Lawrence Wolfe, contrabass. They have been joined by Ina Hahn, dancer; Joan Heller, soprano; and Christopher Kies, piano. Appropriately enough Collage made what might be termed its big-time debut at Tanglewood on Monday evening in the current Festival of Contemporary Music.

Two works — Tibor Pusztai's "Nocturnes" and Jacob Druckman's "Valentine" for solo contrabass — are products of 1971 (a revision of an earlier work), and 1969, respectively — but the others are of earlier vintage, and one, Olivier Messiaen's "Le Merle Noir," a 1952 "antique." Mario Davidovsky's "Synchronisms" No. 2 (1964), George Crumb's Madrigals — books 1 and 2 (1965), and Lukas Foss's "Time Cycle" (1960) represent surviving samples of times and techniques already overripe.

The sputtering voice of the tape is once again heard in "Synchronisms," and seems now only to intrude on more interesting writing for violin, cello, flute, and clarinet; the Madrigals twitter, whisper, and shimmer via voice, flute, bass, and percussion in anticipation of more substantial Crumb pieces; and the Foss songs to texts by Auden, Housman, Kafka, and Nietzsche, now begin to emerge through the veils of '60's modern gimmickry at least with vague shape and meaning.

Mr. Pusztai conducted his own "Nocturnes" which employed all of Collage except clarinet and piano and formed a background for Miss Han's single danced contribution to the evening. It wandered pleasantly through some amorphous verses, which never quite found a place in the widely distributed screen of instrumental sound, and like so much of the programmed music, was vague in its aim either to involve or inform the audience of its purpose.

Comic relief of a sort was provided by Mr. Druckman's "Valentine," using as its exponent the double bass, which with the tuba and triangle have long since tickled the funnybones of composers. What "Valentine" is specifically about is never wholly clear, but it asked its very busy and adept player (Mr. Wolfe) to run through the catalog of wood-slapping, string slurring whispering, sighing, grunting, whisk-brushing, and mallet-tapping that yesterday's avant-gardists were heir to. It is amazing that it can be thought of, realized, and performed seriously since little more than the performers' virtuosity seemed to have intrinsic value at all.

Musical rewards, for those who expect some, were found in Messiaen's "Le Merle Noir," for flute and piano, superbly played by Mr. Fried with Mr. Kies accompanying. This of course was hardly in the same context as anything which preceded or followed it, but it displayed, if nothing more beyond its lyric line and disciplined form, a tonal adventurousness and resulting impact far greater than was achieved by all of the evening's devious means.

Collage's members were unexceptionable in their skill and professionalism. Miss Heller's wonderfully flexible voice (still waiting for a singable legato) and Mr. Epstein's wide-ranging percussive expertise, for instance, along with their colleagues, held the attention where less knowing performers would have made a travesty of much that was offered. One hopes that there is, or will be, more meaty, less trendy contemporary music still lying in wait for their engaging talents.

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NEW YORK, N. Y.
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AUG 20 1972

New England Newsclip

A Festival in Search of Itself

By DONAL HENAHAN

TANGLEWOOD'S Festival of Contemporary Music, which ended last week, struck one as a festival in search of itself. Paul Fromm, whose Fromm Music Foundation sponsors this annual get-together, confessed as much when he addressed the audience at a concert honoring his organization's 20th anniversary. "I am concerned about our failure, not in activity, but in aim. By this I mean that we have carried on our work with rather naive hopes as to its eventual effect on the contemporary art scene."

Modern music has not succeeded in joining the mainstream—at least not as the conservative majority of listeners would define the mainstream—but has, rather, become increasingly isolated in the last several decades, until now the works of the most intelligent composers (not necessarily the best) enjoy an audience composed chiefly of themselves and their closest colleagues.

In recognizing this and talking up about it, Fromm does himself only honor. Intellectual honesty seems to be rarer in the arts than elsewhere, and what Fromm is doing, in effect, is calling on his fellow members of the musical intelligentsia to reexamine a lot of accumulated myths and prejudices about contemporary music and music in general.

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The "Fromm Week," therefore, had a certain tentative tone about it, as if the festival were moving toward some new coalition of ideas only half-formed as yet. If there were many big breakthrough works performed, one failed to notice them. There was, indeed, Charles Wuorinen's Concerto for Amplified Violin and Orchestra, which achieved instant celebrity of a sort by its radical decision to boost the violin's sound electronically and place it largely under the control of the composer himself, seated at an offstage console.

Mr. Wuorinen's piece also broke some ground, possibly, in the intensity of dislike that it bred in members of the Boston Symphony Orchestra, who booed it and the composer himself at the dress rehearsal. Whatever musical worth the concerto proves to have, when it finally is given a performance that the composer approves, one could at least give Mr. Wuorinen credit for trying to break out of old restraints. Another promising work, Alfred Lerdahl's "Chromorhythmos," presented such rehearsal difficulties that its performance by the Berkshire Music Center Orchestra, scheduled for the final evening of the festival, had to be canceled. Obviously, in these two instances, someone miscalculated either the abilities of the players or the time needed to prepare such taxing works adequately.

The best new pieces heard during the week, as opposed to those merely talked about, turned out to be Bruno Maderna's "Giardino Religioso," Gunther Schuller's "Tre Invenzione" and Jacob Druckman's "Windows" (this year's Pulitzer Prize winner in composition). Each took off in a different direction, but they were bound together by their careful workmanship and concern with breaking out of familiar patterns. Maderna originally intended to call his piece "Paul Fromm's Garden" but was talked out of it by the dedicatee ("religioso" is a fair translation into Italian of the German "fromm," however). In this one, the conductor stepped down into the orchestra and played at a couple of instruments, giving signals for improvisatory interludes and otherwise acting as catalyst. This sort of gestural theater also figured largely in Earl Kim's "Rattlin' On" and Donald Erb's "Three Pieces for Brass Quintet and Piano," both of which were almost as fascinating to watch as to hear.

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The Schuller, a thoroughly abstract sound piece organized on freely serial lines, continued to show the composer's preoccupation with an orchestra made up of satellite ensembles, in this instance five quintets which tossed the musical material about from one to another with almost improvisatory abandon. Druckman's "Windows" threw up dense screens of orchestra sound which parted now and then to let through a scrap of music from the past. Phrases from Strauss and Ravel impinged on this listener's ear, but someone seated elsewhere in the hall might have heard a dozen other allusions. Oddly, a similarly Ivesian idea cropped out in the Maderna piece, too, with its faraway but persistent trumpet calls at the end recalling "The Unanswered Question."

But little one heard at Tanglewood on this occasion could be called radically new. In fact, a determined effort seemed to be made to balance freshly minted works with such elderly masterpieces as Berio's "Circles" and Carter's "Double Concerto for Harpsichord and Piano with Two Chamber Orchestras," both more than 10 years old. As Fromm pointed out in his talk, new music to a listener can mean "music with which he has not been surfeited."

There was nonetheless something fresh and invigorating about the festival this year, a feeling in the air of questioning about directions. In that sense, this may have been a pivotal festival in American contemporary music. In recent years, Tanglewood's "Fromm Week" had been degenerating into what Fromm himself has referred to as a kind of trade fair for university composers. They came to display their wares, to scout the new products of competitors, and to shop around for career advancement opportunities. Increasingly, Fromm discerned in this a recapitulation of the Darmstadt festivals of European avant-gardism in the forties and fifties and, while valuing those events, he saw no need to repeat them here and now.

Inextricably connected with Fromm's new attitude is his recent decision to affiliate his foundation with Harvard, moving out of the orbit of Princeton University, which for 10 years has published the foundation's journal of musical theory, Perspectives of New Music. Princeton is continuing with Perspectives, but Fromm is planning a new journal, an annual that would try to return the emphasis to music as an art rather than music as a branch of science. The addition of another influential voice in this area surely will not hurt.

In fact, contemporary music may not be in a period of decline but merely of upheaval, which is something different. With a new and wider view that refuses to see music as divided between stupid conservatives and intelligent avant-gardists, a better perspective may develop about our common interests: good music and the encouragement of the creative impulse.

These are the volatile times when things can happen in the arts, when old alliances break up and rigid new ones have yet to form. The question of what is new or modern becomes more pointless every day. One felt a stronger surge of contemporaneity, for instance, in the revival of the Weill/Brecht "Der Jasager" as presented by Ian Strasfogel's Music Theater Project than in most of the nominally new works played during the

Continued on Next Page

At Tanglewood

Continued from Page 11

festival. And if you were looking for sheer contemporaneity, nothing came up to the Richard Foreman/Stanley Silverman theater piece at the Lenox Arts Center, "Doctor Selavy's Magic Theater."

Silverman, in theory at least, realizes in his score for "Selavy" what Paul Fromm recognizes: that no music is destined to replace any other music, and that artistic pluralism is as feasible and inevitable as political pluralism. "I feel that Kurt Weill must live as well as Webern," is Silverman's way of putting it. "In fact, my whole thing is based on that." Silverman is a sometime avant-garde musician and composer, too, and the whole idea that either Gershwin or Schoenberg should die because the other lives could not seem more ridiculous to him. "I like the idea of the two composers in me struggling with one another, and alternating." Among his contemporaries, he most admires those who, like Boulez, are continually "wrestling with the differences in themselves."

Out of this current uncertainty there could well come, to the consternation of dogmatists on all sides of the question, a more sensible and fruitful approach to the musics of our time—and of the past. The Fromm concerts have taken an important step in that direction, at any rate, by dropping the concept of the festival as an academic trade fair. What constellation of ideas may be formed as a substitute is not yet easy to predict, but the musical community—or communities, one should say—will be watching with interest for the first gleams.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 11 1972
New England Newsclip

Fromm Festival Review

Maderna takes on Druckman's rhythms

By JAY C. ROSENFELD

THE TERMINAL program of the 1972 Festival of Contemporary Music in the Theatre-Concert Hall at Tanglewood last night consisted of two compositions played by the Berkshire Music Center orchestra with the cooperation of the Fromm Music Foundation.

Jacob Druckman's "Windows" (1972) and Anton Webern's Variations for Orchestra, Op. 30, (1940) were played before the intermission under the direction of Bruno Maderna and repeated after intermission in reverse sequence.

* * *

DESPITE the generation which separates them, the two works are of a piece, although Webern weaves a texture with the warp and woof clearly disclosed. He makes a four-note introductory statement, assigning it to the unusual voice of the double basses, much as Stravinsky gives the bassoon the analogous charge in the "Sacre." But he then proceeds to develop the serial idiom, much as Bach developed his "Art of the Fugue," twisting and turning the motto in every possible way, in reverse, mirror-fashion, inverted, cancrizans (as a crab moves backwards), until it becomes a fascinating exercise in musical semantics.

Druckman's plan is not so obvious. It is more on the formula of Earle Brown, in an aleatory style governed by the judgment of the conductor, who designates which of a possible quintet of sentences, or paragraphs, he wishes the various sections to execute. This does not allow the audience to sit back insouciantly, take it or leave it, as it listens, but demands an alert participation in the imaginative processes of the composer.

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THIS WAS commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and was composed for Maderna. A possible indictment of both works might be the poverty of the individual instrumental assignments. Each composition is a structurally viable confection, but the parts are

Whitestone

Bruno Maderna

musical crumbs. The various choirs are called upon for sporadic ejaculations of tremolos in the strings, eruptions of calls in the winds, and frenzied fitful outbursts in the percussion. Druckman writes in irregular rhythms, when there is a metrical pattern, but also at times gives the musicians a free rein to doodle, vamp till ready, or perform what in the trade is sometimes designated as noodle solos, until the conductor resumes responsibility and control.

How out of all this seeming chaos there emerges a pleasant and stimulating reaction is a mark of the composer's talent and skill in orchestration. It is not immediately convincing that Druckman has not reiterated excessively, but if one is willing to follow Stockhausen's admonition for voluntary susceptibility in such a performance, there are sensuous rewards.

* * *

A THIRD work programmed for last night had to be abandoned because of the composition's particular difficulties and the rehearsal limitations under which the Berkshire Music Center necessarily works. This points up a specific significance to the music of our day. Its coherence is often so desiccated that the participants cannot fit nor match their parts to that of their fellows and subliminal relationships are not established.

The New York Times
NEW YORK, N. Y.
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AUG 13 1972
New England Newsclip

Music: A Tanglewood Replacement

Maderna Holds Back Work by Lerdahl

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 11—Faced with a difficult new score, what does an orchestra do if it discovers as concert time nears that the players do not know the piece well enough to satisfy the composer or the conductor? Tanglewood provided two different answers to that one during the Festival of Contemporary Music that closed here last night.

On opening night of the festival a week ago, the Boston Symphony Orchestra went ahead with a performance of Charles Wuorinem's Concerto for Amplified Violin and Orchestra, despite a scandalous dress rehearsal at which some musicians booed the composer. Because the Boston Symphony is the Boston Symphony, the piece nevertheless sounded better than it had any right to do under such stressful conditions.

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The other answer—surely a better one for all concerned—was given last night at the festival's final concert. Bruno Maderna, the conductor, announced from the stage that Alfred Lerdahl's "Chromorhythmos" would not be performed because the Berkshire Music Center Orchestra had not been able to master it in the allotted rehearsal time. The Lerdahl piece had been commissioned by the center and the Fromm Music Foundation.

The difficulties with the Lerdahl apparently revolved around its peculiar construction out of just three pitches, which had to be incessantly varied in rhythm and tone color. Before the dress rehearsal, it became apparent that the student orchestra, although highly proficient in handling the music, could not do justice to Mr. Lerdahl's score. That was that.

Forced to improvise, Mr. Maderna turned the crisis to advantage. He began with Jacob Druckman's "Windows" and went on to Webern's Variations for Orchestra. Then, in a species of programatic crab-canon, the Webern was repeated, and the concert closed with a reprise of Mr. Druckman's piece.

The Druckman, thus far unheard in New York, received this year's Pulitzer Prize for composition. It is a big steely work in one movement that sets its fragmentary ideas swirling at the start and never relaxes. The "windows" of the title are momentary openings in the

Presents Druckman's Pulitzer 'Windows'

dense orchestra texture through which one glimpses distorted images of older music—Strauss and Ravel most prominently. There is, in fact, a kind of pulsating breathlessness that, along with actual thematic allusions, puts one in mind of "La Valse," though Mr. Druckman never permits such allusions to develop past the germinal stage.

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The performance, under Mr. Maderna's assured direction, sounded first-class, though no doubt the Chicago Symphony, for which "Windows" was written, must have produced richer sonorities and more subtly shaded orchestral tones. "Windows" was received most cordially by the audience, although it is by no means an easily assimilated work.

The Webern Variations, while sometimes sounding tentative, demonstrated the high quality of the Music Center musicians in a piece that major orchestras still find problematical on those rare occasions when they take it up. Mr. Maderna did not try much for tone-color nuance but achieved an accurate, classical proportioned performance.

'Points of light . . . as the orchestral textures part'

Druckman's Pulitzer Prize 'Windows'

Bos Symphony

MICHAEL STEINBERG AT TANGLEWOOD

LENOX — Thursday morning I read a review by a California teenager who described Ravel's "Daphnis and Chloe" as "sort of an easy high," and I want to borrow that phrase for Jacob Druckman's "Windows," which Bruno Maderna conducted that night with the Berkshire Music Center Orchestra at the last concert of the Fromm Foundation Festival of Contemporary Music at Tanglewood.

"Windows," which won the 1972 Pulitzer Prize after its performance by Maderna with the Chicago Symphony, is a single 20-minute movement for a large orchestra. It is a quotation piece of the kind composers like George Crumb and George Rochberg had been fascinated with in recent years, though the rather engaging wrinkle in "Windows" is that its "Quotations" have actually been made up by Druckman.

His windows are "points of light which appear as the thick orchestral textures part:" at those moments you hear two violins saying something that suggests Ravel's "La valse," or an A minor pastoral bit for oboes, the march from "Wozzeck" read through someone else's glasses, and so on. And each time some eruption in the orchestra blocks it out again, like Scarpia slamming the window to shut out Tosca's cantata next door.

It is skillful manipulation, both of orchestral textures and of listeners' emotional responses to their memories. But the high is too easy because the procedures are so obvious and, after a while, so predictable; then also because the writing is rather untidy, conveying only a most generalized impression of a kind of wildly sonorous busyness.

Thursday's concert was to have included the premiere of Fred Lerdahl's "Chromorhythmos," but since it could not be prepared to anyone's satisfaction in the available time, it was withdrawn, an act of responsible professionalism which other organizations might think to emulate.

That left the Webern Variations for Orchestra, and Maderna's solution to the problem of getting a whole program out of 30 minutes of music was to have a first-half consisting of Druckman and Webern, and a second of Webern and Druckman, with the repeat performance of the Webern turned over to Bruce Hangen, one of this year's Conducting Fellows at the Berkshire Music Center.

When a difficult, unfamilar work is done twice at a concert, it is almost always attacked with more confidence the second time, and this was no exception. It is impossible fairly to assess Hangen's ability under these peculiar circumstances where he found himself conducting something rehearsed more by Maderna than by himself and performed under Maderna's direction a quarter of an hour earlier. I did, however, see Hangen as a conductor of impressive clarity of mind and gesture, and it was interesting that even under these conditions some sense of personality was in evidence, his performance being more hard-edged and sharply defined in rhythm than Maderna's more fluid, lyric one (an example: the almost Stravinskyian bite Hangen gave the string chords near the end of the first variation).

The orchestra, particularly the strings, made fairly heavy weather of the piece. I suspect just as many details were missed in "Windows," but it shows more in Webern's skeletal purity than in Druckman's lavishly poured impasto.

At Wednesday's chamber concert, which had something of an air of a throw-away affair, I heard Webern's Four Songs, opus 23. with a promising but unready soprano, and the "Rattling On" section of Earl Kim's "Exercises En Route" in a performance that was loud, coarse, and not together. The program which also included works by Donald Erb and Bruce Mather, began with something touching and beautiful, Andrew Imbrie's "To a Traveler." Written last year, it is a short movement a slow to fast to slow — for violin, clarinet and piano, frankly conservative and expressive, in a direct line of descent from Sessions, Schoenberg, and Brahms. It was attentively and attractively played by Paula Sisson, David Stern, and Ken Ziegenfuss.

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(MORNING)
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Contemporary music day at Tanglewood

By Louis Snyder

What contemporary composers have been doing (or not doing) about the art of songwriting received a once-over-lightly nod in Tanglewood's Festival of Contemporary Music on Saturday. Vocal music by five composers, the latest written in 1962, was given by the Berkshire Music Center Singers, presumably to illustrate variations in style rather than to reveal "the newest" or "the best." Three of the composers are BMC faculty members, and the performers are all participants in the center's fellowship program.

Interestingly enough there was a song recital the next morning down the road at the Lenox Art Center by soprano Eleanor Steber, who included Beethoven cycle "An die ferne Geliebte," and songs by seven American composers who were writing before the 1920's.

At Tanglewood Earl Kim's "Letters Found Near a Suicide" (1954), Elliott Carter's settings of two Robert Frost poems (1942), Mel Powell's haiku settings (1961), five Charles Ives songs (composed from 1907 to 1923) and Jacob Druckman's "Dark Upon the Harp" (1962), a six part cycle using Biblical texts, were the choices.

Here it was the wedding of word and note that seemed the main preoccupation, with the performer sometimes coming in only for second consideration. The Powell haiku songs demand of vocalists instrumental kinds of leaps and bounds, the Kim the subtlest variations in an almost conversational line. It is conversation of a more expansive sort that Mr. Carter has translated into musical terms, with anything but ordinary results, and the Ives settings of verses of his own and of Ann Collins, Walt Whitman, and Louis Untermeyer, of course, anticipate them all, and many others besides.

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The Druckman work for mezzo-soprano (D'Anna Fortunato), five brass players, and two percussionists, has as its basis, six psalms, which offer special opportunities for muscular, descriptive instrumental writing. The vocal part, almost operatic in its intensity, needs only to mention "the venom of a serpent" or turning "mourning into dancing" and percussion is there to reinforce the impression. Brass passages ornament and emphasize the primitive rhythmic progress of the texts, from the threats of the "strong bulls of Bashan" (Psalm 22) to the repose of Psalm 16 ("Yea, I have a goodly heritage"). And strong instrumental interludes between the second and third and fourth and fifth sections further implements the work's dramatic structure. Miss Fortunato coped well with the heavy vocal demands, and the composer conducted a cohesive performance by the instrumental ensemble.

The other singers — Susan Larson (Kim), Nancy Lee O'Brien (Carter), and Karen Komar (Powell) — made much of their varied opportunities, while Alexander Stevenson was a musicianly and empathic exponent of the Ives group. Leann Hillmer, Philip Morehead, and Dennis Helmrich provided solid support as accompanists.

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Miss Steber, in the Lenox Arts chamber series, by coincidence offered a contrasting view of earlier American composers' attitudes towards singers. In many cases it was not the textual content for its own sake that motivated the melodic line (and melody was the order of those days), but the opportunity to use the singing voice as an instrument of gracious expression for emotions and ideas.

Miss Steber, who is 100 per cent professional, acknowledged the relative quaintness of many of these songs, then proceeded to sing them for all they are worth, which is more than you think.

George Chadwick's "Before the Dawn," with a bromidic verse is a vocalist's dream; Arthur Foote's "Ships That Pass in the Night," an exercise for singers in the expression of mood; Charles Griffes's "Waikiki" an impressionistic venture in new exoticism. There were also songs by Mrs. H.H.A. Beach, Rudolf Ganz, and John Alden Carpenter, as well as two by Charles Ives — still the common denominator with activities up the road at Tanglewood. The second "Old Time Day," sensitively sung by Miss Steber and played by Veronica Jochum, had the added dividend of a performance by the soprano of the piccolo part (no player available) at the upper end of the piano keyboard.

Previously Miss Steber and Mrs. Jochum had collaborated in a deeply felt performance of the Beethoven cycle, "An die ferne Geliebte," and the pianist was heard in a spirited idiomatic (and that's good) rendition of Bach's Fifth French Suite. A rapt audience in the informal setting of a converted barn off a rustic courtyard gave both artists a reception worthy of more elegant but no less congenial surroundings.

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BOSTON, MASS.
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AUG 11 1972

Music Fete

A Tanglewood Concert Demonstrates a Split

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 10— Composers of post-tonal music who do not come from the 20th-century Viennese tradition of Schoenberg, Berg and Webern often find it hard to suggest a sustained mood in their works. The peculiar atmosphere of hothouse oppressiveness that largely contributes to the power of "Pierrot Lunaire" and "Wozzeck," for instance, is rarely paralleled. From the Viennese trinity—and particularly from Webern, of course—later composers have learned to organize their pieces with unbreakable logic and formal purity; but somehow the deeper musical mysteries of audience appeal have been more difficult to solve.

One result of this impasse in recent years has been a rethinking of theatricality in such works as "Pierrot Lunaire," with its stress on strange and startling vocal and instrumental sonorities as integral elements in the drama. The formalism of pitch relationships has certainly not lost fascination for composers, but a significant number of newer works do seem to be deep into a kind of chamber music drama.

Last night's concert of chamber works at Tanglewood's Festival of Contemporary Music demonstrated the split rather neatly. Andrew Imbrie's "To a Traveler" (1971) was solid, familiar stuff, a trio for piano, violin and clarinet whose open textures and Oriental delicacies could be traced directly to Webern's influence. However, though it made its points with skill and taste, the piece lacked much individuality or profile. Mr. Imbrie's strictly instrumental trio was based, in ways not evident, on a poem of Su Tung P'o.

Webern's own Four Songs (Op. 13) were performed and then repeated, which seemed odd in view of their 1914-18 dating. As conducted by Tibor Pusztai, and interpreted rather blandly by the soprano Carolyn Weber, the songs made less impression than they should have, though the readings were conscientious and accurate.

Earl Kim's "Rattlin' On" (1970) went straight back to "Pierrot Lunaire" even to the point of darkening the theater except for music-stand lights. Joan Heller, a soprano precisionist, sang, spoke, declaimed, hummed and vocalized in bravura style to text drawn from Samuel Beckett, and suggested much of the hopelessness and wit of that author's endlessly gabbing nihilists. At one point, as Miss Heller was stuttering that there was "no voice left," theatricality took an aleatoric turn: The lights went out, leaving her to rattle on with utter aplomb in the blackness. Unfortunately this proved not to be a stroke of theater by Mr. Kim, but an inadvertently yanked electrical plug backstage.

The Kim work is part of a larger score that, in a staged version, calls for dance episodes. In this performance, the soprano seemed misplaced, too far to the rear of the stage, so that many of her words were unfocused and blanketed by the instruments.

The most immediately attractive piece of the night was Donald Erb's Three Pieces for Brass Quintet and Piano (1968), which exploited such by now familiar devices as percussive slapping of mouthpieces, blowing into mouthpieces to which no instrument was attached, drumming on piano strings, vocalizing into instruments and much else Mr. Erb made music out of these devices, however, and Charles Darden conducted a performance marked by extraordinary rhythmic excitement and propulsion. If one wished to draw up a catalogue of antecedents here, it would include at least Berio, Varèse and Ives. But the effect was brilliant.

Berio-like use of the voice in purely instrumental ways characterized Bruce Mather's "Madrigal II" (1968), in which a soprano (Rebecca Hayes), a contralto (Patricia Stedry) and a flutist (David Kramer) formed a trio in opposition to a quartet of harp, cello, viola and violin. Texts, drawn from poetry of St. Denys Garneau, were at first splintered by syllabic distortions, then moved into sustained lines through a maze of whispering, humming and vocalise. Although not invariably absorbing, Mr. Mather's piece made several nice points, such as his duets in which soprano sang while contralto hummed, or in which they joined in a whispered duet. Bruce Hangen conducted.

Contemporary art of songwriting

By Louis Snyder

Lenox, Mass.

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At Tanglewood Earl Kim's "Letters Found Near a Suicide" (1954), Elliott Carter's settings of two Robert Frost poems (1942), Mel Powell's haiku settings (1961), five Charles Ives songs (composed from 1907 to 1923) and Jacob Druckman's "Dark Upon the Harp" (1962), a six part cycle using Biblical texts, were the choices.

Here it was the wedding of word and note that seemed the main preoccupation, with the performer sometimes coming in only for second consideration. The Powell haiku songs demand of vocalists instrumental kinds of leaps and bounds, the Kim the subtlest variations in an almost conversational line. It is conversation of a more expansive sort that Mr. Carter has translated into musical terms, with anything but ordinary results, and the Ives settings of verses of his own and of Ann Collins, Walt Whitman, and Louis Untermeyer, of course, anticipate them all, and many others besides.

The Druckman work for mezzo-soprano (D'Anna Fortunato), five brass players, and two percussionists, has as its basis, six psalms, which offer special opportunities for muscular, descriptive instrumental writing. The vocal part, almost operatic in its intensity, needs only to mention "the venom of a serpent" or turning "mourning into dancing" and percussion is there to reinforce the impression. Brass passages ornament and emphasize the primitive rhythmic progress of the texts, from the threats of the "strong bulls of Bashan" (Psalm 22) to the repose of Psalm 16 ("Yea. I have a goodly heritage").

Contemporary Vocal Music Found Emotionally Barren

By RICHARD CONWAY

Regardless of how many programs of contemporary music I attend, listening to and trying to deal with the new ideas and techniques, almost without exception I come away feeling that while it may have been intellectually interesting, it was emotionally barren.

As open-minded as we may try to be, there are some things against which the mind, and especially the heart, simply rebels, and says a resounding "No". And all the logical arguments composers present cannot sway us.

For me, this is especially true when I have to deal with contemporary vocal music. Saturday afternoon at Tanglewood will provide an excellent case in point.

As part of this year's Festival of Contemporary Music, the Berkshire Music Center Vocal Department presented a program of works by 20th century composers. With the exception of Charles Ives, all of the composers are still living, and three of them are teaching at the Center this summer. In addition, none of the works is really new. The earliest dates from 1942; the latest from 1962.

The program opened with "Letters Found Near a Suicide," by Earl Kim. Composed in 1954, the three songs, about seven minutes in length, are not especially difficult to listen to, but neither are they especially moving. The singer's lines are reasonably melodic in a traditional sense, and the dissonant factors are not so pronounced as to disturb. There is little repetition of text, and the music is through-composed.

"Two Robert Frost Songs," composed in 1942 by Elliott Carter, come across as rather bland, although there is a gentle wit about "The Rose Family" that has an appeal.

By far the most interestingly different songs were the "Haiku Settings," written in 1961 by Mel Powell. The four pieces that make up the set are given musical interpretation that clearly reminds one of the Oriental concept of vocal production, and that seem clearly related to Japanese wind instrument playing. The vocal lines are often recitative in nature, and the pitch often wavers in quarter tone fashion. In effect, Powell has captured and conveyed the elusive qualities of Haiku poetry. Soprano Karen Komar and pianist Dennis Helmrich had a nice sensitivity for the songs.

"Six Songs" by Charles Ives were by far the most popular works sung Saturday. "The Greatest Man" and "The One Way" have great audience appeal, and tenor Alexander Stevenson made good contact with the audience in his performance. The songs were composed between 1907 and 1923.

Jacob Druckman's "Dark Upon the Harp," a 10 to 25 minute setting of six Psalms, closed the program. Composed in 1962, the piece is scored for mezzo-soprano, two trumpets, trombone, French Horn, tuba, and two percussionists.

The vocal line is often more recitative than melodic, and the instrumental accompaniment is frequently interjections of wildly thrashing sounds that give the impression that all Hell is breaking loose. At times this is appropriate to the text. Frequently, though, this seems to have little relation to the sense of the Psalms.

One recognizes the need for composers to seek new means of expression. One also realizes that the history of music is time and again a study of musicians whose work was not understood or accepted by contemporary critic and audience. Perhaps the music is indeed a reflection of its time.

Still the questions remain. Is this music that I would care to hear again? Is it music that I would want to perform? Has the experience been satisfying?

To the Power and the Ives songs, one could say "Yes." To the others, while we may pay tribute to the skill that produced them, we ultimately end up saying "So what?"

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The other singers — Susan Larson (Kim), Nancy Lee O'Brien (Carter), and Karen Komar (Powell) — made much of their varied opportunities, while Alexander Stevenson was a musicianly and empathic exponent of the Ives group. Leann Hillmer, Philip Morehead, and Dennis Helmrich provided solid support as accompanists.

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Miss Steber, in the Lenox Arts chamber series, by coincidence offered a contrasting view of earlier American composers' attitudes towards singers. In many cases it was not the textual content for its own sake that motivated the melodic line (and melody was the order of those days), but the opportunity to use the singing voice as an instrument of gracious expression for emotions and ideas. Miss Steber, who is 100 per cent professional, acknowledged the relative quaintness of many of these songs, then proceeded to sing them for all they are worth, which is more than you think.

George Chadwick's "Before the Dawn," with a bromidic verse is a vocalist's dream; Arthur Foote's "Ships That Pass in the Night," an exercise for singers in the expression of mood; Charles Griffes's "Waikiki" an impressionistic venture in new exoticism. There were also songs by Mrs. H.H.A. Beach, Rudolf Ganz, and John Alden Carpenter, as well as two by Charles Ives — still the common denominator with activities up the road at Tanglewood. The second "Old Time Day," sensitively sung by Miss Steber and played by Veronica Jochum, had the added dividend of a performance by the soprano of the piccolo part (no player available) at the upper end of the piano keyboard.

Previously Miss Steber and Mrs. Jochum had collaborated in a deeply felt performance of the Beethoven cycle, "An die ferne Geliebte," and the pianist was heard in a spirited idiomatic (and that's good) rendition of Bach's Fifth French Suite. A rapt audience in the informal setting of a converted barn off a rustic courtyard gave both artists a reception worthy of more elegant but no less congenial surroundings.

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AUG 11 1972

Music Fete

A Tanglewood Concert Demonstrates a Split

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 10—Composers of post-tonal music who do not come from the 20th-century Viennese tradition of Schoenberg, Berg and Webern often find it hard to suggest a sustained mood in their works. The peculiar atmosphere of hothouse oppressiveness that largely contributes to the power of "Pierrot Lunaire" and "Wozzeck," for instance, is rarely paralleled. From the Viennese trinity—and particularly from Webern, of course—later composers have learned to organize their pieces with unbreakable logic and formal purity; but somehow the deeper musical mysteries of audience appeal have been more difficult to solve.

One result of this impasse in recent years has been a rethinking of theatricality in such works as "Pierrot Lunaire," with its stress on strange and startling vocal and instrumental sonorities as integral elements in the drama. The formalism of pitch relationships has certainly not lost fascination for composers, but a significant number of newer works do seem to be deep into a kind of chamber music drama.

Last night's concert of chamber works at Tanglewood's Festival of Contemporary Music demonstrated the split rather neatly. Andrew Imbrie's "To a Traveler" (1971) was solid, familiar stuff, a trio for piano, violin and clarinet whose open textures and Oriental delicacies could be traced directly to Webern's influence. However, though it made its points with skill and taste, the piece lacked much individuality or profile. Mr. Imbrie's strictly instrumental trio was based, in ways not evident, on a poem of Su Tung P'o.

Webern's own Four Songs (Op. 13) were performed and then repeated, which seemed odd in view of their 1914-18 dating. As conducted by Tibor Pusztai, and interpreted rather blandly by the soprano Carolyn Weber, the songs made less impression than they should have, though the readings were conscientious and accurate.

Earl Kim's "Rattlin' On" (1970) went straight back to "Pierrot Lunaire" even to the point of darkening the theater except for music-stand lights. Joan Heller, a soprano precisionist, sang, spoke, declaimed, hummed and vocalized in bravura style to text drawn from Samuel Beckett, and suggested much of the hopelessness and wit of that author's endlessly gabbing nihilists. At one point, as Miss Heller was stuttering that there was "no voice left," theatricality took an aleatoric turn: The lights went out, leaving her to rattle on with utter aplomb in the blackness. Unfortunately this proved not to be a stroke of theater by Mr. Kim, but an inadvertently yanked electrical plug backstage.

The Kim work is part of a larger score that, in a staged version, calls for dance episodes. In this performance, the soprano seemed misplaced, too far to the rear of the stage, so that many of her words were unfocused and blanketed by the instruments.

The most immediately attractive piece of the night was Donald Erb's Three Pieces for Brass Quintet and Piano (1968), which exploited such by now familiar devices as percussive slapping of mouthpieces, blowing into mouthpieces to which no instrument was attached, drumming on piano strings, vocalizing into instruments and much else Mr. Erb made music out of these devices, however, and Charles Darden conducted a performance marked by extraordinary rhythmic excitement and propulsion. If one wished to draw up a catalogue of antecedents here, it would include at least Berio, Varèse and Ives. But the effect was brilliant.

Berio-like use of the voice in purely instrumental ways characterized Bruce Mather's "Madrigal II" (1968), in which a soprano (Rebecca Hayes), a contralto (Patricia Stedry) and a flutist (David Kramer) formed a trio in opposition to a quartet of harp, cello, viola and violin. Texts, drawn from poetry of St. Denys Garneau, were at first splintered by syllabic distortions, then moved into sustained lines through a maze of whispering, humming and vocalise. Although not invariably absorbing, Mr. Mather's piece made several nice points, such as his duets in which soprano sang while contralto hummed, or in which they joined in a whispered duet. Bruce Hangen conducted.

Contemporary Vocal Music Found Emotionally Barren

By RICHARD CONWAY

Regardless of how many programs of contemporary music I attend, listening to and trying to deal with the new ideas and techniques, almost without exception I come away feeling that while it may have been intellectually interesting, it was emotionally barren.

As open-minded as we may try to be, there are some things against which the mind, and especially the heart, simply rebels, and says a resounding "No". And all the logical arguments composers present cannot sway us.

For me, this is especially true when I have to deal with contemporary vocal music. Saturday afternoon at Tanglewood will provide an excellent case in point.

As part of this year's Festival of Contemporary Music, the Berkshire Music Center Vocal Department presented a program of works by 20th century composers. With the exception of Charles Ives, all of the composers are still living, and three of them are teaching at the Center this summer. In addition, none of the works is really new. The earliest dates from 1942; the latest from 1962.

The program opened with "Letters Found Near a Suicide," by Earl Kim. Composed in 1954, the three songs, about seven minutes in length, are not especially difficult to listen to, but neither are they especially moving. The singer's lines are reasonably melodic in a traditional sense, and the dissonant factors are not so pronounced as to disturb. There is little repetition of text, and the music is through-composed.

"Two Robert Frost Songs," composed in 1942 by Elliott Carter, come across as rather bland, although there is a gentle wit about "The Rose Family" that has an appeal.

By far the most interestingly different songs were the "Haiku Settings," written in 1961 by Mel Powell. The four pieces that make up the set are given musical interpretation that clearly reminds one of the Oriental concept of vocal production, and that seem clearly related to Japanese wind instrument playing. The vocal lines are often recitative in nature, and the pitch often wavers in quarter tone fashion. In effect, Powell has captured and conveyed the elusive qualities of Haiku poetry. Soprano Karen Komar and pianist Dennis Helmrich had a nice sensitivity for the songs.

"Six Songs" by Charles Ives were by far the most popular works sung Saturday. "The Greatest Man" and "The One Way" have great audience appeal, and tenor Alexander Stevenson made good contact with the audience in his performance. The songs were composed between 1907 and 1923.

Jacob Druckman's "Dark Upon the Harp," a 10 to 25 minute setting of six Psalms, closed the program. Composed in 1962, the piece is scored for mezzo-soprano, two trumpets, trombone, French Horn, tuba, and two percussionists.

The vocal line is often more recitative than melodic, and the instrumental accompaniment is frequently interjections of wildly thrashing sounds that give the impression that all Hell is breaking loose. At times this is appropriate to the text. Frequently, though, this seems to have little relation to the sense of the Psalms.

One recognizes the need for composers to seek new means of expression. One also realizes that the history of music is time and again a study of musicians whose work was not understood or accepted by contemporary critic and audience. Perhaps the music is indeed a reflection of its time.

Still the questions remain. Is this music that I would care to hear again? Is it music that I would want to perform? Has the experience been satisfying?

To the Power and the Ives songs, one could say "Yes." To the others, while we may pay tribute to the skill that produced them, we ultimately end up saying "So what?"

Contemporary art of songwriting

By Louis Snyder

Lenox, Mass.

What contemporary composers have been doing (or not doing) about the art of songwriting received a once-over-lightly nod in Tanglewood's Festival of Contemporary Music on Saturday. Vocal music by five composers, the latest written in 1962, was given by the Berkshire Music Center Singers, presumably to illustrate variations in style rather than to reveal "the newest" or "the best." Three of the composers are BMC faculty members, and the performers are all participants in the center's fellowship program.

At Tanglewood Earl Kim's "Letters Found Near a Suicide" (1954), Elliott Carter's settings of two Robert Frost poems (1942), Mel Powell's haiku settings (1961), five Charles Ives songs (composed from 1907 to 1923) and Jacob Druckman's "Dark Upon the Harp" (1962), a six part cycle using Biblical texts, were the choices.

Here it was the wedding of word and note that seemed the main preoccupation, with the performer sometimes coming in only for second consideration. The Powell haiku songs demand of vocalists instrumental kinds of leaps and bounds, the Kim the subtlest variations in an almost conversational line. It is conversation of a more expansive sort that Mr. Carter has translated into musical terms, with anything but ordinary results, and the Ives settings of verses of his own and of Ann Collins, Walt Whitman, and Louis Untermeyer, of course, anticipate them all, and many others besides.

The Druckman work for mezzo-soprano (D'Anna Fortunato), five brass players, and two percussionists, has as its basis, six psalms, which offer special opportunities for muscular, descriptive instrumental writing. The vocal part, almost operatic in its intensity, needs only to mention "the venom of a serpent" or turning "mourning into dancing" and percussion is there to reinforce the impression. Brass passages ornament and emphasize the primitive rhythmic progress of the texts, from the threats of the "strong bulls of Bashan" (Psalm 22) to the repose of Psalm 16 ("Yea, I have a goodly heritage").

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Tanglewood Concert Honors Fromm

By DONAL HANAHAN

Special to The New York Times

LENOX, Mass., Aug. 9— The arguing, booing and intra-fraternal name-calling that have enlivened or polluted (taste in these matters varies) this year's Festival of Contemporary Music at Tanglewood were put aside last night. The at-least-temporary healing agent was a concert honoring the 20th anniversary of the Fromm Music Foundation, which cooperates with the Berkshire Music Center in putting on this annual celebration of newness in the very bosom of the conservative Boston Symphony Orchestra and its Tanglewood Festival.

Paul Fromm, the Chicago wine importer who has commissioned some 90 compositions during his foundation's life to date, accepted the audience's applause with a graceful speech in which he confessed the tendency of his group and others in recent decades to pit new music against old in an effort to integrate the two. Mr. Fromm added that the token integration thereby achieved often resulted in "mere busing of new works to the halls of Brahms and Beethoven." He urged instead a recognition of the need for coexistence of many types of music in our pluralistic society.

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The concert aptly offered four works commissioned by the Fromm Foundation, including first performances of Gunther Schuller's "The Invenzione" (1972) and Bruno Maderna's "Giardino Religioso" (1972), both for chamber orchestra and both conducted by the composers. In a restrospective of sorts, Mr. Schuller also conducted two of the most important Fromm commissions of the last decade: Luciano Berio's "Circles" (1960), with Barbara Hocher as vocal soloist, and Elliott Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras, in which Ursula Oppens and Gilbert Kalish took the solo keyboard roles.

Both the 1972 pieces proved to be impressive additions to the Fromm collection of modern art. Mr. Schuller's prevailingly serial three-movement "inventions" employed 25 players divided into five quintets, none including strings. The first movement was a mosaic of small scraps hurtling about seemingly at random. The second moved from annunciatory clusters of thick, opaque chords into tightly interwoven patterns of high and low contrasts. The third, slipping into tonally oriented interludes now and then, provided the most fascination, with its staccato bursts and an antiphonal trading of the ideas among the spatially separated quintets.

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The players, all Berkshire Music Center students, gave Mr. Schuller (who is artistic co-director of Tanglewood and therefore their musical guru) an alert and technically superlative performance.

Mr. Maderna's "Giardino Religioso" also dispersed its players in groups to exploit the mobile potential in his kind of open-form music, which permits a certain amount of controlled chance to operate. The conductor officiated in a priestly way over the ceremony, sometimes striking a triangle hanging at his podium, or moving into the orchestra's midst to give instructive sermonettes on bongos or celesta, which led to percussive jam sessions.

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As it took shape, Mr. Maderna's "Religious Garden" moved from the barest wisps of string tone to a central section of all-out cacophony (too long and uninteresting, one felt) and ended with a distant elegy in which the two trumpets exchanged poignant statements that put one inevitably in mind of Ives's "The Unanswered Question."

In "Circles," the light-voiced Miss Hocher was sometimes hampered by an unreliable amplifying system that cut in and out at odd times, but she handled Berio's vocal gymnastics and phonetic jokes with surprising ease and panache.

2 Original Works Premier at Tanglewood Concert

Bos Symphony

By RAYMOND MORIN

Telegram Music Critic

Music Review

LENOX — Tuesday night's festival of contemporary music in the Theater-Concert Hall at Tanglewood was distinguished by two world premieres commissioned by the Fromm Music Foundation in honor of its 20th anniversary.

They were Bruno Maderna's "Giardino Religioso" and Gunther Schuller's "Tre Invenzione."

Both were admirably performed by students of the Berkshire Music Center (the Boston Symphony's summer academy for the advanced study of music), conducted by the composers.

The 1,200-capacity hall was four-fifths' filled and overflowing with enthusiasm.

In introducing Paul Fromm, founder and director of the Fromm Foundation of Chicago, Schuller identified him as the man who has "done the most for contemporary music."

During the past 20 years, the Fromm Foundation has commissioned works by nearly 90 composers, some of them in conjunction with the Berkshire Music Center.

Second-Class Label

Noted for his candor, the Chicago industrialist expressed disappointment over "contemporary music's second-class existence."

He berated the common assumption that "anyone concerned with contemporary music can't be intelligent," pointed out that many concert-goers are bored by over-exposure to Brahms and Beethoven," and deplored the practice of "insinuating insignificant contemporary works into traditional programs" — for the purpose of protective custody.

"Contemporary music is not in a transitional stage," he asserted. "It is permanent. We are living in a pluralistic age. Different forms of contemporary music will survive."

Maderna's "Giardino" was described as a "walk through a musical garden." The conductor did some of the walking by leaving the podium periodically to join the 21 players as an instrumentalist.

He carried on a lively dialogue on bongo drums with the percussion section — played the triangle and celesta.

The work has some ethereally beautiful sounds in strings, fierce declamation in percussion and brass, and compelling elements of mysticism.

It called for cymbals to be dropped on the floor, pianist to produce tone clusters by applying both forearms to the keyboard, and striking the piano strings with drumsticks.

Original Sound

With or without Maderna's intended symbolisms, "Giardino" is a fascinating piece of music, insured against boredom, underivative, and an ingenious study in original sound production.

Schuller's "Inventions" were superbly played by his 25 instrumentalists, in widely separated groups comprising strings, woodwinds, brasses and percussion.

The "Capriccio" had jaunty, key-evaded melodies to which were affixed exclamations in wind and percussion. The "chorale" was initiated with ingenious low-ranged sounds that developed into piercing shrieks in stratospheric range. The concluding "Toccata" was a succession of blasting clashes, separated by brief interludes of lyricism and a few jazz inferences.

Here, again was a work of vital characteristics— undoubtedly irritating to some, but presented with clarity of form, styles that confirmed the titles, and individuality.

Music of Sixties

The balance of the program, also commissioned by the Fromm Foundation, was Berio's "Circles" (1960)P and Carter's Double Concerto for harpsichord, piano, and two chamber orchestras (19

Charter's work was more typical of the cacophanous expletives of the 1960s that have since served as a model for a small army of composers who seek attention through non-conformism but haven't enough talent of their own.

This was the fifth of the Contemporary Music Festival's seven concerts.

TELEGRAM
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Schuller, Maderna works premiere at Tanglewood

By Louis Snyder

Lenox, Mass.

Paul Fromm, who is the moving spirit of the Fromm Musical Foundation, which has just had its 20th anniversary observed at Tanglewood, made a speech at the Berkshire Music Center's commemorative concert with a suggestion as challenging as some of the music his foundation encourages. In essence his feeling is that music should progress beyond Bach, Beethoven, and Brahms to the point that, on a typical program they and their cohorts would be in the minority among our contemporaries.

His remarks came on the occasion of a concert by the orchestra of the Berkshire Music Center, cosponsor with the Fromm Foundation of Tanglewood's Festival of Contemporary Music, which began last week with a full-sized Boston Symphony Orchestra concert. Under Michael Thomas's direction, honoring the foundation's 20th milestone and the nine-year Fromm alliance with the Berkshire Festival, that program included as its centerpiece the world premiere of a Fromm-commissioned Concerto for Amplified Violin, with Paul Zukofsky as soloist, employing a normal violin bridge cum transducer to producer a sound of equal intensity to that of the unamplified orchestra. For an otherwise singularly ungimmicky piece, it created quite a stir.

Rumor hath it that some BSO players took exception at rehearsals not only to the concerto and the techniques it employed, but to the composer himself, and that the resultant grumbling and booing led to a negative assessment by Mr. Wuoronin of the orchestra's performance of his work.

Notwithstanding, there were listeners at the first performance unaware of these backstage contretemps who found both work and performance absorbing and significant. And at the Music Center concert, played by ensembles of young center fellowship musicians on the fringes of professionalism, there was no evidence that the rebellious attitudes of their peers had intruded, even though their own program consisted of two world premieres, conducted by their innovative composers, and two other works previously commissioned by the Fromm Foundation.

All of Tuesday's selections were equally taxing on performers and first-time listeners. Luciano Berio's "Circles" (1960) for soprano, harp, and percussion, is, program notes tell us, "an 'adventure' and 'exploration' of the human voice" aided and abetted by instrumental commentary and pitch extension. Texts by e. e. cummings are employed in this exercise but apparently as a means to illustrate the composer's preoccupation with contrasting sounds and means of producing them. Soprano Barbara Hocher, harpist Ariana Anca, and percussionists David Johnson and Gary DiPerna were the dazzling participants.

Both new works — Gunther Schuller's "Tre Invenzione" and Bruno Maderna's "Giardino Religioso"— are, as might be expected, expertly organized and crafted. The former, for five quintets of winds, brasses, and keyboard instruments, including harp, is chiefly impressive for its well ordered tonal contrasts; the "Giardino," with strings, brass, percussion, and two pianos and harps, is more expressive of emotional content, and permits the conductor to wander through his orchestra giving an assist here and there on various instruments —seen by the composer as "an act of belief." It also has "open" sections in which the use of musical materials is left to the discretion of the conductor, who thus maintains a dialogue with specified, "closed" forms.

The concluding Double Concerto for Harpsichord and Piano (1961) by Elliott Carter also has dialogic aspects, since each solo instrument has its own reinforcing chamber orchestra. Again the preoccupation is with matters of technical concern to the composer: relationships of pitched and non-pitched instruments, "reconciling . . . different responses to the finger's touch." For the listener such subtleties are not immediately apparent, and the fact that hey were explored at some length produced a degree of audience restiveness.

Mr. Schuller conducted the Carter work in which Ursula Oppens (harpsichord) and Gilbert Kalish (piano) were proficient soloists. Through the evening, music center orchestra's playing, in its varying guises, continued to amaze, not only for its virtuosity, collectively and individually, but for its responsiveness to musical situations of unusual complexity.

The audience was large and well disposed, greeting everyone and everything with indiscriminate enthusiasm. If there was any special favorite, it would seem to have been Mr. Maderna who received continuing plaudits both from the listeners and the performers whom he had just taken for "a walk through his musical garden."

Tanglewood's festival within a festival

Contemporary music's turn

Bos Symphony

By Michael Steinberg
Globe Staff

LENOX — Quoting John Maynard Keynes, Paul Fromm has defined the aim of his Fromm Music Foundation as giving "courage, confidence and opportunity to artists." Its commissions to 88 composers representing all degrees of eminence and the most non-parochial variety of styles, are only the most endearing of the many ways in which the Fromm Foundation, by a wide margin, has made itself the most helpful and stimulating force in the world of contemporary music in the United States.

The Foundation's 20th anniversary is this year, and Tuesday night at Tanglewood, as part of the Berkshire Music Center Festival of Contemporary Music, a special concert was given in celebration. It included the premier of works commissioned for the occasion from Gunther Schuller and Bruno Maderna, bracketing them between two of the most original and vital of earlier Fromm commissions, Luciano Berio's "Circles" and Elliott Carter's double concerto. The annual Fromm Contemporary Festival here has been called "the festival within a festival":

Tuesday's concert surely was "the festival within the festival within the festival" as well as the most confident, joyous statement of "yes, thank you, music is very well indeed."

Schuller's new piece, "Tre Invencioni," is written for five quintets, one each of bright woodwinds and dark, bright brasses and dark, and one of keyboard plus harp. The second, "invention" which is slow and sustained, between movements that are faster and whose statements are more staccato, begins with subterranean shudders and seems for a long time to be going to use only the darker choirs.

Gradually, though, pitch, brightness and intensity all rise — as I recall it, the flugelhorn from the dark brass quintet smuggles in the trumpets from the bright one — until a climax is reached of high instruments screaming, and over no bottom at all. Suddenly all that is cut off, the first shudder returns, and the movement is over. It is simple and it is stunningly effective.

It may be the simplicity that makes it hit home so surely. The movement is the virtuosic realization of a drastically simple scenario and does not depend on that invention of highly characterized musical detail which is the least strong part of Schuller's equipment as a composer. The two quick movements do depend on it rather more, and they are correspondingly less consistently compelling. Both, however, are engaging, particularly the finale with its crazy stop-go, tonal-atonal humor. All of the work is enlivened by the virtuoso writing which proceeds from a subtle and an all-the-way-to-the-center knowledge of wind instruments which few living composers equal.

Maderna's "Giardino Religioso" for strings, percussion and pairs of horns, trumpets, harps, and pianos, comes from a very different musical world. While Schuller's completely written out, formally presented "invencioni" are traditional, Maderna wanders into the world of "open form," the improvised ordering of events, and the theatrics of a conductor who from time to time leaves his podium to engage in another sort of dialogue with his orchestra by playing on various percussion and keyboard instruments.

The walk through Maderna's musical garden begins in extreme quiet with the conductor calling on one string player after another to contribute some tiny musical fragment — the order of the calling is according to the conductor's choosing at that moment, while each player chooses a fragment from the sheet before him.

It progresses into an allegro donnybrook, (not improvised) which culminates in a percussion player's throwing his gong and cymbals to the floor, and returns again to quiet, now with two trumpets like from some romantic opera scene calling across the stage to each other over a receeding screen of string sounds. It is a curious and touching dream about what if Ives had been Italian, a work that is soft and lyrical and sometimes funny, and with a lovely atmosphere to it.

Working with Berkshire Music Center students, each composer got a really effective performance of his own piece. So another two strong pieces were added to the Fromm catalogue that night, and I mean no discredit to them by remarking that the Carter double concerto is in another league altogether. That was the more evident Tuesday for the beautifully flowing, lyric performance under Schuller's direction — he gets the sense of overlapping and intersecting waves and geysers best of any conductor — with Ursula Oppens and Gilbert Kalish as superb harpsichord and piano soloists. The evening's one disappointment was the pedestrian reading of Berio's potentially magical "Circles" (Barbara Hocher, soprano and Maderna conducting), one that was also disfigured by trouble with the electronics.

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Tanglewood Continues Festival of Contemporary Music

By RICHARD CONWAY

The week - long Festival of Contemporary Music continued at Tanglewood Tuesday night with a concert honoring the 20th anniversary of the Fromm Music Foundation. Two new works commissioned by the Foundation were given their world premieres, each conducted by its composer. In addition, two other works, previously commissioned by the foundation, were also performed.

The Fromm Music Foundation, founded and headed by Paul Fromm, is dedicated to the encouragement of new music and new composers. It seeks to provide composers with an opportunity to create, and to provide a platform on which the music can be played and heard.

Tuesday's program, attended by a crowd of several hundred in the Theater-Concert Hall at Tanglewood, began with a 1960 work called "Circles," written by Luciano Berio. Scored for soprano, harp, and two groups of percussion, the 18-minute long work, based on the poetry of e. e. cummings, is basically an exploration of vocal sounds and noises, with the harp serving as an extension of the voice, and the percussion commenting on the voice line by adding its own timbres, noises, and sounds.

The voice makes much of the vowel and especially the consonant sounds in the poetry. Thus, the vocal part is as much spoken as it is sung. Soprano Barbara Hocher did an excellent job with it.

Gunther Schuller's "Tre Invenzioni" was one of the newly commissioned works being heard for the first time. It is in three movements and takes about 14 minutes to perform.

The piece is scored for 25 players divided into five quintets. Spatially separated on stage, the groupings provide the composer with many possibilities for playing the different registers, timbres, and textures inherent in the instruments. There is also much dialogue between and among the different groupings.

"Giardino Religioso," by Bruno Maderna, was the second work having its premiere last night. The composer clearly intends it to have extra - musical connotations.

The roughly 18 minute work suggests the idea of walking through a garden — a garden of music. Indeed, the conductor at two or three points leaves the podium and plays a few of the instruments. Maderna sees this representing a total commitment, an act of belief, something very like a religious experience.

Some of the music is clearly set forth in the score, others sections are instigated by the conductor at the moment of performance. The result, especially toward the close of the piece, is something bordering on the mystical.

Maderna's work was received with a great deal of enthusiasm last night. The applause must have lasted easily five minutes.

Elliott Carter's "Double Concerto for Harpsichord and Piano, with Two Chamber Orchestras," composed in 1961, concluded the concert.

Again, the two performing ensembles are separated on stage. Their musical materials become more and more differentiated. Halfway through the work, they meet again only to separate once more. At the close, both groups slowly merge to the underlying polyrhythmic structure of the work. Heavy emphasis is given the percussive aspects, as the work calls for four percussionists.

Not having heard any of the works before, we can only note that the performances themselves seemed solid and definitive. Those who understand and can accept the intellectual and experimental aspects of contemporary music would surely have found last night's concert fascinating.

BERKSHIRE EAGLE
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Fromm Festival Review

Schuller's 'Tre Invenzione' debut

By JAY C. ROSENFELD

A CONCERT honoring the 20th anniversary of the Fromm Music Foundation was played last night in the Theatre-Concert Hall at Tanglewood and consisted entirely of commissions by the foundation.

Two commissions of this year were framed by two of the vintage of more than a decade ago which, if there is such an ordinance, would by now have attained their majority, a term not completely satisfactory since age in music can conceivably attain its minority by mere seniority.

Luciano Berio's "Circles" of 1960 thrives in its 12-year-old maturity. Its performance was immeasurably enhanced by the vocalism of soprano Barbara Hocher, whose execution of all the types of phonetics Berio indicates was remarkable.

Elliott Carter's Double Concert of 1961, for harpsichord and piano with two chamber orchestras, dispels its early mists with time. The composer came to the stage from his seat in the hall to receive the vociferous plaudits of a large and eagerly well-disposed audience.

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IN A KEENLY sapient address, Paul Fromm, introduced by Tanglewood artistic director Gunther Schuller as the single most important benefactor of contemporary music, pointed out the difficulties of the coexistence and the integration of the established repertory and the music being conceived in this era.

* * *

THE TWO NEW commissions were conducted by their respective composers. Schuller offered the first performance of his "Tre Invenzions," so named, the program notes explained, in the sense in which the term was often used in the Renaissance to apply to freely conceived musical "inventions" which did not correspond to some already established forms.

The first movement, subtitled Capriccio, makes use of whimsical sonorities by means of floating wisps of sound. The second movement, a chorale, has little discernible metric progression but resorts to the extremes of the gamut from a piercing piccolo to a tenebrous tuba. The third section is a toccata of more general involvement in all ways.

* * *

BRUNO MADERNA'S "Giardino Religioso" is a genial work, conducive to euphoria. The composer made kindly gestures to his musicians, seemingly suggesting that their participation would be welcome at a certain moment if they agreed. At other subsidiary times, they are left to their own devices to insert phrases they consider suitable. The conductor wanders about the stage at times, himself sounding a percussion instrument or plucking the innards of a piano or executing a line at the celesta.

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Tanglewood Concert Honors Fromm

By DONAL HANAHAN

Special to The New York Times

LENOX, Mass., Aug. 9— The arguing, booing and intra-fraternal name-calling that have enlivened or polluted (taste in these matters varies) this year's Festival of Contemporary Music at Tanglewood were put aside last night. The at-least-temporary healing agent was a concert honoring the 20th anniversary of the Fromm Music Foundation, which cooperates with the Berkshire Music Center in putting on this annual celebration of newness in the very bosom of the conservative Boston Symphony Orchestra and its Tanglewood Festival.

Paul Fromm, the Chicago wine importer who has commissioned some 90 compositions during his foundation's life to date, accepted the audience's applause with a graceful speech in which he confessed the tendency of his group and others in recent decades to pit new music against old in an effort to integrate the two. Mr. Fromm added that the token integration thereby achieved often resulted in "mere busing of new works to the halls of Brahms and Beethoven." He urged instead a recognition of the need for coexistence of many types of music in our pluralistic society.

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The concert aptly offered four works commissioned by the Fromm Foundation, including first performances of Gunther Schuller's "The Invenzione" (1972) and Bruno Maderna's "Giardino Religioso" (1972), both for chamber orchestra and both conducted by the composers. In a restrospective of sorts, Mr. Schuller also conducted two of the most important Fromm commissions of the last decade: Luciano Berio's "Circles" (1960), with Barbara Hocher as vocal soloist, and Elliott Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras, in which Ursula Oppens and Gilbert Kalish took the solo keyboard roles.

Both the 1972 pieces proved to be impressive additions to the Fromm collection of modern art. Mr. Schuller's prevailingly serial three-movement "inventions" employed 25 players divided into five quintets, none including strings. The first movement was a mosaic of small scraps hurtling about seemingly at random. The second moved from annunciatory clusters of thick, opaque chords into tightly interwoven patterns of high and low contrasts. The third, slipping into tonally oriented interludes now and then, provided the most fascination, with its staccato bursts and an antiphonal trading of the ideas among the spatially separated quintets.

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The players, all Berkshire Music Center students, gave Mr. Schuller (who is artistic co-director of Tanglewood and therefore their musical guru) an alert and technically superlative performance.

Mr. Maderna's "Giardino Religioso" also dispersed its players in groups to exploit the mobile potential in his kind of open-form music, which permits a certain amount of controlled chance to operate. The conductor officiated in a priestly way over the ceremony, sometimes striking a triangle hanging at his podium, or moving into the orchestra's midst to give instructive sermonettes on bongos or celesta, which led to percussive jam sessions.

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As it took shape, Mr. Maderna's "Religious Garden" moved from the barest wisps of string tone to a central section of all-out cacophony (too long and uninteresting, one felt) and ended with a distant elegy in which the two trumpets exchanged poignant statements that put one inevitably in mind of Ives's "The Unanswered Question."

In "Circles," the light-voiced Miss Hocher was sometimes hampered by an unreliable amplifying system that cut in and out at odd times, but she handled Berio's vocal gymnastics and phonetic jokes with surprising ease and panache.

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AUG 9 1972

Music Fete

New Works Bring Out Varying Reactions

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 8—American symphony orchestras, in case you haven't noticed, are not given to cuddling up with the avant-garde. Because of their nature and history, large orchestras are inherently conservative: They often may be led to the avant-garde waterby some resourceful conductor, but it is rare indeed that they really swallow it.

This week, debates have raged here among the professional and amateur gossips gathered at the Berkshire Festival for the annual Festival of Contemporary Music at Tanglewood, over whether the Boston Symphony Orchestra ever actually threatened mutiny before the first performance of Charles Wuorinen's strenuously difficult Concerto for Amplified Violin and Orchestra. The work went on as scheduled last Friday night, with Paul Zukofsky as soloist, but the composer was heard to say afterward that he thought the orchestra played poorly.

The Boston Symphony, of course, never did protest as a body; but at the final rehearsal, individual members and groups certainly expressed their displeasure with Mr. Wuorinen and their loathing for his piece by booing. That may have spawned rumors. In view of this contretemps, which soon became as highly amplified as the concerto itself, last night's concert by a group called Collage gave reassurance that the Boston Symphony can put forward new-music performers of the highest quality and professionalism. Collage, whose members are largely drawn from the orchestra's ranks, played an enormously difficult program of chamber music by Mario Davidovsky, George Crumb, Tibor Pusztai, Jacob Druckman, Olivier Messiaen and Lukas Foss.

All the music was performed well, and occasionally spectacularly well. Lawrence Wolfe gave a breath-taking demonstration of rhythmic virtuosity, vocalism and sheer ebullient wit in Mr. Druckman's "Valentine" (1969), an all-out love affair for double bass and double bassist that extends the instrument's musical and theatrical potential into new territories.

Mr. Crumb's early and seminal "Madrigals" (Books I and II), dating from 1965, enjoyed success, too. Joan Heller gave an instrumentally precise account of the soprano part. Though her pristine, transparent performance lacked a bit of dramatic weight in the reading of the dark Lorca texts, the spellbinding beauties of Mr. Crumb's music were caught by the ensemble, which included Paul Fried, flute; Frank Epstein, percussion, and Mr. Wolfe, double bass.

For so recently formed a group (Collage gave its first performance only last November), the Bostonians gave remarkably close-knit performances. The playings of the earliest of Mr. Messiaen's "Bird-Call" pieces "Le Merle Noir" (1952), might have let the blackbird take wing somewhat more fantastically, but Mr. Fried, the flutist, and Christopher Kies, the pianist, etched the creature in Audubonian detail, nonetheless. Mr. Davidovsky's "Synchronisms" No. 2 (1964), Mr. Pusztai's "Nocturnes" (197) and Mr. Foss's "Time Cycle" (1960) rounded out the program.

Mr. Pusztai's piece, with Miss Heller singing Rilke excerpts, amplified its instruments and spaced them about the theater by means of loudspeakers and wide physical separation on stage. The music itself was having some success in creating its trancelike mood until the entrance of a dancer (Ina Hahn) who, though accomplished enough, seemed too corporeal an intrusion into such a work.

Collage's other members were Ronald Feldman, cello; Ronald Knudsen, violin, and Felix Viscuglia, clarinet. If nothing else, they proved that even within the symphonic family, new music is not banned in Boston.

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New England Newsclip

Collage: contemporary music executed with refinement

MICHAEL STEINBERG AT TANGLEWOOD

LENOX — Collage, founded last year, is an ensemble specialized in contemporary chamber music. Most of its members are more or less young Boston Symphony players — Frank Epstein, percussion, Ronald Feldman, cello, Paul Fried, flute, Ronald Knudsen, violin, Felix Viscuglia, clarinet, Lawrence Wolfe, contrabass — but there are also a few from outside the family — Ina Hahn, dancer, Joan Heller, soprano, and Christopher Kies, piano. Collage, which will give its first Boston Concert in Jordan Hall on Nov. 17, played a program Monday night at Tanglewood as part of the Berkshire Music Center-Fromm Foundation Festival of Contemporary Music.

Most of what they did was tried and familiar — Mario Davidovsky's Synchronisms No. 2 for flute, clarinet, violin, cello, and tape (a fine Fromm commission of eight years ago), the first two books of George Crumb's Madrigals (which get thinner and thinner the more you hear them), Messiaen's brilliant flute and piano study, "La merle noir," and "Time Cycle" by Lukas Foss. But the program also included Tibor Pusztai's Nocturnes and Jacob Druckman's Valentine for solo contrabass.

Pusztai, who is beginning to make a name as composer and conductor, wrote Nocturnes last year with Collage in mind, therefore using all of its personnel. Most of the text is drawn from Rilke's Duino Elegies, and the ornate vocal line is not so much surrounded by as made part of a dense, intricately worked, but always transparent textur The performers are separated from one another as much as available stage space allows, and the sounds they make are diffused through speakers along the sides of the room. Pusztai sets the contemplative texts effectively, but I was even more impressed by his ability to compose thoughtful and responsible music.

What was disconcerting, though, was the appearance of a dancer part-way through. To say that Pusztai's music does not need it is an understatement: it absolutely deserves better, for while Ina Hahn's dancing was neat, her choreography was an inane bunch of cliches. I hope that the inclusion in Collage (and therefore in a work like Nocturnes) is not just a trendy gesture in the direction of mixed media and so on, but for sure, if Collage is going to be serious about dance, it will have to do better than Miss Hahn. Otherwise, the performance, which the composer conducted, seemed excellent, and altogether, performance standards are high chez Collage, with everything carefully prepared, executed with refinement, though with some sacrifice of life to caution.

About his Valentine, Druckman says that the player must "assault the instrument with an almost de Sade-like concentration (hence the title)." Yes. It is a piece in the manner of Luciano Berio's more theatrical "Sequenze," the ones for trombone or voice, for example, with a good bit of fooling to surround the bravura exploitation of the bass and its player. The first three minutes are very funny, the next three not quite so welcome: it is hard repeatedly to serve what are essentially "funny once" jokes. There is nothing Sade-istic about Lawrence Wolfe — I could imagine Buell Neidlinger, for example, playing Valentine with some sinister overtones—but in his own open, eager way, he gave a superbly effective performance with no lack of flair, humor, and virtuosity.

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VILLAGE VOICE
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AUG 10 1972

Back to Back

Sounds that crash & wriggle

music

Tanglewood's week-long 1972 Festival of Contemporary Music, which began about an hour before sunset last Friday (the Sabbath of Judaism and Bobby Fischer), may turn out to be even more important and certainly more influential than most of its yearly predecessors. If it does, a good share of the credit must go to the special effort on everyone's part to celebrate not only the new and the brave in music but to celebrate equally the 20th anniversary of the Fromm Music Foundation, which has made the last several of Tanglewood's years a source of the adventure that had been so painfully absent in Lenox, Massachusetts, during the first post-Koussevitzky decade.

Paul Fromm and his foundation have done much and will probably do more, from their new headquarters at Harvard, to keep the history of music an open book, and the Berkshire Music Center, which is the sprawling, talent-cultivating, semi-public arm of the Berkshire Festival at Tanglewood, is putting on a dazzling show of new opera, new chamber and orchestral music, and almost new but still kicking music of many types.

Last Friday's event was a double concert in front of about 5000 people. The first half was a recital-cum-chamber-music-concert entirely of Aaron Copland music, just to change the air of a Music Shed more used to reverberating to Beethoven and Brahms. Phyllis Curtin sang the "Twelve Poems of Emily Dickinson," with the composer at the piano. Dating from 1949-1950, these songs are Copland in the final but most refined, most gently witty, and most technically resourceful time of his "Americana" period. The wonderful precision and range of the poems' moods and tempi are set off by music that enhances them in every bar. Copland seemed to have a great time with the keyboard bravura at the end of "There came a wind," and Curtin's long, lovely pianissimo on the last word of "Heart! We will forget him!" was only one example of how she could turn vocal technique to the larger purposes of art-song.

After the Dickinson cycle, Michael Tilson Thomas, who was to conduct the Boston Symphony Orchestra in a full program later in the evening, came out and played the Piano Variations (1930). He took some liberties with the music, especially by way of softening some dynamics about two-thirds the way through, but he played beautifully, drew up and executed an excitingly contrasty plan for this big piece, and finished it off with chords of thunder.

The chamber music on the program was "Vitebsk" (Study on a Jewish Theme), with the composer again at the piano behind Joseph Silverstein and Jules Eskin, first violinist and cellist, respectively, of the BSO. This popular bit of Hebraica still entertains, all the more so this time around because of Copland's knack at the keyboard of shoving a dance rhythm into the slightly surprised string texture of his colleagues.

The BSO portion of the evening had as its centerpiece the world premiere of Charles Wuorinen's Concerto for Amplified Violin and Orchestra, with Paul Zukofsky as soloist. Any appraisal of this new work whould begin with the statement that Wuorinen has once and for all desanctuarized the full-sized virtuoso concerto as the last haven for all those star soloists who seem to believe that the history of music ended in 1910. Whenever Mr. X, the composer who "still writes melodies," comes up with a best-selling concerto for Mr. Y, the best-selling great virtuoso, Mr. Y always tells the Sunday press, "If only these younger composers would follow X's example and give me something to sink my teeth into. They don't know anything about songfulness or bravura."

Well, Mr. Y and all others

Continued on next page

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whom it may concern, the Wuorinen concerto happens to be hair-raisingly virtuosic, but it's also very much about today, or at least about this morning before lunch. The language is what might be called super-rhapsodic-atonal. Tones are flung in dozens of directions; textures collide and combine like molten metal; tempi drift into and out of whirlpools—but the music sings throughout because Wuorinen is, above all else, a musician.

The solo violin is amplified so that the composer can be free of the chains of having to balance a stringed instrument with the orchestra and so treat that orchestra with all the freedom it deserves. And what that freedom brings about is one of the major glories of the concerto. At the very beginning, solo violin and orchestra crash in together, as if to grab all who can be grabbed. The solo instrument often takes on brassy, non-violinistic sounds along the way, and toward the end of the first movement the soloist's pizzicati begin to sound like something wriggling under water or in an echo-chamber.

Sometimes during the piece, the accompaniment becomes a matter of a few very soft strands, and then the amplifier is turned down to make way for some pure violin sound, which Zukofsky can produce with the best of them. But near the end of the finale, the solo violin, amplified strongly again, proceeds into a perpetual-motion type of dance, fast unaccompanied, and you could call it a cadenza except that the tempo is so regular. The orchestra returns, but the soloist keeps on his dizzy way, right up to a slam-bang ending.

On a technological note, amplification is by means of a Barcus-Berry bridge, containing a transducer that is wired to an electronic speaker set-up. The bridge itself is orthodox enough to fit on a regular, wooden violin.

Besides conducting the concerto with what looked like evangelistic but well-placed zeal, Thomas also programmed an orchestral version by Avram David of Carl Ruggles's piano suite, "Evocations," Copland's orchestral version of eight of the Dickinson songs, with Curtin again as the singer, and Stravinsky's "Sacre." The Ruggles music has an engaging mixture of rugged fresh-air dissonance and dusky, European late-romanticism, but I suspect the orchestration softens the edges a bit.

The orchestral treatment of the Dickinson poems made me wonder if Copland might not soon have second thoughts about the way the instruments seem to cover the voice so easily in some of the songs. Elsewhere, the orchestra was a delight, with the handling of a solo trumpet in "Going to heaven!" especially graceful and not in the least getting in the way of the singer.

When it came to the Stravinsky, conductor and orchestra gave it an all but unbeatable combination of power and precision. The string tone in the opening of the second part was both gauzy and rich, and the woodwinds were full of color and warmth at all times, but perhaps most remarkably, that upward sweep of the guiro at the very end was actually audible for perhaps the second time ever in my hearing.

—Leighton Kerner

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JUL 15 1972
New England Newsclip

Ozawa treats Mahler with restraint, humor

By Michael Steinberg
Globe Satff

Bos Symphony

LENOX — Tanglewood this summer will close with Seiji Ozawa's performance of Mahler's 8th "Symphony of a thousand" in which enormous vocal and instrumental forces are enlisted to deal with the mideaval hymn "Veni Creator Spiritus," and the final scen of Goethe's "Faust" II. Ozawa has so far done no Mahler around here, and it was interesting, therefore, to get a preliminary look at how he lives in that style when, Thursday evening, he conducted the Berkshire Music CenterOrchestra in the 1st Symphony.

His living in it is a mixture of sympathy and its lack. He dealt comfortably with the expansive architecture of the work, and such things, as arrivals intorecapitulations or the long, gradual acceleration across the first movement exposition, were tellingly "placed."

He is a superb conductor of dance music and he has humor, and both qualities did a lot for the middle movements (Ozawa, by the way, chose Mahler's revised, four-movement version). His restraint was also a great help in those movements, and if the D-flat tune in the finale was not the last word in pianissimo, hush, at least, it didn't billow like Raschmaninoff.

With the restraint and a distaste for excess of pathos goes a liking for accents that have more sharpness than weight, and the resulting transparancy of texture of clarity of orchestral details are welcome. Many Mahler conductors, most famously Bernstein, ignore the need for such clarity just the way they go roughshod over Mahler's carefully planned relationships of speech. What makes Mahler difficult to perform is the need to find a way of making expressive gestures of considerable weight or pathos. or both, in perfectly controlled musical statements of the utmost transparancy.

Ozawa's unusually quick tempo for the second movement was by no means at odds with Mahler's metronome mark of 66 to the bar for scherzo and 54 in the trio.

I did, on the other hand, hear the sharpness of accent and the lightness between accents as at odds with the character of the piece, both as it explicitly indicated (Mahler writes that emotion must have power and not be too quick) and implicitly in the rtadition from which it stems and which it almost parodies, going back to Schubert and Haydn (whose wine-and-ale chorus in "The Seasons" Ozawa didnot get either.) And in the finale I would cite Ozawa's all but ignorning of the luftpause in the instant before the knockout return after a very long absence to the home key of D major as lack of sympathy.

Ozawa worked extremely effectiv.ly with the impressive student orchestra, all of whose playing was engaged and attentive, and much of which was handsomely virtuosic.

In the first half, two of this year's conducting fellows at the Berkshire Music Center led the orchestra. First, Phillip Lehrman (Los Angeles) conducted the Brahms "Tragic Overture," getting a performance that was coherent and energetic, but also rather anxious and tight. John Neschling (Rio de Janiero) took on a harder piece, Mozart's Prague Symphony, had intermittent successes with moments of grace and brio, but with a lot of what sounded like thoughtless skidding across the surface of the material as well.

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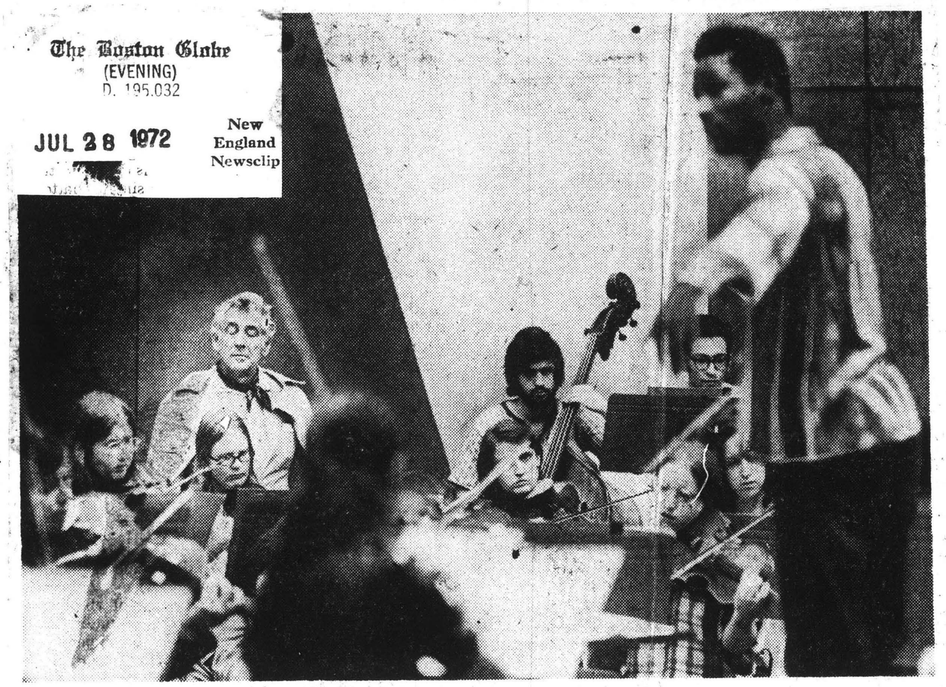

MAESTRO REFLECTS — Leonard Bernstein, eyes closed, listens to Charles Darden of Philadelphia conduct Berkshire Music Center Orchestra. Bernstein later conducted Mahler. (Globe photo by Ted Dully)

Tanglewood: a moving Mahler

By Michael Steinberg
Globe Staff

LENOX — Among the things that Leonard Bernstein's conducting the Berkshire Music Center Orchestra Wednesday did was to solve one evening's worth of problems for just about every camp director in Berkshire County. What looked to be about 2000 camera-flashing, gum-popping, chatty teenagers got unloaded into Tanglewood, and the concert had to be moved from the Theater-Concert Hall to the Shed, which the audience easily filled as far back as the line of boxes and then some.

Bernstein conducted the third and fourth movements of Mahler's 9th Symphony. With his other commitments here — a Boston Symphony concert. making video-cassette tapes of two Brahms symphonies, conducting and composition seminars — he had only three rehearsals with the BMC Orchestra, and he chose well to teach two exceedingly difficult movements (actually close to 40 minutes together) very thoroughly. The specific choice of the Mahler 9th came, I believe, from the desire to dedicate the Adagio to the memory of Goeran Gentele, general manager of the Metropolitan Opera, who was to have directed the new production of "Carmen" which Bernstein will conduct in September.

"It was an astounding performance . . . Bernstein took risks before which most conductors would hesitate in front of the most virtuosic professional orchestras. He was right, absolutely on musical grounds.

It was an astounding performance, deeply moving as musical interpretation and as an act of teaching. By making the Burleske wildly fast and the Adagio hugely, immeasurably slow, Bernstein took risks before which most conductors would hesitate in front of the most virtuosic professional orchestras. He was right, absolutely on musical grounds, and right on technical and pedagogic terms, even though the student players, excited, at the beginning of the Burleske blurred a few details which they had managed in the comparative cool of the dress rehearsal.

I think I have never seen an orchestra and its conductor, more closely in touch than in the last minutes of the Adagio, that most terrible dying and farewell in all music. I have hardly ever heard it played with such purity of intonation and string tone, never so pianissimo. It must be so sustained and held in all its quiet, and the silences and the mo-

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Bernstein's moving Mahler 9th

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Bernstein shared the concert with two BMC Conducting Fellows. The first was Charles Darden (Philadelphia), a flashy character whose entrances, bows, and exits are the wildest in my experience. His conducting looks fairly extravagent, too, but what it produced astonishingly enough was a 100 percent sober, careful, even somewhat slow and heavy performance of Mozart's Haffner Symphony. It was musical, simple and unmanipulated, and informed by a nice sense of the operatic element in Mozart. It was also beautifully played, though one single calming gesture in the direction of the kettledrummer would have done wonders for the clarity of the sound. I recognize, of course, that the unscheduled move to the very bass-friendly Shed, where the student conductors had presumably never reherased an orchestra, was also an unscheduled difficulty and challenge.

Then John Neschling conducted Strauss's "Don Juan." He did it with lots of temperament, and the performance was full of effectively realized moments. It wanted, in the end, the control to make the last climax the clear high-point (one could tell both from looking from the preparatory breath that Neschling's intentions were right) — too much had been spent already. When his physical gestures were to the point, the orchestra played brilliantly for him; when he flailed, things got muzzy.

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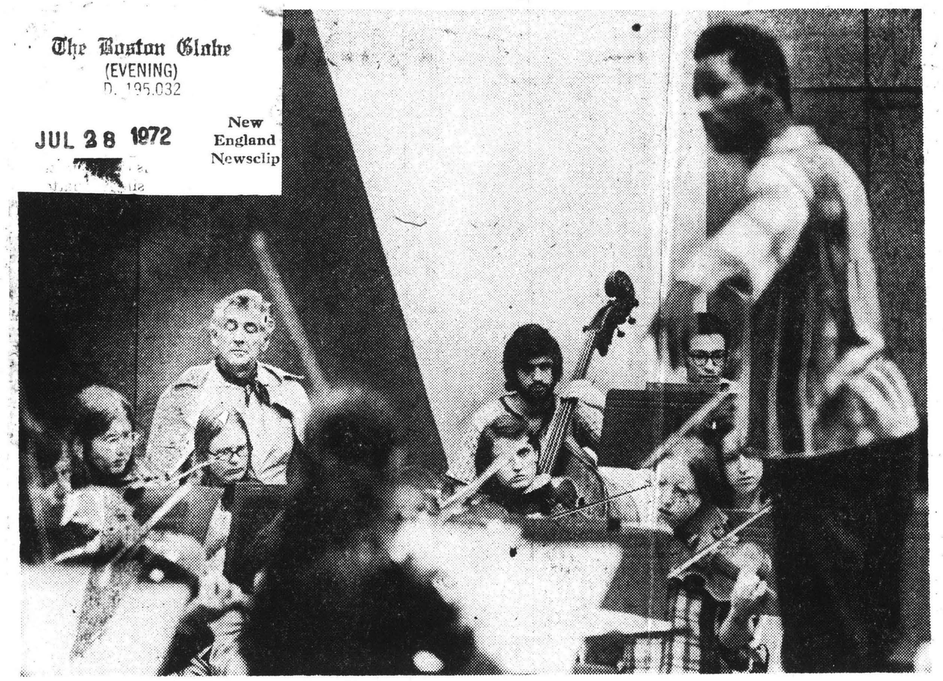

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ments when a single note is suspended across the void must seem endless. Most people in most audiences are not interested in such things — at the rehearsal Bernstein at the last bar asked the orchestra, "Do you feel it? Do you hear what he is saying?" — and they cough, shuffle, begin to reach for their coats. Then the conductor gets scared, he hurries, the repose is lost and instantly the pianissimo with it. This audience coughed and racketed most infernally, but Bernstein held the music where it needed to be, timeless and nearly inaudible, and that so moving act of patience, that sense of absolute and unswerving undistractibility, was so compelling that the ending spoke in spite of all.

Bernstein shared the concert with two BMC Conducting Fellows. The first was Charles Darden (Philadelphia), a flashy character whose entrances, bows, and exits are the wildest in my experience. His conducting looks fairly extravagent. too, but what it produced astonishingly enough was a 100 percent sober, careful, even somewhat slow and heavy performance of Mozart's Haffner Symphony. It was musical, simple and unmanipulated, and informed by a nice sense of the operatic element in Mozart. It was also beautifully played, though one single calming gesture in the direction of the kettledrummer would have done wonders for the clarity of the sound. I recoganize, of course, that the unscheduled move to the very bass-friendly Shed, where the student conductors had presumably never reherased an orchestra, was also an unscheduled difficulty and challenge.

Then John Neschling conducted Strauss's "Don Juan." He did it with lots of temperament, and the performance was full of effectively realized moments. It wanted, in the end, the control to make the last climax the clear high-point (one could tell both from looking from the preparatory breath that Neschling's intentions were right) — too much had been spent already. When his physical gestures were to the point, the orchestra played brilliantly for him; when he flailed, things got muzzy.

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MICHAEL STEINBERG

The Stanislaw method

LENOX — Stanislaw Skrowaczewski, Music Director of the Minnesoto Orchestra, had his moment of greatest visibility at Tanglewood when, on the Saturday night of the season's first weekend, he conducted Bach, Beethoven, and Mozart with the Boston Symphony for an audience of over 8000. In all, though, Skrowaczewski spent three weeks at the Berkshire Music Center, engaged most of the time in the less public but no less important tasks of training the Berkshire Music Center Orchestra, which means, to begin with, turning 98 young players, most of whom have never before worked together, into an orchestra and of helping the seven holders of fellowships in conducting to learn their metier.

There is some overlap because the Conducting Fellows observe Skrowaczewski and the other professionals—this year they include Leonard Bernstein, Bruno Maderna, Seiji Ozawa, and Joseph Silverstein — as they work with the BMC Orchestra (they also attend as many Boston Symphony rehearsals as they can). Then, with one or more of the professionals watching them, the Fellows rehearse the BMC Orchestra and conduct it at public concerts.

There are also seminars away from the orchestra at which questions from the most general ("What does 'knowing a score' really mean?") to the most particular (if you make a gesture at hip-level, the violins can see it, but the horns probably can't) are discussed.

One Saturday morning, I watched Skrowaczewski work with the BMC Orchestra on the last movement of the Brahms 1st Symphony. I was impressed by his sense of harmony, by his concern, therefore, for the bass lines which define the harmony, and, in a more general way, by an economy that led him to say [illegible] to say with sharp precision and also to know when to say nothing.

MUSIC, B-19

PART 2

Conductor knows when silence best

The Skowaczewski method

★ MUSIC
Continued from Page B-17

I also watched the student conductors watching Skrowaczewski, looking up from their scores as notorious trouble-spots approached — the pizzicato passages in the introduction, the difficult syncopations in the middle of the movement, the acceleration into the coda — and then writing notes to themselves or sometimes just smiling as each hurdle was cleared.

I asked permission to attend one of the seminars, and a few days later found myself in Hawthorne Cottage on the Tanglewood grounds, in a rather stark room with straight chairs around the walls, a grand piano, and a blackboard, and of course with lean, nervously energetic maestro and six of the Conducting Fellows. Eighteen notes were played on the piano, and the blackboard was used not at all. At least with respect to the piano, that session was atypical: normally, Skrowaczewski explained, there was analysis of scores—himself an able composer, he is highly organized about that sort of thing—as well as exercises when he sat at the keyboard and played according to the students' conducting. That evening, however, two students would be leading the BMC Orchestra in concert, they had just had their dress rehearsal, and a large part of the seminar would be given over to a post-mortem on the rehearsal.

Skrowaczerski began by praising Phillip Lehrman's well-chosen and well-maintained tempo for the Brahms Tragic Overture, but, he continued, the "piano" after the two slashing chords at the beginning was not Brahms's "piano sotto voce" but "piano indifferente." He made suggestions for how the piece could be made to go better that night even without benefit of further rehearsal: "Make pianissimo not with hips, elbows (he stood to demonstrate) but with hands and face . . . you look as though you're afraid the pianissimo will not be there . . . your face expresses doubt, so they cannot enjoy . . . always try to visualize your expression." The big viola tune, he assured him, "will come out warmer if you just ask for it . . . you have left hand, you can do." But elsewhere, "the beat not bigger, but more stinging."

More, though, Skrowaczewski commented on rehearsal technique, for future reference, as it were, always with an eye to economy. "If you can show it by gesture, it is better not to speak about . . . don't overact, they'll do it themselves very well." Later: "at a fortepiano, say how long, say 'piano after the first 16th,' 'first 8th,' or whatever . . . that replaces repeating, having to say 'not together' . . . but if at the beginning you say too many things without playing, you risk complet inattention." Then: "don't say 'it's not rhythmic enough,' then they don't know what's wrong . . . say 'you're playing triplets instead of dotted quarters and eights . . . use the word 'triplets' and then play it."

Then John Neschling and Mozart's Prague Symphony. Early on, this dialogue:

N.: "They were rushing."

S.: "No, sorry."

N.: "I was rushing."

S.: "Yes, sorry."

Always the motif, "they don't need your help, that goes automatically," and, about a series of eighth-notes too explicitly beaten for the violins, "don't bother them . . . of course don't abandon them either." On providing a beat that would be sufficiently clear for the slow introduction, but not chop things up either: "No, don't beat eighths, subdivide four." Later: "Your downbeat is rough, like for 'Elektra,'" and, analogous to the viola tune in the Brahms, "you've never really asked them to play this beautifully (the second theme in the first movement) . . . do it tonight and they will" (he did, and they did). And: "Don't just indicate 'too loud,' show who is too loud . . . but if you indicate it with your left hand very far down, then the violins will see it and they will go away, but the horns and

SKROWACZEWSKI
'. . . don't beat eighths'

trumpets who actually are too loud will not see it, and the balance will be worse than before."

The discussion moved on to more general problems, for example, knowing a score enough to conduct it from memory, which, Skrowaczewski said, meant knowing it well enough to write it out and then some: "You must not be so busy remembering it that you cannot react as it goes by." On approaching a new score: pacing is the most essential part of articulating form, so from the beginning have the tempo clearly in mind. Almost the hardest part of conducting, Skrowaczewski said, is to have a tempo live in you so that at any time you can find it, at every rehearsal, performance, after each interruption of a recording session.

Recordings as a study tool have "very interesting possibilities. Yes, they are even OK, provided you don't conduct. Never conduct a record. You can only follow, and the essence of conducting is that you have to provoke it. Upbeats, the preparation, are so terribly important, and on records there are no upbeats." And he went on to describe a demonstration for a class at which George Szell had conducted a movement by indicating only the upbeats.

A student asked about opera, another about "difficult" soloists. It was upbeats again, the clear signal of what would happen next. The hazard in opera is not so much the prima donna ("the better they are the easier you can do things with them — really") as unmusical directors, not only those who interpret operas "against the music," but those with no feeling for moment-to-moment musical requirements, and he described trying to work out something as chamber-musical as "Komm', Hoffnung" in the Vienna production of "Fidelio" with a near-sighted Leonore whom the director had placed "at least 150 yards away and who could see me only on television, if at all." As for concerto soloists, even problematic ones can be stimulating — he cited an "Emperor" with Glenn Gould, "14 minutes slower than any I had ever conducted or heard, but with marvelous inner rhythm, though I wouldn't next time go to an orchestra and say, 'now, gentlemen, the tempo is . . .' And if you have a soloist who really makes you crazy" — he mentioned a violinist for whom he had recently conducted the Paganini B minor in Stuttgart in a performance which became "an exercise in acrobatics and quick response" — "You can treat it always as a very interesting experience."

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUL 2 1972 New England Newsclip

Berkshire Center To Do Rare Works

By RAYMOND MORIN

Telegram Music Critic

MUSIC

Raymond Morin

Some of the most important musical news this summer at Tanglewood will be made at the Berkshire Music Center, school for advanced studies maintained by the Boston Symphony Orchestra.

Programs for the Boston Symphony's Berkshire Music Festival, held in the Shed across the "campus" from the center, are largely standard, perennial, with a few adventurous exceptions.

Certainly equal in importance to the center's annual Festival of Contemporary Music is its second season presentation of the Music Theater Project.

The activity is supported in part by grants from the National Opera Institute and the Martha Baird Rockefeller Fund for Music.

A world premiere and two rarely performed works will comprise the project's second season at the summer academy for young musicians.

Music Theater

Ten of America's outstanding young operatic performers, both professionals and advanced students, have been assembled to explore the large, but little-known repertory of music theater.

On Aug. 2, 3 and 6, a double bill will feature the world premiere of "Chocorua," by Robert Selig, and the "Yes Man," by Bertold Brecht and Kurt Weill.

Commissioned for the center's Contemporary Music Festival, "Chocorua" tells of Indian Chief Chocorua who stays behind in New Hampshire while his tribe emigrated northward, to mingle with English settlers with tragic results.

It is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore.

Monteverdi Piece

Final presentation will be a controversial production of Monteverdi's masterpiece "The Coronation of Poppea" on Aug. 13, 14 and 16.

Direction will be by Bruno Maderna, the noted Italian composer-conductor who is serving as head of contemporary music at Tanglewood this summer.

Music Theater Project is under the direction of Ian Strasfogel, newly appointed general director of the Opera Society of Washington, D.C.

All production will be designed by Douglas Schmidt and Jeanne Button, resident designers of the Music Theater Project, and well-known for their work at the Lincoln Center Repertory Theater and the Juillard School in New York City.

ALTHOUGH FRIDAY is customarily the "off night," in size of the audience at Tanglewood, large crowds can be safely predicted for William Steinberg's two appearances this summer.

Following the example of several Boston Symphony conductors of the past, Steinberg has selected Beethoven's Ninth Symphony for his finale, at 8:30, July 15.

The Tanglewood Festival Chorus will be prepared by John Oliver. Soloists are Jeannine Crader, soprano; Joanna Simon, contralto; Dean Wilder, tenor; Robert Hale, bass.

Steinberg will precede the Ninth with Beethoven's First Symphony.

July 14, at 9 p.m., Steinberg will conduct the Boston Symphony in Beethoven's Sixth and Fifth Symphonies, in that order.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,200

JUN 21 1972 New England Newsclip

Berkshire Music Center Offers World Premiere, 'Chocorua'

LENOX — The 1972 Music Theatre Project at Tanglewood will present a world premiere and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians.

Under the direction of Ian Strasfogel, newly appointed general director of the Opera Society of Washington, D. C., the Music Theatre Project has assembled ten of America's outstanding young operatic performers, both young professionals and advanced students, to explore the large, but little-known repertory of music theatre. The activity is supported in part by grants from the National Opera Institute, and the Martha Baird Rockefeller Fund for Music.

On Aug. 2, 3, and 6, a double bill will feature the world premiere of "Chocorua" by Robert Selig, and "The Yes Man" by Bertolt Brecht and Kurt Weill.

"Chocorua," a commission for the Berkshire Music Center's annual Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. Its story, derived from actual events of the eighteenth century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results. "Chocorua" was commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation.

"The Yes Man", a translation by J. M. Potts of the 1930 Brecht — Weill Lehrstuck (or "instructional piece") "Der Jasager," will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

The final presentation of the season will be a controversial production of Monteverdi's masterpiece, "The Coronation of Poppea" Aug. 13, 14, and 16. Bruno Maderna, the noted Italian composer-conductor who is serving as head of Contemporary Music Activities at Tanglewood this summer, will conduct. Strasfogel has prepared a new version of this work that focuses exclusively on the social and political realities of the regieme of the demented Emperor Nero and his decadent court.

All productions will be designed by Douglas Schmidt, and Jeanne Button, resident designers of the Music Theatre Project, and well-known for their work at the Lincoln Center Repertory Theatre, and the Juilliard School in New York City. Martin Smith, newly appointed chairman of the Opera Department at the New England Conservatory of Music, is head vocal coach for the Music Theatre Project.

The Indo-American Dance Company led by Matteo in a traditional Indian work. The company is scheduled for six performances July 4-8 at the Jacob's Pillow Dance Festival, Lee.

PRESS
BRISTOL, CONN.
D. 18,000

JUN 17 1972 New England Newsc

To Perform

'72 Tanglewood Music Center Season Listed

The 1972 Music Theatre Project at Tanglewood will present a world premiere and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians. Under the direction of Ian Strasfogel, newly appointed General Director of the Opera Society of Washington, D. C., the Music Theatre Project has assembled tne of America's outstanding young operatic performers, both young professionals and advanced students, to explore the large, but little - known repertory of music theatre. The activity is supported in part by grants from the National Opera Institute, and the Martha Baird Rockefeller Fund for Music.

On August 2, 3, and 6, 1972 a double bill will feature the world premiere of CHOCORUA bu Robert Selig, and THE YES MAN by Bertolt Brecht and Kurt Weill. CHOCORUA, a commission for the Berkshire Music Center's annual Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. Its story, derived from actual events of the eighteenth century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward, to mingle with the English settlers with tragic results. CHOCORUA was commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation.

THE YES MAN, a translation by J. M. Potts of the 1930 Brecht — Weill Lehrstuck (or "instructional piece") DER JASAGER, will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

The final presentation of the season will be a controversial production of Monteverdi's masterpiece, THE CORONATION OF POPPEA on August 13, 14, and 16. Bruno Maderna, the noted Italian composer - conductor who is serving as Head of Contemporary Music Activities at Tanglewood this summer, will conduct. Mr. Strasfogel has prepared a new version of this work that focuses exclusively on the social and political realities of the regieme of the demented Emperor Nero and his decadent court.

All productions will be designed by Douglas Schmidt, and Jeanne Button, resident designers of the Music Theatre Project, and well - known for their work at the Lincoln Center Repertory Theatre, and the Juilliard School in New York City. Martin Smith, newly appointed Chairman of the Opera Department at the New England Conservatory of Music, is Head Vocal Coach for the Music theatre Project.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112

JUN 18 1972

Tanglewood to Give 2 Works World Premiere

BOSTON — The 1972 Music Theater Project at Tanglewood will present a world premier and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians.

Under the direction of Ian Strasfogel, newly appointed general director of the Opera Society of Washington, D.C., the Music Theater Project has assembled 10 of America's outstanding young operatic performers, to explore the little-known repertory of music theater.

THE ACTIVITY is supported in part by grants from the National Opera Institute, and the Martha Baird Rockefeller Fund for Music.

On Aug. 2, 3, and 6, a double bill will feature the world premiere of "Chocorua" by Robert Selig, and "The Yes Man" by Bertolt Brecht and Kurt Weill. "Chocorua," a commission for the Berkshire Music Center's annual Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore, telling of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward.

"THE YES MAN", a translation by J. M. Potts of the 1930 Brecht-Weill instructional piece "Der Jasager," will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

The final presentation of the season will be a controversial production of Monteverdi's masterpiece, "The Coronation of Poppea" on Aug. 13, 14, and 16. Bruno Maderna, the noted Italian composer-conductor who is serving as head of contemporary music activities at Tanglewood this summer, will conduct.

Strasfogel has proposed a new version of this work that focuses exclusively on the social and political realities of the regieme of the demented Emperor Nero and his decadent court.

JOURNAL
MERIDEN, CONN.
D. 9,000

AUG 2 1972 New England Newsclip

Tanglewood offers a world premier

LENOX, Mass. (AP) — The world premiere of "Chocorua" based on the true story of an 18th Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshire Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JUN 26 1972 New England Newsclip

A World Premiere Set for Tanglewood

The 1972 Music Theater Project at Tanglewood will present a world premier and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians.

Under the direction of Ian Strasfogel, newly-appointed General Director of the Opera Society of Washington, D.C., the Music Theater Project consists of 10 outstanding young operatic performers, both young professionals and advanced students.

The first production Aug. 2, 3 and 6 will be a double bill of Robert Selig's "Chocorua," in its world premiere, and "The Yes Man" (Der Jasager), by Kurt Weill. The former, a commissioned work for the annual Fromm Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by Boston poet Richard Moore. It deals with the life of Indian Chief Chocorua.

Monteverdi's "The Coronation of Poppea" will be the final production and is scheduled for Aug. 13, 14, 16. Bruno Maderna, who is serving as Head of Contemporary Music Activities at Tanglewood this summer, will conduct. The work will be presented in a new version by Strasfogel which focuses on the social and political realities of the regime of the demented Emperor Nero and his decadent court.

158

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 27 1972 New England Newsclip

Music Theatre Project Slated at Tanglewood

The Music Theatre Project at Tanglewood, part of the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music), opens its 1972 season Aug. 2 at 8:30 p.m. in the West Barn. Two other performances will also be given Aug. 3 and 6, also at 8:30 p.m. in the West Barn.

The performances include the world premiere of Robert Selig's "Chocorua" (commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation), and Brecht-Weill's "Tthe Yes Man."

Robert Selig's Chocorua is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. Chocorua will be conducted by John Miner, a Berkshire Music Center conducting fellow.

The cast includes Timothy Nolen as Chocorua, William Neill as Hobbomoko, Jim Hooper as Leverett, Barbara Hocher as Leverett's wife Abagail, Willard White as the old chieftain, Ariel Bybee as a tribeswoman, and Raphael Sbarge as the chief's son.

"The Yes Man," a translation by J. M. Potts of the 1930 Brecht-Weill "Lehrstuck" (or, "instructional piece" Der Jasager) will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

"The Yes Man" will be conducted by Berkshire Music Center conducting fellow John Neshling. The cast of this rarely performed piece includes: Jim Hooper (Aug. 3), and Lenis Carlson (Aug. 2 and 6) as the teacher, Doug Ahlstedt as the boy, Ariel Bybee as the mother, and Willard White, Roelof Oostwoud, and William Neill as the three boys.

Both productions will be directed by Ian Strasfogel, Douglass W. Schmidt and Jeanne Button and Joseph Pacitti, resident designers of the Music Theatre Project, will design scenery, costumes, and lighting for both productions.

Performances of "Chocorua" and "The Yes Man" are scheduled for Aug. 2, 3 and 6 at 8:30 p.m. in Tanglewood's West Barn. Reservations are required and may be made at the Friends Office at Tanglewood.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 2 1972

Brecht-Weill Play, Indian Legend at Tanglewood

#6.

The 1972 Music Theatre Project at Tanglewood will present a world premiere and two rarely performed works in its second season as part of the training program of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for young musicians.

Under the direction of Ian Strasfogel, newly appointed General Director of the Opera Society of Washington, D. C., the Music Theatre Project has assembled ten of America's outstanding young operatic performers, both young professionals and advanced students, to explore the large, but little-known repertory of music theatre.

THE ACTIVITY is supported in part by grants from the National Opera Institute, and the Martha Baird Rockefeller Fund for Music.

Today, tomorrow and Sunday a double bill will feature the world premiere of Chocorua" by Robert Selig, and "The Yes Man" by Bertolt Brecht and Kurt Weill. "Chocorua," a commission for the Berkshire Music Center's annual Festival of Contemporary Music, is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. Its story, derived from actual events of the eighteenth century, tells of Indian Chief Chocorua who stays behind in New Hampshire when his tribe emigrates northward to mingle with the English settlers with tragic results. "Chocorua" was commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation.

"THE YES MAN," a translation by J. M. Potts of the 1930 Brecht — Weill Lehrstuck (or "instructional piece") "Der Jasager," will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center.

The final presentation of the season will be a controversial production of Monteverdi's masterpiece, "The Coronation of Poppea" on August 13, 14, and 16. Bruno Maderna, the noted Italian composer - conductor who is serving as Head of Contemporary Music Activities at Tanglewood this summer, will conduct. Mr. Strasfogel has prepared a new version of this work that focuses exclusively on the social and political realities of the regieme of the demented Emperor Nero and his decadent court.

PRESS-HERALD
PORTLAND, MAINE.
D. 54,974

AUG 17 1972 New England Newsclip

'Chocorua' Premiere On Tanglewood Stage

LENOX Mass. (AP) — The world premiere of "Chocorua," based on the true story of an 18th Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshire Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 3 1972 New England Newsclip

Tanglewood

Theater Project Schedules Two Shows

The Music Theatre Project at Tanglewood, part of the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music), has opened its 1972 season with performances scheduled for today (Thursday) Aug. 3 and Sunday, Aug. 6 at 8:30 p.m. in the West Barn.

The performances include the world premiere of Robert Selig's *Chocorua* (commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation), and Brecht-Weill's *The Yes Man*.

Robert Selig's *Chocurua* is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. The story is derived from actual events of the 18th century and tells of Indian chief Chocorua who remains behind in New Hampshire when his tribe emigrates northward and mingles with the English settlers with tragic results.

Ian Strasfogel, newly appointed General Director of the Opera Society of Washington, D.C., and head of the Music Theatre Project, describes *Cocorua's* style as "conceived as a memory piece using short, almost cinematic flashbacks." *Chocorua* will be conducted by John Miner, a Berkshire Music Center conducting fellow.

The cast includes Timothy Nolen as Chocorua, William Neill as Hobbomoko, Jim Hooper as Leverett, Barbara Hocher as Leverett's wife Abigail, Willard White as the old chieftan, Ariel Bybee as a tribeswoman, and Raphael Sbarge as the chief's son. It is interesting to note that Timothy Nolen's great uncle was Chief Red Cloud of the Sioux Indians, who fought and defeated Custer at Custer's Last Stand at Little Big Horn.

The Yes Man, a translation by J.M. Potts of the 1930 Brecht-Weill *Lehrstuck* (or "instructional piece" Der Jasager) will be presented in conjunction with the Boston University Choral Institute. *The Yes Man* was written just before the collapse of the Wiemar Republic.

The Yes Man will be conducted by conducting fellow John Neshling. The cast of this rarely performed piece includes Jim Hooper (Aug. 3), and Lenis Carlson (Aug. 6) as the teacher, Doug Ahlstedt as the boy, Ariel Bybee as the mother, and Willard White, Roelof Oostwoud, and William Neill as the three boys.

Both productions will be directed by Ian Strasfogel, Douglass W. Schmidt, Jeanne Button and Joseph Pacitti, resident designers of the Music Theatre Project and well known for their work at the Lincoln Center Repertory Theatre and the Julliard School in New York City, will design scenery, costumes, and lighting for both productions.

Musical preparation was done by Martin Smith, Music Theatre Project Head Coach and newly appointed Chairman of the Opera Department of the New England Conservatory. His assistants are Paulette Haupt Nolen, and Dixie Neill.

PRESS
BRISTOL, CONN.
D. 18,000

AUG 1 1972 New England Newsclip

Music Theatre Project Opens Season At Tanglewood Wed.

The Music Theatre Project at Tanglewood, part of the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music), opens its 1972 season Wednesday at 8:30 p.m. in the West Barn. Two other performances will also be given Thursday and Sunday, also at 8:30 p.m. in the West Barn. The performances include the world premiere of Robert Selig's "Chocorua" (commissioned jointly by the Berkshire Music Center and the Fromm Music Foundation), and Brecht-Weill's "The Yes Man."

Robert Selig's "Chocorua" is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. The story is derived from actual events of the eighteenth century and tells of Indian chief Chocorua who remains behind in New Hampshire when his tribe emigrates northward, and mingles with the English settlers with tragic results.

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The cast includes Timothy Nolen as Chocorua, William Neill as Hobbomoko, Jim Hooper as Leverett, Barbara Hocher as Leverett's wife Abagail, Willard White as the old chieftan, Ariel Bybee as a tribeswoman, and Raphael Sbarge as the chief's son. It is interesting to note that Timothy Nolen's great uncle was Chief Red Cloud of the Sioux Indians, who fought and defeated Custer at Custer's Last Stand at Little Big Horn.

"The Yes Man," a translation by J. M. Potts of the 1930 Brecht-Weill "Lehrstuck" (or "instructional piece" Der Jasager) will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center. "The Yes Man" was written just before the collapse of the Wiehar Republic. Mr. Strasfogel describes "The Yes Man" as Brecht's warning against the blind following of orders.

"The Yes Man" will be conducted by Berkshire Music Center conducting fellow John Neshling. The cast of this rarely performed piece includes: Jim Hooper (August 3), and Lenis Carlson (August 2 and 6) as the teacher, Doug Ahlstedt as the boy, Ariel Bybee as the mother, and Willard White, Roelof Oostwoud, and William Neill as the three boys.

Both productions will be directed by Ian Strasfogel. Douglass W. Schmidt and Jeanne Button and Joseph Pacitti, resident designers of the Music Theatre Project, and well known for their work at the Lincoln Center Repetory Theatre, and the Juillard School in New York City, will desgin scenery, costumes, and lighting for both productions.

Performances of "Chocorua" and "The Yes Man" are scheduled for August 2, 3, and 6 at 8:30 p.m. in Tanglewood's West Barn.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

AUG 1 1972 New England Newsclip

Full schedule at Tanglewood

The Music Theatre Project at Tanglewood, Lenox, Mass., part of the Berkshire Music Center, will open its 1972 season tomorrow at 8:30 p.m. in the West Barn.

Robert Selig's "Chocorua" and Brecht-Weill's "The Yes Man" will be performed tomorrow, Thursday and Sunday. The hour for the latter performances is also 8:30 p.m.

"Chocorua" is based on a scenario by Leo Bonfanti with text by Boston poet Richard Moore.

"The Yes Man," a translation by J.M. Potts of Brecht-Weill's "Lehrstuck," will be presented in conjunction with the Boston University Choral Institute.

Both productions will be directed by Ian Strasfogel.

Reservations may be made at the Friends Office at Tanglewood.

Three concerts highlight the 1972 series of Tanglewood Tuesday Specials, beginning with the annual appearance of Arthur Fiedler conducting the Boston Pops tonight at 8:30 p.m. in the Shed.

A Festival of Contemporary Music concert Aug. 8 at 8:30 p.m. in the Shed will honor the 20th anniversary of the Fromm Music Foundation, sponsor of Tanglewood's Festival which runs Aug. 4 through 10.

The concert will feature Elliott Carter conducting members of the Berkshire Music Center and Luciano Berio conducting his Circles.

The third concert, Tanglewood-on-parade, will take place Aug. 15, beginning at 2 p.m. with concerts all afternoon featuring ensembles of Berkshire Music Center students. The combined Boston Symphony and Berkshire Music Center Orchestras will perform at 8:30 p.m. in the Shed, with Handel's Royal Fireworks Music and Tchaikovsky's 1812 Overture.

The Festival of Contemporary Music opens this year at the beginning of the sixth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra Friday evening at 7 p.m. with a special weekend prelude concert devoted to the music of Aaron Copland, with soprano soloist Phyllis Curtin and Copland as pianist highlighting the program. The 9 p.m. concert by the Boston Symphony Orchestra will be conducted by Michael Tilson Thomas with Phyllis Curtin and violinist Paul Zukofsky.

The concert will include Carl Ruggles' "Evocations for Orchestra," "Poems of Emily Dickinson" by Copland and "The Rite of Spring," played in memory of the composer, Stravinsky.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 2 1972 New England Newsclip

'Yes Man,' 'Chocorua' open tonight

Brecht-Weil's "The Yes Man" and Robert Selig's "Chocorua" will open tonight at 8:30 in the west barn at Tanglewood.

The productions, which will also be presented Aug. 3 and 6, are being staged by the Music Theatre Project at Tanglewood. The project, headed by Ian Strasfogel, is part of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music.

"Chocorua" is based on a scenario by Leo Bonfanti with text by Boston poet Richard Moore. It tells the story of Indian chief Chocorua, who stays behind in New Hampshire when his tribe migrates northward.

"Yes Man" was written before the collapse of the Weimar Republic in Germany and warns against the blind following of orders. It is being presented in conjunction with the Boston University Choral Institute directed by John Neshling.

Reservations are required for the three performances and may be made by contacting the Friends Office at Tanglewood.

Hudson Dispatch
UNION CITY, N. J.
D. 55,356

JUL 31 1972

Summer '72

Tanglewood Music Theater, part of the Berkshire Music Center of the Boston Symphony will open its Summer 1972 season with Brecht and Weill's "The Yes Man" and a world premiere of Boston poet Robert Selig's "Chocorua" at 8:30 p.m. Wednesday, Thursday and Sunday.

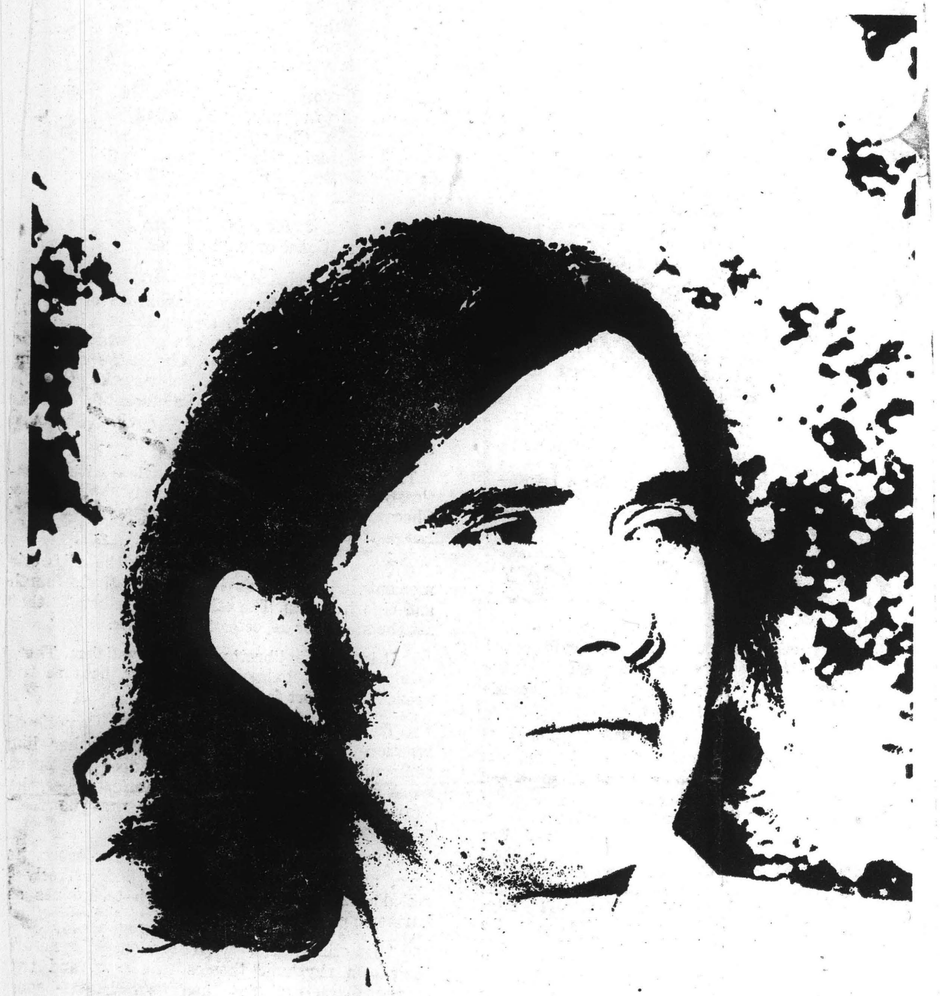
"The Yes Man" is presented in conjunction with the Boston University Choral Institute at the Massachusetts summer arts resort. "Chocorua" is based on the life of an 18th century Indian chief who remains in New Hampshire to mingle with English settlers after his tribe has moved northward.

Sets, costumes and lighting for both productions will be executed by Douglas Schmidt, Jeanne Button and Joseph Pacitti, who are known for their designs at the Lincoln Center Repertory and the Juilliard School.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JUL 30 1972

New
England
Newsclip



ROBERT SELIG

CHIEF ON STAGE

Chamber Opera 'Chocorua' By Composer Robert Selig Premiering at Tanglewood

By R. C. HAMMERICH
Republican Staff

LENOX — If the stress is put on the second syllable, probably it will sound all right — "Chocorua" — Choh-KOH'-roo-a.

That's the name of an Indian chief who is the central character of a new chamber opera of the same name which will be given its first performance Wednesday at 8.30 in the West Barn at Tanglewood by members of the Berkshire Music Center and six New York singers hired for the occasion.

The composer is Robert Selig, 33, a teacher of music theory and composition at the New England Conservatory in Boston. He includes an unproduced Broadway musical and a couple of years in New York as a commercial, folk-rock song writer among his informal credentials.

Face - to - face he presents an eager, personable, unpretentious manner (with thick shoulder - length black hair) which is half relaxed following the high tension of all-out, all-night labor to finish the opera (4 a.m. July 17) before the crisis deadline, and half up-right in final preparations for the world's first public performance of his work.

There will be three performances this week in Tanglewood's West Barn, off Hawthorne Street, Wednesday, Thursday and next Sunday, all at 8.30. On the same bill will be "The Yes Man," written in 1930 by Bertold Brecht and Kurt Weill.

The opera has eight scenes in one act designed to run about 25 minutes. The score calls for 12 instrumentalists and six solo singers who double as a chorus.

The first seven scenes were composed between March and June 15 (the first deadline) while Selig was living on a Guggenheim fellowship in the artist's studio at Serenak, Koussevitsky's estate near Tanglewood.

The eighth scene, which will be the longest at about seven minutes, was written in a few days of frenzy two weeks ago.

It uses a five-page libretto drawn by Richard Moore from a 10-page (typed single space) short

See CHIEF
LT 2

Chief On Stage

Continued From Page ~~DT1~~

story by Leo Bonfanti, an author and publisher in Reading who Selig says is a genius.

Bonfanti has written extensively about the history of Indians in New England and publishes and sells his own books.

Chocorua was a young (25-30) chief of the Pawtucket tribe which had moved from the area around Lowell to the White Mountains in New Hampshire, where there is a lake and a mountain, which figure in the opera, named for Chocorua.

In 1723 the Pawtuckets decided to move from New Hampshire into Canada because their lands and spirit were being destroyed by encroaching white settlements.

But Chocorua, with a six-year-old motherless son, elected to remain, and Bonfanti's story, with the facts of Chocorua's life as a foundation, weaves a tragic tale of classic conflict that is in the tradition of highly theatrical and mystical opera plots.

The plot structure is as close as "Chocorua" gets to traditional opera, however.

The other characters are Mr. Leverett (low baritone), a wise farmer of about 45 or 50; his wife, Abigail (soprano), an attractive girl of 18 or 20; an old Indian (bass), a girl whose efforts are confined to the chorus, Chocorua's son, who doesn't sing; and a god, Hobbomocko (tenor), who probably is the Pawtuckets' nearest equivalent to the Christians' devil. (Chocoura sings high baritone.)

The individual's historical conflict with relentlessly changing society is symbolized by Chocoura's ill-fated relationships with Mr. Leverett and his young wife.

The opera tells the story of the climactic moment in Chocorua's life in the first, fourth and eighth scenes. The others are flashbacks that set the stage for aspects of the climax.

It is a poetic libretto, full of mysticism. There is virtually no dialogue, says Selig, because the opera is too short for details.

The characters express their emotional reactions in generalized statements rather like soliloquies, and since Selig looks upon the opera more as a theatrical than a musical piece, he draws from any musical source that he feels best serves the dramatic moment.

There are elements of jazz in the score, he says, and 18th-century baroque, and a freely - melodic 12-tone pattern, and such techniques as harmonic cannons.

"Sometimes the word sequences generate their own rhythmic themes," he says, and two of the characters have their own theme - song melodies like the leitmotifs in Wagnerian opera.

The staging by Ian Strasfogel is highly colorful, says Selig considering the limited facilities and time for preparation.

And there will be extensive use of vivid, picturesque lighting and costuming.

Strasfogel is head of the Music Theater Project of the Berkshire Music Center and is the newly appointed general director of the Opera Society of Washington, D. C.

Scenery, costumes and lighting will be designed by Douglass W. Schmidt, Jeanne Button and Josseph Pacitti, resident designers of the project, and designers at the Lincoln Center Repertory Theater and the Juilliard School in New York.

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First performance of his 'Chocorua' on Tanglewood program Wednesday

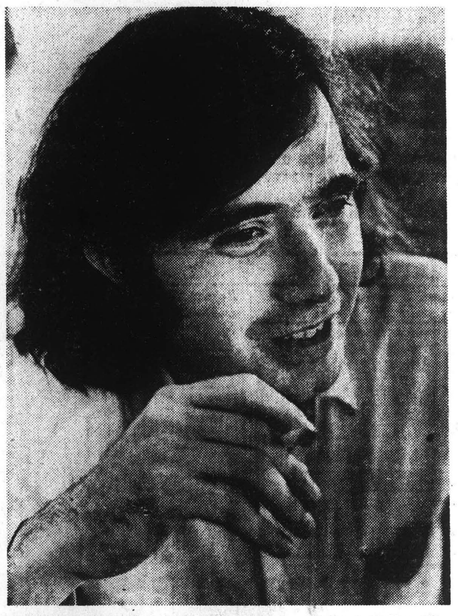
Serious opera, pop songs: Selig's two musical worlds

By Michael Steinberg
Globe Staff

LENOX — Wednesday night at Tanglewood, Robert Selig will see and hear the first performance of his opera, or as he seems to prefer to call it, theatre piece, "Chocorua" on a double bill with the "Brecht-Weill Yes Man," with repeat performances scheduled Thursday and Sunday evenings, Aug. 3 and 6.

The 33-year-old Selig, who teaches at the New England Conservatory, is from Chicago and studied at Northwestern University. He counts the summer of 1966, which he spent at Tanglewood studying with Dr. Donald Martino and Gunther Schuller, as the turning point in his evolution as a composer. It was the moment at which it was clear to him that he wanted to and also could be a composer, and he returned for another summer to study there two years later.

On a Guggenheim grant, Selig spent March through July of this year in the studio at Serenac, the Kousevitsky house in Lenox, composing "Chacorua." He knows now what he had long suspected, that he wanted the main part of his youthful work to be for the theatre. He describes himself as having no gift with words and has long been frustrated because he couldn't be a playwright. "Chacorua" is his first "serious" work for the musical theatre. Before that he had written a musical comedy which never got produced, though some of his songs have been published separately.



EVOLUTION OF A COMPOSER — Robert Selig, 33, after studying at Tanglewood in 1966 decided he wanted to be a composer and returned to study at Tanglewood two summers later. This year he composed his opera "Chacorua" while on a Guggenheim grant in Lenox. (Globe photo by Ted Dully)

He hears what rock music he finds on his car radio, sometimes he finds things he likes very much — he mentions the song "Vincent" saying, "it's remarkable that such a thing could have come out of what is essentially a teen's culture" — but doesn't feel interest in any specific group.

As for working both sides of the street, he doesn't at all feel that it makes him two different people who ought perhaps to be writing under two names. In November, Collage, a contemporary music ensemble of Boston Symphony players, will give the first full performance of his "Quartet for the Three Seasons of Autumn." The middle movement of this piece for voice (no text, just scat syllables), flute, cello, and percussion, he says could virtually be recorded as a pop song as it stands.

When just the first two movements were performed a while ago, the audience was dumbfounded by the contrast between it and the "more abstract" first movement. In the complete work, says Selig, the effect will be different and better: "the whole problem with mixed styles interests me very much." Perhaps his major effort so far in mixing languages here has "a concerto for symphony orchestra and rock" written for the Eastern Music Festival, whose music director Sheldon Morganstern is a Northwestern classmate of Selig's, and performed also at the New England Conservatory at its American Music Festival in May 1971.

The ideas for "Chocorua" was given to Selig by Leo Bonfanti, the author of several books on New England Indians, and the story is a simple but gripping one of sexual and territorial conflicts between Indians in New Hampshire and white settlers. Bonfanti prepared the scenario, which was turned into a libretto by Cambridge poet Richard Moore.

Since all three were inexperienced in opera, they drew liberally on the advice of John Strasfogel, director of the Washington Opera, the opera department at New England Conservatory, and of the Tanglewood Theatre Project, as well as being the man who will stage the production here.

As an example of the kind of suggestions Strasfogel made, Selig cited the Hobbomocko, a devil-god who Selig first thought to make the conventional sonorous base, but who, on Strasfogel's advise, got turned into "a screaming tenor."

Coming out of his work on "Chocorua", Selig is convinced not only of his vocation as a theater composer, but specifically anxious to make this the beginning of an extended series of chamber operas on American historical subjects, particularly those having to do with the little known story of New England Indians.

Just as he sees no conflict between the world of "serious" and pop music, Selig thinks that the split according to which some composers are intellectual, others emotional, is a nonthing.

"The heart-head dichotomy is false. Anytime a composer writes a piece in no matter what style it's intellectual. Intellect is very important for expression," and he cited Mahler, whose 9th Symphony we had just heard Leonard Bernstein rehearse with the Berkshire Music Center Orchestra. "The more intellect, the more expression: look at Bach."

"Mahler," he went on, "writing with such intensity is almost enough to make you lay down your pen for ever." The overwhelming mountains of existing repertory as something for the young composer to compete against presents a scary prospect, Selig suggested, and the situation is made no easier by a figure like Bernstein; putting his enormous power and popularity behind Mahler, Brahms, using none of it to help young composers, being if anything "rather cynical" in his comments on contemporary composition. "I'm not attacking him for it, but I think it's a pity."

By way of contrast he mentioned Gunther Schuller. "But for him, many young composers in the country would not be composing today. I think none has done more," and he went on to express appreciation particularly for Schuller's non - partisan willingness to help composers of all styles and schools. "I hope his kindness and generosity will have an effect on my generation also as an example. I know it's made a difference to me and to the way I tried to help younger composers just starting."

Being, except for his pop songs, totally unpublished is bad. It cuts down the number of performances, and it means for the composer an enormous investment of energy in copying parts, wrapping packages and taking them to the post office, and so on. It is frustrating, too: "You write a piece, performers love it, it gets rave reviews, the audience goes wild" — Selig mentioned examples from his own work, including the rock-symphony concerto and the woodwind quartet, which he describes "one of the strongest pieces written for the medium."

"But it's like writing into a vacuum. You can't get the thing around. Publishers sit on it for two years, they don't write to say they like it, they don't like it, and if you tested them you could maybe get them to make noises about backlog."

"Yesterday the Bowling Green String Quartet was here and one of them said they wanted to commission a piece from an American composer and they'd been given the list of 44 prominent composers from which to choose. 'But you aren't on the list,' he said. What am I supposed to do? At least I'm Schwann Catalog in big letters, the way I used to dream when I was a kid. Next to Schumann."

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JUL 30 1972
New England Newsclip

CALL
WOONSOCKET, R. I.
D. 32,000
AUG 2 1972
New England Newsclip

'Chocorua' Premiere Set

LENOX, Mass. (AP) —. The world premiere of "Chocorua," based on the true story of an 18th Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshire Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

Music Theater Project Opens With 'Chocorua'

LENOX — The Music Theater Project at Tanglewood, part of the Berkshire Music Center (the Boston Symphony Orchestra's summer academy for the advanced study of music), opens it's 1972 season August 2 at 8.30 p.m. in the West Barn. Two other performances will also be given August 3 and 6, also at 8.30 p.m. in the West Barn.

The performances include the world premiere of Robert Selig's "Chocorua" (commissioned jointly by the Berkshire Music Center and th Fromm Music Foundation), and Brecht-Weill's "The Yes Man."

Robert Selig's "Chocorua" is based on a scenario by Leo Bonfanti with text by the Boston poet Richard Moore. The story is derived from actual events of the eighteenth century and tells of Indian chief Chocorua who remains behind in New Hampshire when his tribe emigrates northward and mingles with the English settlers with tragic results.

Ian Strasfogel, newly appointed General Director of the Opera Society of Washington, D. C. and head of the Music Theatre Project, describes "Chocorua's" style as "conceived as a memory piece using short, almost cinematic flashbacks." "Chocorua will be conducted by John Miner, a Berkshire Music Center Conducting Fellow.

The cast includes Timothy Nolen as Chocorua, William Neill as Hobbomoko, Jim Hooper as Léverett, Barbara Hocher as Leverett's wive Abagail, Willard White as the old chieftan, Ariel Bybee as a tribeswoman and Raphael Sbarge as the chief's son. It is interesting to note that Timothy Nolen's great uncle was Chief Red Cloud of the Sioux Indians, who fought and defeated Custer at Custer's Land Stand at Little Big Horn.

"The Yes Man," a translation by J. M. Potts of the 1930 Brecht-Weill "Lehrstuck" (or "instructional piece" Der Jasager) will be presented in conjunction with the Boston University Choral Institute at the Berkshire Music Center. "The Yes Man" was written just before the collapse of the Wiemar Republic. Mr. Strasfogel describes "The Yes Man" as Brecht's warning against the blind following of orders.

"The Yes Man" will be conducted by Berkshire Music Center conducting fellow John Neshling. The cast of this rarely preformed piece includes: Jim Hooper (August 3), and Lenis Carlson (August 2 and 6) as the teacher, Doug Ahlstedt as the boy, Ariel Bybee as the mother, and Willard White, Roelof Oostwoud, and William Neill as the three boys.

Both productions will be directed by Ian Strasfogel. Douglass W. Schmidt and Jeanne Button and Joseph Pacitti, resident designers of the Music Theatre Project and well known for their work at the Lincoln Center Repetory Theatre, and the Juilliard School in New York City, will design scenery, costumes, and lighting for both productions.

Performances of "Chocorua" and "The Yes Man" are scheduled for August 2, 3, and 6 at 8.30 p.m. in Tanglewood's West Badn. Reservations are required and may be made at the Friends Office at Tanglewood.

REPORTER PRESS
NORTH CONWAY, N. H.
W. 3,964
AUG 10 1972
New England Newsclip

By Janet Hounsell

'CHOCORUA' PREMIERES IN MASSACHUSETTS

The world premiere of 'Chocorua,' based on the true story of an 18th century Indian Chief in New Hampshire, was given at Tanglewood, Lenox, Mass., the evening of August 2, 1972. The Berkshire Music Center launched its 1972 Music Theater Project that evening.

'Chocorua' was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

JOURNAL
LEWISTON, MAINE
D. 14,019
AUG 2 1972
New England Newsclip

World Premiere Of 'Chocorua' To Be Given Tonight

LENOX, Mass. (AP) — The world premiere of "Chocorua," based on the true story of an 18 Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshire Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

RECORDER GAZETTE
GREENFIELD, MASS.
D. 14,698
AUG 2 1972
New England Newsclip

Tanglewood Premiere

LENOX, Mass (AP) — The world premiere of "Chocorua," based on the true story of an 18th Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshire Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

POST
BRIDGEPORT, CONN.
D. 84,000
AUG 2 1972
New England Newsclip

TANGLEWOOD OPENS 1972 MUSIC THEATER

LENOX, Mass. (AP) The world premiere of "Chocorua," based on the true story of an 18th Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshide Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

CITIZEN
LACONIA, N. H.
D. 6,800
AUG 2 1972
New England Newsclip

World Premiere Of 'Chocorua' At Tanglewood

LEONOX, Mass. (AP) — The world premiere of "Chocorua," based on the true story of an 18th Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshire Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

CITIZEN
WINSTED, CONN.
D. 4,600
AUG 2 1972
New England Newsclip

World Premier Of "Chocorua" At Tanglewood

LEOOX, Mass. (AP) — The world premiere of "Chocorua," based on the true story of an 18th Century Indian Chief in New Hampshire, will be given at Tanglewood tonight as the Berkshire Music Center launches its 1972 Music Theater Project.

"Chocorua" was composed by Robert Selig on a commission from the Berkshire Music Center and the Fromm Music Foundation.

Also to be performed is Brecht-Weill's "The Yes Man."

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Impressive Selig opera 'Chocorua' premiered in Tanglewood

By Michael Steinberg
Globe Staff

LENOX — Last week the Music Theatre Project at Tanglewood presented a run of performances of a double bill of Kurt Weill's "The Yes Man" and Robert Selig's "Chocorua," the latter, commissioned by the Berkshire Music Center and the Forum Music Foundation, being heard and seen for the first time.

Selig is a 33-year-old composer who teaches at the New England Conservatory. Chocorua you may recognize as the name of a mountain and a lake in the White Mountains of New Hampshire, and for its subject, Selig went to Leo Vonfonti's selection of stories of the New England Indians.

Vonfonti outlined the scenario, and Richard Moore sharpened it into a verse libretto. The simple, poignant story is one of Indians and English settlers, in sexual, territorial and religious conflict, the protagoniist being the Indian chief, Chocorua, Leverett, an English farming settler, and his young wife, Abagail, with whom Chocorua falls in love, and whom he kills in a situation of mistaken identity.

Selig, who has had several instrumental works performed in Boston, including an extraordinarily successful go at an extremely perilous venture, a large work for rock group and symphony orchestra, clearly is a composer with a strong calling and gift for the theater. His sense of timing, his feeling for dramatic stress, for coloration, and lighting through music, are very much there, and they are the sine qua non of effective opera writing, the component that cannot be learned. "Chocorua" is impressive.

Selig uses an orchestra of only a dozen instruments — quite normal ones, too — and his writing for it is exciting, never just ingeniously economical (as one is apt to remark about chamber operas), but actively imaginative in the ways lines are passed from voice to voice.

Among many many telling theatrical effects, the music for the two shootings in "Chocorua" stand out: you are assaulted, not by the guns' report, but by terrifying, seemingly endless rollings of percussion that suggests the pressed chaos, the bewilderment of the victim's physical and psychic systems.

ROBERT SELIG
. . . opera instinct

If "Chocorua" has a fault, it is that of being too intense. Selig is superbly skillful at writing high pressure music, but in the half-dozen scenes of his 30-minute opera, he offers virtually nothing else. It is all climaxes, like one of those movies condensed out of a Dickens novel, and it badly wants some other kind of material to put the tragic main events into broader perspective, which would then actually set them into higher, more powerfully defined relief. It was a first venture in opera for the scenarist, librettist, and the composer. But nonetheless, to say it once more, "Chocorua" is impressive, and not just as a beginning.

It had a good performance. John Miner conducted, and the cast included Timothy Nolen (Chocorua), Barbara Hocher (Abagail), James Hooper (Leverett), and William Neill (the unseen god, Hobbomocko). Ian Strasfogel directed — I think without knowing the plot one would have been confused about the accidental shooting of Abagail, though otherwise his work was clear and efficient — and the production was designed and dressed respectively by Douglas W. Schmidt and Jeanne Button.

The Weill opera, written 1929-30, is a fiercely instructional piece, to a text by Bertolt Brecht about a boy on a difficult journey to fetch medicine for his mother, and who in line with "the tradition" chooses to be thrown off the mountain into the valey rather than force the party to turn back because of his weakness and slowness. Brecht must have meant it to be very upbeat and Marxian; Strassfogel, however, played it as a saga about bullying, blustering, Hitler youth types. Incidentally, "Yes Man" is not a completely happy translation of "Jasager" which carried more connotations of "yeasayer."

An effective production in its nasty way, excellently conducted by John Neschling, with another good cast including Douglas Ahlstedt in the impossible assignment of a grown man playing a boy (the part is for boy soprano in the original), Lenus Carlson (the teacher), Ariel Bybee (the mother), William Neill, Roelof Oostwoud, Willard White (three students in black berets) and a fine chorus from Boston University Choral Institute. The score itself, by the way, is mostly feeble self-plagiarism.

NEWS
SPRINGFIELD, MASS.
D. 95,528
AUG 3 1972 New England Newsclip

New Chamber Opera Has An Impressive Premiere

By RICHARD CONWAY

A tightly - woven, concentrated, intense, powerful new chamber opera had an impressive premiere in Tanglewood's West Barn last night.

Composed by 33-year-old Robert Selig, a teacher of theory and composition at New England Conservatory, the one act, eight scene, 25 to 30 minute work, tells the story of an Indian chief named Chocorua (Choh-KOH-roo-a), which is the title of the opera.

Briefly, the story tells of Chocorua's decision to remain behind with his son, when the rest of his tribe decides to move from their mountain land in New Hampshire to Canada. The Indian is befriended by a middle-aged settler and his young wife. Chocorua and the young girl fall in love, but, leaving his son behind, he decides to rejoin his tribe in Canada. Returning once more to get his son, he finds the child has been accidently killed by eating some poison meant for killing foxes. Invoking his gods, he is told to kill the white man. Still in a trance, he shoots at a cloaked shape only to discover that he has killed the settler's wife. Leaving his necklace near her body, he climbs the mountain once more and waits for the settler to find and kill him.

Selig's music, contemporary in idiom, is strikingly effective. But it is helped in great measure by Douglas Schmidt's symbolic setting, and some highly imaginative lighting by Joseph Pacitti. The mountain is suggested by a series of steps that remind one of Indian burial platforms. Pancitti's lighting, playing on the effectively costumed figures, evokes an atmosphere, dark and grim, that hauntingly sustains throughout the opera.

Timothy Nolen is excellent in the title role. He has a strong, high baritone voice, and is a more than capable actor. Vocally, the opera is mostly his, and the young man is equal to its demands.

He receives fine support from Willard White, James Hooper, Barbara Hocher, William Neill, Ariel Bybee, and Ralphael Sbarge. John Miner conducts the orchestra with a firm hand, drawing out Selig's interesting scoring.

The Music Theater Project is also doing the Kurt Weill and Bertolt Brecht "The Yes Man." Composed in 1930, this work has deep, symbolic meanings that belie the fact that it was originally written for performance by secondary school students.

We found the singing to be very fine in this production, but the acting leaving something to be desired.

Lenus Carlson, Douglas Ahlstedt, Ariel Bybee, William Neill, Roelof Oostwound, and Willard White are the performers. John Neschling does an excellent job with the orchestra.

While the opera does make its point, one gets the impression that Ian Strasfogel, who directed both productions, lavished the majority of his care and attention on Selig's new work.

The chamber operas will be given again tonight and Sunday night at 8:30. "Chocorua" is worth the drive to the Berkshires.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
AUG 5 1972 New England Newsclip

'Chocorua' At Tanglewood

By ELLEN PFEIFER

LENOX—The first production of the 1972 Tanglewood Music Theater Project, presented at the West Barn, Thursday night, was a double bill of Kurt Weill's "The Yes Man," and Robert Selig's "Chocorua," directed by Ian Strasfogel.

A very short, one-acter, the latter was commissioned by the Berkshire Music Center in cooperation with the Faromm Music Foundation. It is the first of several premieres to be presented at the annual Faromm Festival of contemporary music, which continues through next week.

"Chocorua," the first of Selig's projected series of chamber operas about American Indians, retells the legend of a brave who refuses to leave the New Hampshire territory with the rest of his tribe, which is fleeing the encroachment of English settlers.

The tribe predicts the English will "destroy the hunting grounds and spread plague, smallpox, and rum" among the Indians.

Chocorua believes in coexistence.

He co-exists to the point of taking a white mistress and entrusting his son to her while attending a tribal council. When he returns, the son is dead, having accidentally eaten the white man's fox poison.

In revenge, Chocorua kills his mistresses husband only to find, in a Rigoletto-like twist of fate, that in the dim light he has killed the woman herself.

Chocorua climbs the Dying Mountain and waits for the husband to take his revenge.

The action, except for Chocorua's death, proceeds as flashbacks, beginning and ending with Chocorua on the mountain mourning the events. In essence, he is the only character and the others are merely the one dimensional figures of his imagination.

He has far more singing to do and emotion to express than anyone; the role is quite a tour de force.

Selig's score is very listenable and exhibits a feel for instrumental colors and an artful way of combining timbres.

It shows a sure dramatic sense as well. And, like any good theater music, is tied to the stage events in such a way that one could never imagine it as an independent entity.

Timothy Nolen, a handsome young singer with a physique that for once fit the role, took on the music and made it sound as if it lay perfectly for his voice. An even greater achievment, though, was that he was able to give dignity and tragic dimension to the character without becoming pathetic—an all too dangerous potentiality.

Performances by Williard White, James Hooper, Barbara Hocher, Raphael Sbarge, Ariel Bybee in the other very limited roles were well done and Miss Hocher, in her perhaps 20 measures of music, displayed a lovely voice that one would centainly like to hear in a more extensive party.

John Miner, the conductor, produced the kind of precise and dramatic vocal-instrumental ensemble that is too frequently heard in opera.

The Weill piece, which completed the program, seemed all to much like filler material. It was very obvious which of the two operas received the most thought and rehearsal time.

There was pretty much of the standard opera acting in this one and minimal attention to set and costumes. Too bad, because this translation of a Japanese Noh-play can have an entrancing and moving effect.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
AUG 9 1972 New England Newsclip

UNION
SPRINGFIELD, MASS.
D. 79,398
AUG 4 1972 New England Newsclip

'Chocorua' at Tanglewood

By R. C. HAMMERICH

THE SPRINGFIELD UNION
AMUSEMENTS
14 Springfield, Mass., Friday, August 4, 1972

LENOX — There is nothing pretty in the chamber opera, "Chocorua," which was given its world premiere performance Wednesday in the West Barn at Tanglewood.

The setting and performance were impressive and the basic musical material seemed full of substance, but, on first view, there appeared to be a couple of basic flaws.

The opera was composed by Robert Selig on commission from the Berkshire Music Center and the Fromm Music Foundation of Chicago.

The center is the summer academy for advanced music students held at Tanglewood each summer by the Boston Symphony Orchestra.

The Fromm Foundation sponsors contemporary music composition and performance. Its annual Festival of Contemporary Music at Tanglewood will begin Friday and end Aug. 10.

"Chocorua" was scheduled to be given another performance Thursday and a third as part of the Fromm festival Sunday at 8.30.

Its basis flaws, in my view, lay in the challenge it set for itself . . . a challenge it didn't, probably couldn't, satisfy.

There are seven scenes intended to run a bit less than a half hour (Wednesday it was 34 minutes), and at the outset an extremely high level of emotional tension was set.

Chocorua, an Indian chief, in a soliloquy, is on the top of his mountain facing death, "I must die now," he screams several times. The rest of the little opera, in flashbacks, report what led to that moment.

There is his vain attempt to persuade his tribe to remain in New Hampshire (it is a true story from 1723), the confrontation with a white settler, the love scene with the settler's wife, the death of his son, the accidental killing of the settler's wife, and the revenge of the settler.

The music, virtually all of it appropriately atonal and despairing, is unrelenting in its passionate tension. And the libretto by Richard Moore from a story by Leo Bonfonti is equally unrelenting in its attention to the tragic sequence.

There is very little relief, with the consequence that the viewer's attention wanders: he seeks relief elsewhere and the impact of the events on stage lose their power.

It is virtually impossible to sustain tension on stage indefinitely.

It is especially difficult in a theater piece that has as little action as "Chocorua" does. Certainly adultery, a child's accidental death, miscegenation, the murder of a wrong victim and violent, bloody revenge seem active enough.

But there is virtually no exchange of dialogue; the events are symbolized in pageant - like scenes, and the emotions of the characters are expressed largely with a kind of out - loud thinking.

It is a theatrical device that can be very effective in moderation but which becomes static too soon.

In sum, "Chocorua" appears to lose the early impression it makes because its theatrical structure is tatic.

On the same bill is a performance of the seldom - seen "Der Jasager" (The Yes Man) by Kurt Weill and Bertolt Brecht, a 1930 adaptation of a Japanese Noh-Play.

Bonfanti has Ventured into The Opera Field

A former Wakefield native, Leo Bonfanti, now of Reading, has ventured into the opera field as a scenarist. He provided the outlines for the story used in a new opera "Chocorua," presented for the first time last week by the Music Theatre Project at Tanglewood in Lenox.

The opera was commissioned by the Berkshire Music Center and the Forum Music Foundation.

The composer, Robert Selig, teaches at New England Conservatory. He went to Bonfanti, who has published a magazine "New England Journeys," and a number of paperback books dealing with New England history, especially with the life of New England Indians.

As Globe music critic Michael Steinberg put it, "the simple, poignant story is one of Indians and English settlers, in sexual, territorial, and religious conflict, the protagonist being the Indian chief Chocorua, Leverett, an English farming settler, and his young wife, Abagail, with whome Chocorua falls in love, and whom he kills in a situation of mistaken identity."

After Bonfanti outlined the story for Selig, the librettist, Richard Moore, sharpened the plot into a verse libretto.

John Miner conducted the dozen instrument orchestra for the Tanglewood performance and Ian Strasfogel directed. The production was designed by Douglas W. Schmidt and Jeanne Button dressed the singers. Timothy Nolan took the role of Chocorua, Barbara Hocher was Abagail, James Hooper, Leverett, and William Neill was the unseen God Hobbomocko.

ITEM
WAKEFIELD, MASS.
D. 7,200
AUG 11 1972 New England Newsclip

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

AUG 12 1972 New England Newsclip

Opera: 'Chocorua' and 'Yes-Man'

By Louis Snyder

Lenox, Mass.

Chocorua has been the name of a mountain and a town in New Hampshire for more than two centuries, and now it is the name of an opera which aims to bring some of its Indian history to musical life. "Chocorua," with score by Robert Selig to Richard Moore's text based on a scenario by Leo Bonfonti, was composed within the past year on a Berkshire Music Center-Fromm Music Foundation grant, and had its third of three performances last Sunday during Tanglewood's just-completed Festival of Contemporary Music. The producing organization was the center's Music Theater Project, now in its second season under Ian Strasfogel's direction, the Selig opera being the first piece specifically commissioned and tailored for its use.

This is Mr. Selig's first work for the stage, and a commendable first it is, if not an immediate crowd-pleaser. It is short (it occupied the second half of a double bill with the Brecht-Weill "The Yes-Man"), its eight continuous scenes progressed naturally in Mr. Strasfogel's fluid production and Douglas W. Schmidt's functional ramped setting, and both its vocal and instrumental writing remained free of any musical cliches which the relatively short American compositional tradition has labeled as Indian. This, in itself, is a good beginning.

The opera opens as a spotlight illuminates, on an oblong terra-cotta backdrop, what appears to be a hazy ringed golden sun, but which, momentarily at least, pinpoints the locale — Mt. Chocorua on a striated map of New Hampshire. Then,thanks to Joseph Pacitti's evocative lighting, it becomes a sun, or moon, again.

As Chocorua, an Indian brave, awaits death on a mountain deserted by his tribe as white settlers press closer, the tragedies of his past life torture him, and, in flashback scenes, form the substance of the piece. He has been widowed and left with a son; his tribe has migrated to the north and urged him to come, but he is impelled to stay, especially after he and the wife of a white settler fall in love. His son dies, he believes because of settlers' negligence, and at the command of an Indian god he mistakenly shoots his white mistress. Leaving a necklace to identify himself as her killer, he returns to the mountain to await inevitable retribution, a symbol of the sorrows of his native land.

Mr. Selig's score is stark and spare, strongly textured in a manner that belied the fact that its orchestra comprised only 12 players of 14 instruments. The vocal writing is demanding, particularly in the case of the title role — resplendently sung by Timothy Nolen — and for a group of fellow tribesmen who try his conscience as he befriends the settlers and loses his child. Though beautifully sung by Barbara Hocher, the white woman's role is emotionally pallid and a brief love scene more resultant from stage action than musical motivation. Seemingly the score convinces because of Mr. Selig's intense sympathy for its main character. Lacking is an equal desire to vivify the inescapable circumstances which make Chocorua a tragic figure.

Most importantly, however, "Chocorua" emerges as a declarative, self-affirming entity even with its faults of omission. It is a good start for Mr. Selig, who can be grateful for the Music Theatre Project's splendid overall production, and for the incisive musical direction by John Miner who conducted.

The Bertolt Brecht-Kurt Weill "Yes-Man" ("Der Jasager") is in the chilling decadence-crusted tradition of pre-World War II parables in which messages boomeranged in historical retrospect. This piece, produced for German secondary schools of the 1930's as an easy lesson in the ideology of collectivism, turned out to have a dour unintended meaning later on — survive under the decreed system or take the consequences.

"The Yes-Man," which, because of the circumstances of its original purpose, has a simple, jog-along Weill score, was given an icily effective production by the Music Theater. A school class, obediently responding to the day's lesson about a boy who said and did the "right thing" under prescribed circumstances, becomes the chorus as the parable is acted and sung for them.

An adored teacher, about to leave town on a dangerous expedition "over the mountains," subtly enlists a boy to leave his ailing mother and join him in the name of idealism. The journey proves too difficult for the untried boy, who has not the climbing experience of his companions, and ultimately he is expected to say yes to the proposition that he be destroyed rather than hinder the "progress" of his fellow travelers.

Obviously it is more striking as a history than as a music lesson.

The cast was exemplary: Lenus Carlson as the sonorous, unswerving teacher; Douglas Ahlstedt as the sacrificial boy; Ariel Bybee a self-effacing mother, and William Neill, Roelof Oostwoud, and Willard White as sturdy supporters who make the dangerous ideological journeys possible.

John Neschling kept the Strasfogel staging in persuasive musical motion from the pit.

Down the road at the Lenox Arts Center a sample of self-described Ontological-Hysteric Theater, "Doctor Selavy's Magic Theater," subtitled "The Mental Cure," has been performed on several weekends, with final showings on the one coming up. The rock score, which is almost continuously invigorating, is by Stanley Silverman, a Fromm commission alumnus, and was originally composed to fit the Canadian Stratford Festival's "Satyricon" production. The framework on which it is now hung is by Richard Foreman, who has devised a six-day series of cures through which a hapless patient (Barry Primus) is steered by the double-talking doctor (George McGrath).

Unfortunately a rather labored cuteness pervades much of the proceedings, with nonsequiturs being the order of the night. Except for Jessica Harper and Steve Menken, who are rock singers of some substance, the level of performance is more representative of goodwill than theatrical training. The band, however, which raised the low-slung roof of the intimate carriage house where "Dr. Selavy" ("c'est la vie," in case you wondered) is quartered, is thoroughly professional.

Whitestone Photo

Robert Selig's 'Chocorua' at Tanglewood

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 3 1972 New England Newsclip

Music Theatre

Commissioned work given high caliber performance

By JAY C. ROSENFELD

TANGLEWOOD'S Music Theatre Project opened its 1972 season last night with performances in the West Barn of a world premiere of "Chocorua," an opera with music by Robert Selig and text by Richard Moore and with the revival of a 1930 Brecht-Weill Lehrstuck (an instructional piece) called "Der Jasager" (The Yes Man).

The able head of the Tanglewood project is Ian Strasfogel who proved last night, with somewhat less than the most satisfactory working conditions, that highly stimulating performances can be presented in a very short time, given the exceptional talent the Berkshire Music Center makes available.

* * *

THE SELIG opera was commissioned jointly by the Center and the Fromm Music Foundation. The story concerns actual events of the 18th century and tells of Indian Chief Cocorua who remains behind in New Hampshire when his tribe emigrates northward.

A huge forward-tilted disc which practically covered the whole stage was the ingenious setting. Without any attempt at a musical prelude, Chocorua, kneeling as in supplication on an elevation at the apex of a circular ascending path, delivers a soliloquy in a monotone lament not unlike a Hebrew prayer. Selig's music provides a sympathetic basis but soon develops into more substantial and graphic expression as the action proceeds. It is effectively programmatic. With discreet use of a percussion section the Indian character is portrayed, and later in the action becomes remarkably suggestive, but the instrumental writing is worthy of hearing in its own right.

The voices were splendid. Timothy Nolen in the title role disclosed both a powerful voice and histrionic viridity. A small ensemble of Indian elders not only delivered their roles well, but were given assignments as of a minor Greek chorus. The orchestra composed of Center students was of a high caliber and the whole opera was tightly conducted by John Miner.

"Chocorua" is a tragedy of unrelieved somberness based on actual incidents of the shameful history of the European invasion of America. But within the cramped quarters of the West Barn stage the episode is conveyed with telling impact and with basic credit due the music, written in sophisticated but still transparent style, and the vivid singing of the young principals.

THE MUSIC Theatre Project of the Berkshire Music Center is made possible through the support of the Martha Baird Rockefeller Fund for Music and the National Opera Institute in cooperation with Mrs. Dewitt Wallace.

* * *

THE WEILL-BRECHT piece was created for presentation in the German secondary school system and, accordingly, features relatively simple vocal and orchestral writing. It is a word for word translation of a Japanese Noh drama. The program notes describe it as an optimistic celebration of an individual embracing the collective ideal, but, in effect, it seems like a cross between a Hitler-youth happening and an incident in the Nibelungen mythology.

The music, naturally, is easily identifiable. The characters are portrayed as mature Boy Scouts. The Teacher, the dominant but inflated character in the incident, was sung and acted with extremely capable voice and in a Draconian manner by Lenus Carlson. A chorus from the Boston University Choral Foundation comes on a stage to provide the background for the ensuing action and then moves to the side to provide at proper moments vocal reflections of the emotions involved in the pseudo-heroic action.

The performances are to be repeated this evening and on Sunday.

Whitestone

Scene from commissioned work "Chocorua" by Robert Selig and Richard Moore.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

AUG 8 1972

Music: 2 One-Act Operas at Berkshire

'The Yes Man' Teamed With Selig's 'Chocorua'

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 7—Tanglewood's newest baby, the Music Theater Project directed by Ian Strasfogel, is only in its second summer, but well beyond the crawling stage. Last night at the West Barn of the Berkshire Music Center, it offered two one-act operas of fairly modest pretensions, but the young group will close its season next week with nothing less than Monteverdi's "The Coronation of Poppea," which is growing up in a hurry, operatically speaking.

The double bill of one-acters consisted of "The Yes Man," by Brecht and Weill, an English version of the 1930 propaganda piece known as "Der Jasager," and a work commissioned by the Fromm Music Foundation, Robert Selig's "Chocorua." The Brecht-Weill work, intended as an "instructional piece" for neophyte Marxists, derives from Arthur Waley's translation and interpretation of a Japanese Noh play, liberally reworded by Brecht. It concerns a young man who sacrifices his life to the supposedly higher cause of the community rather than break with its totalitarian customs. "Chocorua," by contrast, depicts an 18th-century Indian chief who falls in love with a white woman and breaks with his tribe to stay behind and try to live among the English settlers. There is nice irony in the fact that both conformist and rebel die, but then opera is generally fatal to its heroes no matter what they do.

Mr. Selig's opera, obviously the work of a skilled musician, also shows a good sense of dramatic organization: partly a dream play, it shuttles in its eight scenes between present and past, telling its story concisely. But both as music and theater "Chocorua" falls considerably short of sustaining interest throughout.

●

Some of Mr. Selig's ideas seemed rather commonplace, such as the thunderous percussion shots that accompanied the shootings of the white woman (by the Indian chief) and the Indian chief (by her husband). The composer also made unrealistic demands on the voice, overstressing weighty declamation and sometimes forcing the noble Chocorua into an unseemly falsetto. Timothy Nolen, the tenor who played the chief, sounded strident and under heavy strain most of the time.

Mr. Selig's opera, however, was an obviously early effort that fails most honorably, and much of its somewhat Bergian orchestral writing conveys intentions most evocatively. Certain vocal ideas made sense, too, such as the taped voice of the god Hobbomocko and a trio in which the white husband (James Hooper) and the red chief declaimed their lines while the soprano (Barbara Hocher) spun a lyric line of connection between the antagonists. John Miner conducted with seeming expertness.

"The Yes Man," a thoroughly effective little piece that Mr. Strasfogel interprets as Brecht's warning against following orders rigidly (there are other, more ideological, ways to read the opera) went off smartly under John Neschling's baton. Lenus Carlson, as the Teacher, found a nice balance between pompous commissar and humane leader, and the Three Students (William Neill, Roelof Oostwoud and Willard White) were perfect in their personification of collective stupidity. Douglas Ahlstedt as the Boy and Ariel Bybee as his Mother also caught the proper mythic tone of the work without falling into the trap of portraying robots.

Ian Strasfogel Directs 2d Season of Projects

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Earlier in the day at the Music Shed, Michael Tilson Thomas conducted the Boston Symphony Orchestra in the Mahler Symphony No. 5 in an extroverted, generally cohesive reading that sagged in interest at times but showed that Mr. Thomas has come a long way in a short time as a Mahler interpreter. He managed the main trick of sprawling works, which is to keep moods shifting continually without losing the curve of the over-all line.

TIMES
HARTFORD, CONN.
D. 130,857

AUG 13 1972 New England Newsclip

New Tanglewood Project

By DONAL HENAHAN
N.Y. Times Wire

NEW YORK — If Jane Austen were starting out now, her "Sense and Sensibility" probably would hit the paperback racks entitled "Sense and Sensuality," and Proust's "Remembrance of Flings Past" would come with a center fold-out of the Baron Charlus.

That explicitness does not necessarily enhance meaningfulness should be obvious; in fact, the current tendency of novelists and filmmakers to try to pass off cliches as insights, simpy because their characters utter them in bed, coud be reason enough to justify naming ours the age of hard-core cornography.

And yet, can sex and violence be all bad when they have given us Monteverdi's "L'Incoronazione di Poppea"?

Of course, "Poppea" is not quite new; it was written in 1642 when Monteverdi was 75 years old and might have been expected to have his mind on other matters.

But this singularly rich work has been getting staged all over the operatic lot since Gunther Rennert and Raymond Leppard revived it at the Glyndebourne Festival in 1962.

Julius Rudel has offered it twice at the Caramoor Festival, most recently only last month in Gerald Freedman's staging, using Leppard's modernized orchestration and somewhat bastardized edition.

And tonight in the West Barn of the Berkshire Music Center, Ian Strasfogel and his music theater project will introduce Poppea, Nero and their equally amoral friends to Tanglewood, in what Strasfogel promises will be a controversial production "in a new version that focuses exclusively on the social and political realities of the regime of the demented Emperor Nero and his decadent court."

(There are two other performances scheduled, tomorrow and Wednesday.)

Nor should it be the greatest surprise in the world, in view of his fondness for funkiness in opera, that Frank Corsaro will be staging yet another version of "Poppea" next April for the Opera Society of Washington, of which Strasfogel recently was appointed general director.

Given the nature of "Poppea" and its performance history, any production is likely to be controversial.

No one discusses "Poppea"; they batte over it.

Right off, a Monteverdi enthusiast's hackles may rise at the word that Strasfogel's version omits the prologue, in which the composer's allegorical arguments and his theory about conflicting passions are set forth.

In fact, in order to zero in on the seamily realistic side of the opera, Strasfogel planned to cut about half the music from the score, bringing his "Poppea" home in under two hours of playing time.

Clearly, Strasfogel must have larger things on his mind than authenticity and scholarly purity to risk manhanding one of the great works in operatic history.

And indeed he does, a talk with him before the first performance disclosed.

"This is a piece that can be done in many idfferent ways," he said. "I've set my 'Poppea' in futurist times as a kind of operatic 'Clockwork Orange,' emphasizing the grotesqueness of Imperial Rome.

The significant fact to remember is that this was one of the rare early operas to concern itsef with historical fact rather than mythoology."

UNION
SPRINGFIELD, MASS.
D. 79,398

AUG 14 1972 New England Newsclip

Nero Fiddles This Week at Tanglewood

LENOX—The 1972 Music Theatre Project in its second season at Tanglewood offers as its final presentation a new version of the Monteverdi masterpiece, The Coronation of Poppea with English translation by Georffrey Dunn and realization by Alan Curtis.

The opera will be presented tonight and Wednesday under the direction of Ian Strasfogel.

Italian conductor-composer Bruno Maderna, who is serving as head of contemporary music activities at Tanglewood this summer, will conduct tonight. Bruce Hagen, a conducting fellow at Tanglewood, will conduct Wednesday.

Strasfogel has prepared a new version of this work that focuses exclusively on the social and political realities of the regime of Nero and his decadent court.

He says of Poppea, "production will be set not in imperial Rome, but in some timeless totalitarian society."

Settings are designed by Douglas Schmidt and the costumes and make-up by Jeanne Button. Schmidt and Button are resident designers of the Music Theatre Project, and are known for their work at the Lincoln Center Repertory Threatre and the Julliard School in New York City. Lights and set construction are by Joseph Pacitti.

Reservations for The Coronation of Poppea must be made through the office of the Friends of Music at Tanglewood 637-1600, ext. 276. Admission is $2.50 for the general public and $1.00 for Freinds of Music at Tanglewood.

NEWS
SPRINGFIELD, MASS.
D. 95,528

AUG 11 1972 New England Newsclip

Theatre Offers 'Coronation of Poppea'

The 1972 Music Theatre Project in its second season at Tanglewood offers as its final presentation a new version of the Monteverdi work, "The Coronation of Poppea'' with English translation by Geoffrey Dunn and realization by Alan Curtis. The opera will be presented Sunday, Monday and Wednesday under the direction of Ian Strasfogel.

Italian conductor - composer Bruno Maderna, who is serving as head of contemporary music activities at Tanglewood this summer, will conduct Sunday and Monday. Bruce Hangen, a conducting fellow at Tanglewood, will conduct the Wednesday production.

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THE NEW YORK TIMES, SUNDAY, AUGUST 13, 1972

Music Theatre

What! Never Seduced by 'Poppea' Even Once?

By DONAL HENAHAN

EVEN the most casual shopper in the supermarkets of the arts these days must have noticed that we are in the midst of what the London Observer, in a caption over a recent roundup of new novels, referred to as the "Copulation Explosion." If Jane Austen were starting out now, her "Sense and Sensibility" probably would hit the paperback racks entitled "Sense and Sensuality," and Proust's "Remembrance of Flings Past" would come with a center fold-out of the Baron Charlus. That explicitness does not necessarily enhance meaningfulness should be obvious; in fact, the current tendency of novelists and filmmakers to try to pass off clichés as insights, simply because their characters utter them in bed, could be reason enough to justify naming ours the age of hard-core cornography.

*

And yet, can sex and violence be all bad when they have given us Monteverdi's "L'Incoronazione di Poppea"? Of course, "Poppea" is not quite new; it was written in 1642 when Monteverdi was 75 years old and might have been expected to have his mind on other matters.

But this singularly rich work has been getting staged all over the operatic lot since Günther Rennert and Raymond Leppard revived it at the Glyndebourne Festival in 1962. Julius Rudel has offered it twice at the Caramoor Festival, most recently only last month in Gerald Freedman's staging, using Leppard's modernized orchestration and somewhat bastardized edition. And tonight in the West Barn of the Berkshire Music Center, Ian Strasfogel and his Music Theater Project will introduce Poppea, Nero and their equally amoral friends to Tanglewood, in what Strasfogel promises will be a controversial production "in a new version that focuses exclusively on the social and political realities of the regime of the demented Emperor Nero and his decadent court." (There are two other performances scheduled, tomorrow and Wednesday.) Nor should it be the greatest surprise in the world, in view of his fondness for funkiness in opera, that Frank Corsaro will be staging yet another version of "Poppea" next April for the Opera Society of Washington, of which Strasfogel recently was appointed general director.

Given the nature of "Poppea" and its performance history, any production is likely to be controversial. No one discusses "Poppea"; they battle over it.

Right off, a Monteverdi enthusiast's hackles may rise at the word that Strasfogel's version omits the Prologue, in which the composer's allegorical arguments and his theory about conflicting passions are set forth. In fact, in order to zero in on the seamily realistic side of the opera, Strasfogel planned to cut about half the music from the score, bringing his "Poppea" home in under two hours of playing time. Clearly, Strasfogel must have larger things on his mind than authenticity and scholarly purity to risk manhandling one of the great works in operatic history.

And indeed he does, a talk with him before the first performance disclosed. "This is a piece that can be done in many different ways," he said. "I've set my 'Poppea' in futurist times as a kind of operatic 'Clockwork Orange,' emphasizing the grotesqueness of Imperial Rome. The significant fact to remember is that this was one of the rare early operas to concern itself with historical fact rather than mythology."

The historical details of the Nero-Poppea affair are, of course, stunningly seamy, but this is not the first couple either in or out of opera to have resorted to murder for the sake of Love (on a sub-imperial level, it seems to happen every other week in Queens).

What upsets many persons about "Poppea" is the sensuous beauty and persuasiveness of Monteverdi's music, which they feel seduces the listener into sympathizing with the two unscrupulous lovers. A marvelously funny but significant running battle has been going on recently in Opera magazine over this sticky problem, set off by a new production by the Sadler's Wells Opera. One distinguished reviewer, Stanley Sadie, led off by proclaiming: "There is no doubt in my mind that 'L'Incoronazione di Poppea' is an opera to stand alongside 'Figaro' and 'The Ring' and many Shakespeare plays as a profound statement about the human condition." The review pointed out that "Poppea" is a subtle allegory about the power and triumph of love, not a cheap thriller, and that as in life "none of the characters is simple or straightforward; each is a mixture of good and evil."

> *"There are better reasons for staging 'Poppea' than to inflame moralists"*

Rodney Milnes, another Opera reviewer, replied in a subsequent issue with a raspberry. "Poppea" simply gives him the moral hives: "I know it is of enormous historical significance, that the characterization is superb, the music often brilliant. But to what purpose? It is the only artifact I know that approaches the obscene."

The poor fellow is torn between love and revulsion: "The sight of those two appalling creatures who have lied, whored and murdered their way to absolute power over the civilized world sitting in triumph upon the throne drooling with lust is bad enough, but if anything can win sympathy for them it is Monteverdi's music, and it is this combination that strikes me as far more liable to deprave and corrupt than 'Last Exit to Brooklyn,' 'Schoolkids' Oz,' 'Dorian Gray' and other such trivia." Why, he demands to know, "should anyone want to spend three-and-a-half hours in the company of these despicable people"?

*

To which one might throw out the easy answer: to be on hand for "Pur ti miro, pur ti stringo," the luscious duet between Poppea and Nero that closes the opera. But there is more to the battle over the morality of "Poppea" than that, and the Rodney Milneses of the world are not to be dismissed for wanting to thrash the matter out.

There is indeed a working relationship between art and society, though it is much more complicated than your average censor or White House resident seems to imagine. One suspects that we are seeing a revival of interest in "Poppea" as much because of a renewal of popular interest in the cynical uses of power as in the sweatier aspects of love. The Strasfogel type of conception, bearing down on "political realities," is thus very much to a point, if by no means the whole point, of "Poppea." After all, to the theorist, sex might be just another counter in the only game old men care about—politics.

What we used to call the Sexual Act, in the days before literature revealed to us that the noun was wildly plural, always did figure prominently in opera—in works such as "Rigoletto" and "La Traviata" it is the prime dramatic force. But everything used to take place before the curtain went up or during scene changes. Now, in our own high Roman period, directors are moving the bedrooms onstage with increasing frequency, sometimes to illuminate the drama, sometimes to no real dramatic purpose at all. We need to be careful—to encourage the illuminators; otherwise we may end up with aphrodisiacal ballet, not opera.

Few operas lend themselves to being exploited in this way so much as "Poppea," unfortunately, but if that is the price we must pay for the return of Monteverdi, it may be worth paying. There are better reasons for staging "Poppea" than to inflame moralists, though as a start that will do. What seems likely is that we will have an interim period during which this magnificent score will be cut and revised and diddled with, and in which the composer's own ideas may sometimes be overlooked in the rush to outfit him in contemporary clothes.

Eventually, if we outlive all this, we may come to value "Poppea" for its own moral and psychological subtleties and to cherish its sinfully potent score for the masterpiece it is. Perhaps then the Metropolitan Opera, which has never staged a Monteverdi work in its history, would even be tempted to take a chance. Or is that the dreamer in us?

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AUG 14 1972 New England Newsclip

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Bos Symphony

By RICHARD CONWAY

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The opera deals with real historical personages in a real setting. This was unheard of in Monteverdi's day, opera then dealing mostly with mythological gods and goddesses. Further, the Venetian genius portrays each of the characters in music with striking psychological insight. There is even a use of the leit-motif technique that Wagner, 200 years later, would carry to its ultimate development.

Monteverdi's harmonic language was daring in its own day, and amazes the listener ever now. True, much of the score is filled with the stylistic conventions of the day, and sounds stiff and stilted. But much of it is astonishingly fresh and powerfully moving. The music for the love scenes is quite sensuous.

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The New York Times
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Opera: 'Poppea' at Lenox

Maderna Conducts Monteverdi Work Presented in a Futuristic Mode

Bos Sym

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Special to The New York Times

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Clemens Kalischer

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Mr. Maderna conducted both performances of "Windows," in which bits of "musical memory" in close imitation of Ravel, Richard Strauss, and others peep through occasional partings of a thick, swooshing Penderecklan curtain of sonority. Its acoustical skill is obvious right off, but there also seems to be a good deal of musical creativity behind it as well, and both performances of the score were dazzling.

Mr. Maderna took charge of the Webern the first time around, and one of the BMC student conductors, Bruce Hangen, from Rochester, New York, took over for the reprise. The orchestra seemed a bit off form for Mr. Maderna and in at least one place an entrance was jumped at too soon, but they gave him a reading that emphasized Webern's demands for a special shimmering lyricism. On the other hand, Mr. Hangen went after a more rhythmically incisive version, and the orchestra gave it to him with polish and clarity.

On the preceding night, chamber music held forth. Andrew Imbrie's violin-clarinet-piano trio, "To a Traveler," showed an affecting sense of lyricism in its beginning and end, but its middle section seemed dry and mechanical. Carolyn Weber was too bland and inexpressive in her singing of Webern's Four Songs, Opus 13, but Joan Heller made many emotional and musical points with Earl Kim's "rattlin' on . . . ," based on passages in English from Samuel Beckett's "The Unnamable." Donald Erb's Three Pieces for Brass Quintet and Piano deals for a good part of the time with playing through mouthpieces by themselves and playing directly on the piano strings, but not nearly so excitingly as with much earlier and later music by other composers, and Bruce Mather's "Madrigal II" builds some potent night music without making very comprehensible the French poetry that is its text. Charles Darden conducted the Erb piece excitingly, and Mr. Hangen presided over the fine musicians involved in Mr. Mather's piece.

—Leighton Kerner

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But I mentioned administrative obstacles. This production of one of the recognized masterpieces of music had attracted enough advance attention to sell it out completely before rehearsals had run half their course, yet instead of letting it have the physical adequacy of the Theatre-Concert Hall, Tanglewood's powers-that-be kept it in the cramped West Barn, knocking out the possibility of brass instruments and full chorus for the coronation scene. So the audience was treated to a pre-taped coronation, prophesied by an extra duplicating prelude over the speakers. If this kind of step-child treatment of non-Boston-Symphony activity is going to prevail at Tanglewood in future summers, can a renewal of safe-repertory doldrums be far behind?

The last two evenings, August 9 and 10, of the Fromm-Berkshire Music Center contemporary-music festival at Tanglewood were far from climactic, considering the excitement of a couple of the preceding concerts, yet no one could reasonably charge a waste of time. The marvelous BMC Orchestra, which seems dedicated to erasing the line between the student and the professional, devoted the final night to Webern's Variations for Orchestra and Jacob Druckman's Pulitzer-Prize score of this year, "Windows," each played twice. The scheduled first performance of Alfred Lerdahl's "Chromorhythmos" had to be scratched because the BMC rehearsal schedule did not have room for satisfactory preparation, a circumstance not new in today's or yesterday's financially restricted musical world (remember what happened to Stefan Wolpe's Symphony at the New York Philharmonic eight years ago?) but still a situation that in all conscience must be corrected in the near future.

Mr. Maderna conducted both performances of "Windows," in which bits of "musical memory" in close imitation of Ravel, Richard Strauss, and others peep through occasional partings of a thick, swooshing Pendereckian curtain of sonority. Its acoustical skill is obvious right off, but there also seems to be a good deal of musical creativity behind it as well, and both performances of the score were dazzling.

Mr. Maderna took charge of the Webern the first time around, and one of the BMC student conductors, Bruce Hangen, from Rochester, New York, took over for the reprise. The orchestra seemed a bit off form for Mr. Maderna and in at least one place an entrance was jumped at too soon, but they gave him a reading that emphasized Webern's demands for a special shimmering lyricism. On the other hand, Mr. Hangen went after a more rhythmically incisive version, and the orchestra gave it to him with polish and clarity.

On the preceding night, chamber music held forth. Andrew Imbrie's violin-clarinet-piano trio, "To a Traveler," showed an affecting sense of lyricism in its beginning and end, but its middle section seemed dry and mechanical. Carolyn Weber was too bland and inexpressive in her singing of Webern's Four Songs, Opus 13, but Joan Heller made many emotional and musical points with Earl Kim's "rattlin' on . . . ," based on passages in English from Samuel Beckett's "The Unnamable." Donald Erb's Three Pieces for Brass Quintet and Piano deals for a good part of the time with playing through mouthpieces by themselves and playing directly on the piano strings, but not nearly so excitingly as with much earlier and later music by other composers, and Bruce Mather's "Madrigal II" builds some potent night music without making very comprehensible the French poetry that is its text. Charles Darden conducted the Erb piece excitingly, and Mr. Hangen presided over the fine musicians involved in Mr. Mather's piece.

—Leighton Kerner

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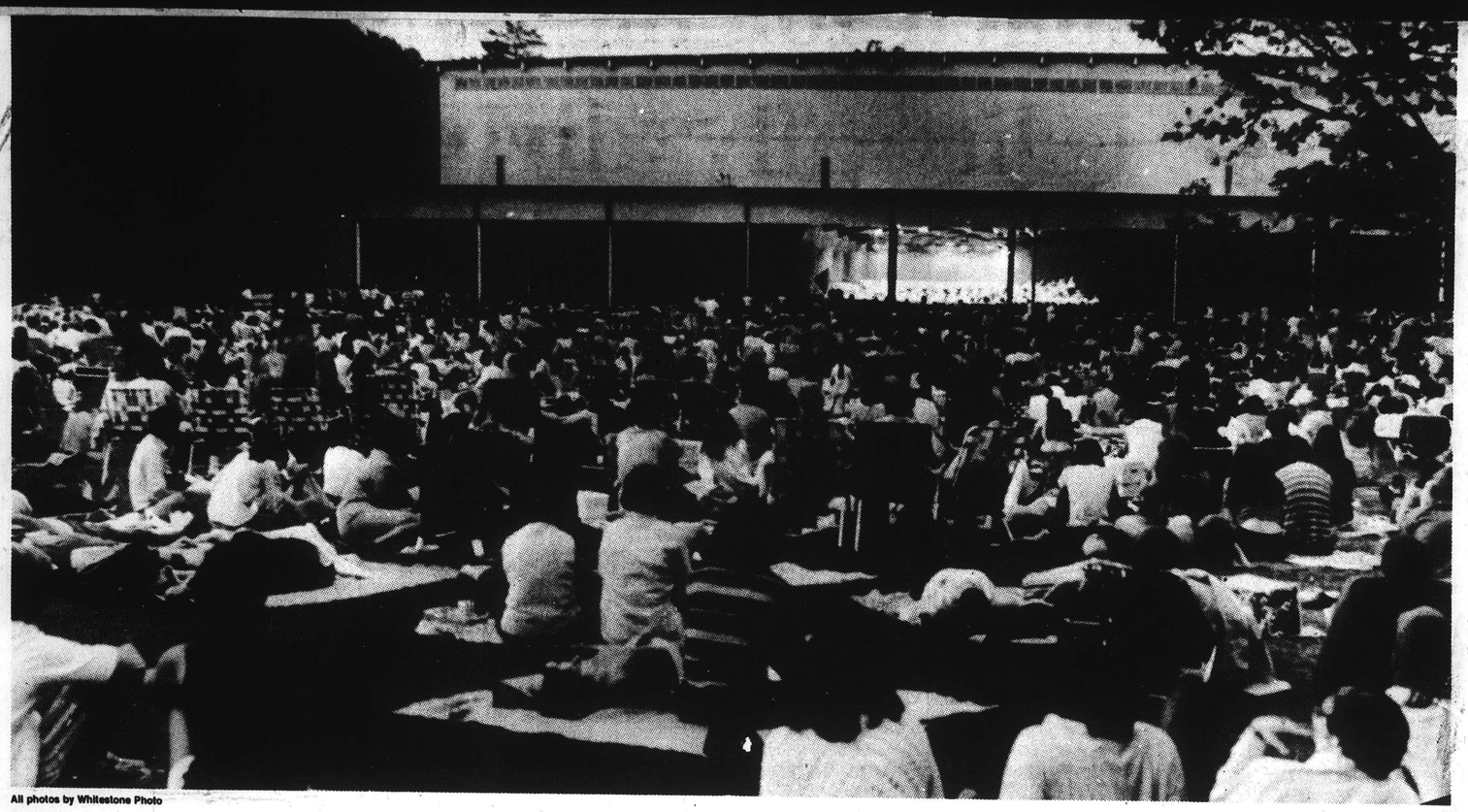

All photos by Whitestone Photo

Music Shed at Tanglewood—more catholicity of taste and more young people

TIMES
BEVERLY, MASS.
D. 9,514
SEP 12 1972
New England Newsclip

Taking Tanglewood out of the woods

With bolder and more innovative programming, the Boston Symphony's 35th Berkshire Festival last month chalked up an 18 percent increase in attendance over 1971. Armed with better ecological manners (there was a marked decrease in litter) and a substantial musical curiosity, this year's audiences were obviously delighted to see some of the festival's traditional cobwebs brushed away.

By Louis Snyder
Christian Science Monitor News Service

Associate conductor Thomas and soprano Curtin

Conductor Colin Davis
. . . renewing his love feast with 26,730

Lenox, Mass.

OVER THE VAST GREEN EXPANSE of Tanglewood, the morning after the final Berkshire Festival concert doesn't seem to differ much from year to year. Gone are the warming-up sounds of a blossoming student oboist from the direction of Music Center headquarters; no longer faced with large, expectant crowds to please, the groundskeepers who are usually cutting grass and raking paths are out of sight, and bird families that nest in the rafters of the huge Music Shed finally have the place to themselves again.

Looking south through the pines, nothing obscures the serene, Glottesque landscape in which Lake Mahkeenac nestles — a view that admittedly often kept Nathaniel Hawthorne from writing when he spent more than a year within sight of it, here on the former Tappan estate in 1850-51.

On Aug. 21, 1972, the day after the Boston Symphony's 35th Berkshire Festival had ended, the Tanglewood scene, cool but drenched with sunshine, was predictably quiet. Yet only yesterday afternoon, 12,884 people had gathered here for Mahler's Eighth — the climax of a summer of almost unprecedented popularity.

Now the grounds were without as much as a discarded program or an empty picnic box to testify to even one concertgoer's presence. In fact Tanglewood's operations manager, James Kiley, is reported still amazed at the sudden ecological bent of this season's audiences: "Almost nothing to be picked up next day," he is quoted as saying.

An 'unbelieving squirrel'

But the return of good ecological manners wasn't the only distinguishing feature of the festival summer of '72, one recalled, as a lone squirred streaked unbelieving across the deserted lawn. For 24 scheduled BSO concerts, 8 open rehearsals, Tanglewood-on-Parade (an annual day of musicmaking), and Boston Pops at Tanglewood, more than 257,860 arrived to listen.

There were some, too, not included in this figure, who partook of recitals and concerts by Fellows of the Berkshire Music Center, others who crowded the West Barn for productions staged by the two-year-old Music Theater Project, and those who lent an ear to the five contemporary "festival-within-a-festival" concerts presented by the Berkshire Music Center and the Fromm Music Foundation, marking the latter's 20th anniversary.

The grand total attendance represented an 18.5 percent increase over 1971, and as one gazed at the empty, shadowy shed pondering why, the squirrel scampered back bearing an unidentifiable but substantial prize between his teeth.

New excitement in air

In retrospect, reawakened interest and burgeoning response came as no surprise. Almost from the beginning of this Tanglewood season, except for a few early rain-drenched concerts, a new spirit and excitement filled the Berkshire air. A Beethoven weekend, which reunited the whole orchestra for the summer, with retiring music director William Steinberg and director-elect Seiji Ozawa in charge, racked up a count of 26,903 listeners — the Saturday-evening audience for the Ninth Symphony being the largest (14,851) since 1963.

Leonard Bernstein's appearance in a Brahms program drew 13,374 devotees, either of the composer or the conductor or both; Eugene Ormandy, on two nights before opening his own Saratoga-Philadelphian festival, attracted more than 14,000 to hear him conduct the BSO; Colin Davis renewed his love-feast with the orchestra and 26,730 hearers in three concerts; and in single engagements, Aldo Ceccato, James Levine, Stanislaw Skrowaczewski, and Karel Ancerl, with noted soloists and tempting programs, made honorable showings.

It remained for BSO associate conductor Michael Tilson Thomas to come forth with the two musical blockbusters of the summer — the premiere, in a BSO tribute to the Fromm Foundation, of Charles Wuorinen's Fromm-commissioned Concerto for Electrified Violin and Orchestra (with Paul Zukofsky as soloist), and the first repetition, in wider-open spaces than Boston's Symphony Hall, of Olivier Messiaen's "Et Expecto Resurrectionem Mortuorum," in which winds, brass, and particularly percussion anticipate the tonal terror and grandeur of Judgment Day.

Element of daring

Mr. Thomas, who has never given the impression of being a fearfully treading angel where challenging scores are concerned, rose mightily to both occasions, and in doing so contributed the element of daring on a large scale that finally brought Tanglewood programming out of the traditional woods.

Stories circulated at Tanglewood about the incompatibility of composer and some BSO musicians during rehearsals of the Wuorinen piece (age-old music history repeating itself), and indeed there were a few boos from the audience at the first performance.

So was it the music? The performances? The weather? The economy?

Thomas D. Perry Jr., the orchestra's manager since 1954, wryly admitted that he couldn't be sure. "Managers always know why things go wrong," he explained, "but when they go as well as they have this summer, we're nonplussed."

As might have been expected, Mr. Perry was not without his theories, however. Despite the tremendous cost of maintaining Tanglewood — the concert season is only eight weeks long — and the necessity for maintaining the musicians as though they were on tour ("after all, in Boston, they are at home, but here they must naturally receive per diem rates"), the festival represents a special challenge. To keep Tanglewood, like any finely attuned mechanism, in working order — a 707 aircraft was cited — it must be used often and to best advantage. Thus, for audiences' sake as well as its own, the BSO must not rely exclusively on repeats of its Boston programs (a general complaint several years back), but regard Tanglewood as a place where it can serve a new repertory and a new public.

For the past several years, Ozawa, as artistic director with Gunther Schuller at Tanglewood (Bernstein is its adviser), has been conscious of this need to appeal to audiences who are now coming armed with a substantial musical curiosity — not as a group of potluck listeners. Unusual works, ancient and modern, have crept into the regular festival programs, and for Tanglewood have been reserved a number of special ones, seldom undertaken because of their large musical demands, like the Berlioz "Damnation of Faust," Beethoven's Missa Solemnis, and this year's Eighth Symphony of Mahler.

The formation of a Tanglewood Festival Chorus, based in Boston, under John Oliver's direction, has also made such projects more feasible. And the obvious eagerness of listeners to hear these rarities live, under optimum conditions, is indicative of the catholicity of taste existent these days among record collectors.

Integral part restored

In forming the Music Theater Project two summers ago with Ian Strasfogel as its head, the Berkshire Music Center has restored an integral part of the festival scene to do what its name implies — present innovative staging of music drama, with the operatic cobwebs brushed away. In a small cleverly converted barn on the property, turn-away audiences have sought out short pieces by Harrison Birtwistle, Erik Satie, Ligeti, Offenbach, and this summer a tailor-made premiere — Robert Selig's "Chocorua" — along with the Brecht-Weill "Jasager" and Monteverdi's "Coronation of Poppea."

And during the Fromm events, Collage, an offshoot of the BSO itself, comprising six young orchestra members and three outside recruits, made a promising official debut in extraordinary performances of works in the contemporary idiom, which is their raison d'etre. Now if enough modern pieces can be found really worthy of their talents. . . .

"I sense a sea change in these audiences," Mr. Perry remarked. "It has been happening gradually, but it's very evident this summer. Many new people and more young ones are coming to the concerts — they really appreciate the sweep of Tanglewood and its very denial of the traditional concert-hall ritual. They come to absorb the beauty of the music and the place. And they obviously respect it from the way they treat it — plenty of applause when they're pleased, and almost no litter at all!"

So the shining statistics may spring from the "new audience," more favorable weather than usual, restored pride within the orchestra itself ("They're playing again with that 'we're-really-something' air," an old-timer noticed), fresh programming, the economy, or another coming of age for Tanglewood after some years of being taken for granted.

Whatever it is, Tanglewood in 1972 was full of the vitality and promise that must have prompted Miss Gertrude Robinson Smith, the festival's tireless founder and advocate, to say in 1936: "There are all kinds of things that can be done musically. Let your imagination go as far as you like and you will not go too far."

The message, like Hawthorne's view, happily is still with us.

From maestro to maestro

Leonard Bernstein congratulates fellowship conductor Charles Darden at Tanglewood. Mr. Bernstein's one appearance during the Berkshire festival in an all-Brahms program drew 13,374 devotees — either of the composer or the conductor or both.

Seiji Ozawa
Music director-elect of BSO

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

AUG 22 1972

New England Newsclip

In Concert

Sounds from the Shed Silent Till Next Summer

By Peter M. Knapp

It's all over for the summer at Tanglewood, and the Berkshire community of Lenox and its surroundings can expect a rapid decrease in population.

The final notes of 1972 have sounded over the plushy lawns; the Boston Symphony Orchestra is on vacation (until the winter season opens Sept. 22), and the box office has counted up some cheering statistics — an attendance increase of 40,838 over last year's for all events at the Berkshire Festival, including 207,263 for the 24 Boston Symphony concerts in the shed. That's an astonishing average audience of more than 8,600.

Those final notes Sunday afternoon were hefty ones, the first performance by the orchestra of Gustav Mahler's massive choral Symphony No. 8 in E-flat, the so-called "Symphony of a Thousand." Seiji Ozawa, the next music director of the orchestra, conducted and 12,884 came to listen on a glowing afternoon appropriate for such a major event.

The Usual

It has been customary to end the Tanglewood season with a major undertaking, and Ozawa the last few years as co-artistic director has scheduled some big ones — the Berlioz Requiem and last year's "Damnation of Faust." So this year it was the Mahler, not the Austrian symphonist's last work but the last he was to premiere (in 1910) as a conductor and considered by him his greatest. "Imagine that the universe bursts into song," he exulted. "We hear no longer human voices, but those of planets and suns circling in their orbits."

To achieve this cosmic, if exaggerated, vision, Mahler deployed hundreds of singers and players — Sunday there were the combined voices of the Tanglewood Festival Chorus, the Tanglewood Choir, St. Paul's School Boy Choir of Cambridge and eight soloists joining the orchestra.

The work is another example of Mahler's fondness for strange combinations — Part I of the symphony, nearly a half-hour long, is a setting of a medieval Latin hymn, "Veni, creator spiritus," celebrating God as the source of all love; Part II, nearly an hour's worth, is no less than the final scene of Goethe's "Faust," in German, describing the redemption of Faust's spirit.

And in truth, the ending of this symphony is a transcendental climax, one which Mahler begins collecting many pages beforehand gathering in the skeins of melody he has spun from the opening bars and culminating in the voice of the "Mater Gloriosa," a Straussian tenor solo with choral response, an instrumental passage that fades into shimmering lyricism, and finally, the climax, the radiant Chorus Mysticus, rounded off by separated brass choirs, one off-stage.

Ecstatic Moment

It is a moment of musical ecstasy which justifies Mahler's creative pride, and which was performed with stunning effect at Tanglewood. Fine as some of the other music is — notably the long, mysterious, scene-setting orchestral introduction to Part II, the "Jene Rosen" chorus of the Younger Angels, and the tenor solo for Dr. Marianus — nothing approaches this sublime climax, and yet so much of its effect is dependent on what has been heard previously. That being said, several of the vocal solos are ordinary, and a lot of the scene is a long procession of episodes, some not really relevant.

Ozawa seems to rise to the challenges of big works, and again in the Mahler he was a perceptive, steadying leader, guiding his forces through a performance of cumulative force and beauty. He was particularly effective in Part II, pacing the episodes well with their important linking passages, keeping the various choral groupings nicely controlled, and superbly building the orchestral introduction and especially the ending.

Part I seemed somewhat hectic, big and beefy enough with the kind of overwhelming sound that impresses by itself, but too fast for the choristers' comfort in its basic pacing and the linear counterpoint (and most of the words) often was lost in the tumult.

The soloists include Deborah O'Brien, Linda Phillips, Jane Bryden, Susan Clickner, Eunice Alberts, John Alexander, William Dooley and Ara Berberian. Miss Phillips, Miss Bryden (placed on a catwalk above the stage in a neatly theatrical gesture as Mater Gloriosa, and fortunately having the soprano purity for the part), Alexander (the most ardent of the singers) and Dooley were the standouts in an octet not uniformly up to the challenges.

Saturday night, 9,652 came to hear Associate Conductor Michael Tilson Thomas direct a program of Mozart's Symphony No. 31 in D, K. 297, the "Paris,"; Olivier Messiaen's "Et exspecto resurrectionem mortuorum"; and Brahms' Piano Concerto No. 2 in B-flat.

The 1964 Messiaen, heard for the first time at Tanglewood, provoked the most discussion, a few hisses, some laughs, and a good deal of applause — probably the usual reaction to an unusual composition at first hearing (Thomas and the BSO performed it in Symphony Hall in April as part of his "Spectrum" series). But like it or not, the audience did react.

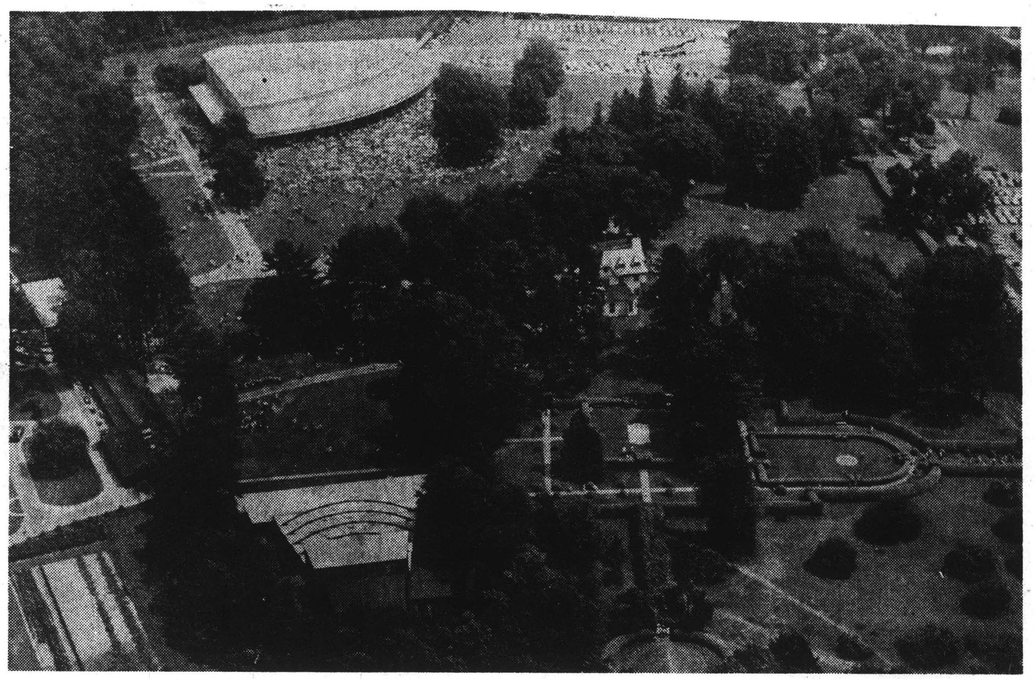
Mystical

This is awesome, mystical music which speaks of expansive spaces and indeterminate time. In five sections, the work employs a stringless orchestra of woodwinds, brass and metallic percussion instruments, which may denote the Trinity — the work abounds with mystical and numerical symbolism. The composer notes, "Its instrumentation intends it for vast spaces: churches, cathedrals and even performances in the open air and on mountain heights . . ."

In the Tanglewood shed with its wide-open spaces, "Et exspecto . . . " had room for its spatial sonorities, whereas Symphony Hall seemed confining in the spring performance. (But the silences which are an important part of its spacing and effect, giving one the uneasy sense of isolation, were too often broken by audience rustling and coughing.)

One cannot adequately describe this music, which must be experienced to be meaningful. It is a piece of great diversity and scope, employing exotic bird calls, Asian rhythms, wide dynamic ranges. It is mystical and ritualistic to the point of repetition, and yet the points of monotony tend to reinforce the sense of timelessness.

It can be grim and mysterious, as in the brassy growls of the first section — "a cry from the abyss" — or sound like the celebration of a Hong Kong holiday with all the gong and tam tam work. There are two shattering tam tam rolls and dead silence at the extremes of its dynamic range, and the final section ("And I heard the voice of a great multitude") is one gradually climbing crescendo driven by a slow, relentless pulse. A work to be puzzled over . . . and on this occasion a performance that made one take notice.



Tanglewood . . . 'The final notes of 1972 have sounded over the plushy lawns' . . .

Earthbound

By comparison, the mighty Brahms concerto seemed earthbound and rarely reached the takeoff point. Generally, the performance lacked urgency and the unified sense of direction that makes events inexorable. While soloist Misha Dichter found few technical problems in this demanding score and played clearly, he seemed nervous and much of his tonal production sounded overly light and brittle instead of rich and sonorous.

In both the scherzo and the finale, Dichter sounded most at ease, and his light, graceful arabesques were most appropriate. But over-all one would have liked a meatier approach with a bigger line from both pianist and orchestra.

The Mozart symphony was spirited, deftly phrased, properly light-hearted but with some occasional loose ends in the largish ensemble. Thomas took the finale at a whirring pace, quite brilliant but challenging the string section.

It was dampish Friday evening on the Tanglewood grounds after an abrupt shower during the prelude, but Seiji Ozawa's program was anything but waterlogged. Alexis Weissenberg provided a glittering exhibition of sure-fingered pianism in Chopin's Concerto No. 1 in e minor, and there were the Tanglewood premiere of Gyorgy Ligeti's "Melodien" for orchestra, and an extroverted performance of Bela Bartok's Suite from "The Miraculous Mandarin."

Weissenberg was loudly applauded by the 5,392 in attendance for his assertive playing in the Chopin concerto — really a concerto for piano with orchestra rather than a partnership of the two forces. There was no pretense at anything else in this performance after the long orchestral introduction Ozawa managed to present in unusually poetic terms, avoiding the "clumpy" nature of the instrumental writing. Thereafter, the orchestra discreetly retired to form soft clouds of accompaniment to cushion the solo work.

Objective View

In the past, Weissenberg has sometimes given eccentric interpretations of standard concerti, but here the playing was objective and unsentimental. And technically it was very impressive piano playing indeed, with the most intricate passages cleanly fingered, more variety of touch and color in the Romanza and crackling rhythms in the Rondo.

Earlier in the evening, Weissenberg was the featured artist in the Weekend Prelude, performing the Mussorgsky "Pictures at an Exhibition" in another demonstration of his super-technique — all produced with minimum of motion and hands so close to the keyboard that one wonders how he produces such large sonorities. And he also joined with members of the Boston Symphony Chamber Players in an elegant reading of Beethoven's Quintet in E-flat for piano and winds, Opus 16.

The Ligeti work was composed last year for the city of Nuremburg on the occasion of the 500th anniversary of the birth of Albrecht Duerer. For medium-sized orchestra, the piece again demonstrates the Hungarian composer's extraordinary ear for sound and textures, though in this case there is relatively greater stress on rhythm (and perhaps more actual motion) and on melodic motifs than in his previous works which sound suspended in an aural continuum.

Ligeti again has created a score of enormous complexity — he painstakingly stitches individual threads of sound and many changes in direction, density or intensity are initially imperceptible. Much of "Melodien" presents a serene sonic surface despite the hive of activity going on among the players; there are some episodes of evident agitation, and two major sections in which the melodic fragments respectively spiral downwards and ascend.

Explosive

"'The Miraculous Mandarin" was explosive in Ozawa's hot-blooded, choreographic presentation. "That sure sounds like Bartok," one listener remarked loudly as the players tuned up on snarls and whines after intermission. And indeed there is hardly another score like Bartok's ballet-pantomime about the power of sex with this music's lurid colors, insinuating, pulsating rhythms, and violent Van Gogh atmosphere.

The Boston Symphony has announced an important retirement after the Tanglewood season, that of Alfred Krips, assistant concert master since 1946, concertmaster of the Boston Pops, and a member of the orchestra since 1934. Krips will be succeeded by Jerome Rosen, who has been associate concertmaster of the Detroit Symphony and conductor of the Oak Park (Michigan) Symphony.

The orchestra has also announced the appointment of Charles Kavaloski, who joined the orchestra at the beginning of the Tanglewood season, as principal French hornist.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
AUG 21 1972
New England Newsclip

Tanglewood music festival reports its best season ever

By ANNE-GERARD FLYNN

The Berkshire Music Festival at Tanglewood this summer attracted the largest attendance in its 32-year history, setting an over-all record of 257,860 in eight weeks.

The record represents an 18.5 per cent increase over last year's 217,002. It exceeds the previous record of 257,419, set in 1970, by a scant 441 admissions, or less than two-tenths of 1 per cent.

Records at Tanglewood, which date back only to 1963, show the 1972 season as being the most popular of the past nine years. Eagle files concerning Tanglewood stretch back to 1934 and show the 257,860 attendance figure to be the highest in the history of the festival.

Heavy traffic

The figure includes the 24 Boston Symphony Orchestra concerts, which drew a total of 207,263 persons; the eight BSO open rehearsals, 29,606; the Tanglewood - on - Parade festivities, 7,756, and the evening of the Boston Pops at Tanglewood, 13,235.

Traffic was jammed around Tanglewood yesterday afternoon as a crowd of 12,884 — largest of the season for a Sunday afternoon — came to hear conductor Seiji Ozawa conclude the season with Mahler's Symphony No. 8. The composer referred to this work as "The Symphony of a Thousand," and indeed there seemed that many performers assembled on stage — although the official count was 315. The audience at the conclusion gave Ozawa an enthusiastic ovation, and orchestra and singers joined in.

The over-all attendance for the weekend was 32,012. This was the second largest weekend of the summer, and it attracted 6,729 more than the final Tanglewood weekend of last year. The Friday night concert drew 5,392; the Saturday evening one, 9,682, and the Saturday open rehearsal, 4,054.

The weekend of July 14 had the highest attendance for the summer, with 41,337 present for all events. That weekend featured William Steinberg conducting Beethoven's Ninth Symphony before an audience of 14,851, the largest crowd for a single concert during the season. The second largest single crowd, 13,374, was present the following weekend of July 21 to hear Leonard Bernstein conduct an all Brahms program.

Ozawa credited

Thomas D. Perry Jr., manager of the BSO, attributed the record attendance in part to the "great series of programs" which were drawn up by Ozawa and which Perry said appealed to a variety of people. The manager also said he felt the BSO is receiving growing support from residents of Berkshire County.

The Berkshire Music Festival, originally organized by

Tanglewood
Continued on Page 1, 2nd Sec.

Whitestone

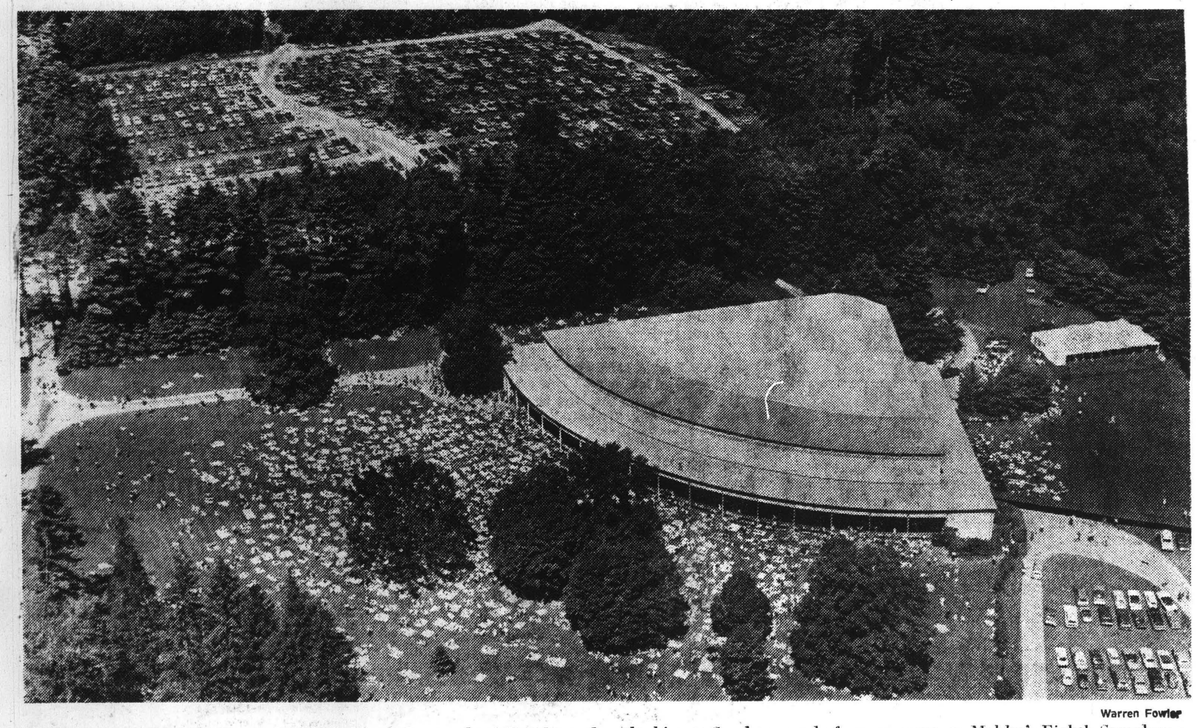
ORCHESTRA JOINS in ovation given conductor Seiji Ozawa at conclusion of yesterday's performance of Mahler's Eighth Symphony. The audience response, abetted by performers, was one of the season's loudest.

Tanglewood

Continued From Page 1

Miss Gertrude Robinson Smith of Glendale, dates back to 1934, when musicians, mainly from the New York Philharmonic, performed at the old Hanna Fram in Stockbridge. In 1936, concerts by the BSO under the direction of Serge Koussevitzky were given on an estate in Lenox which is now Foxhollow School. The following year, the concerts were given at Tanglewood, where the Shed was built in 1938 and the Berkshire Music Center school started in 1940. Dr. Charles Munch succeeded Koussevitzky in 1951, gradually extended the Tanglewood season, and worked for the inclusion of contemporary works on the program.

Alfred Krips, a member of the BSO since 1934, retired as assistant concertmaster as of yesterday's finale. Jerome Rosen has been named to succeed him. The appointment of Charles Kavaloski as principal horn was also announced.



Warren Fowler

CARS AND PEOPLE crowd parking lots and grounds of Tanglewood as the biggest Sunday crowd of season comes to Mahler's Eighth Symphony.

NEWS
SPRINGFIELD, MASS.
D. 95,528
AUG 28 1972
New England Newsclip

Overtones

By RICHARD CONWAY

* * *

The 40,838 increase over their 1971 attendance at Tanglewood is quite a statistic. And to imagine that almost 13,000 people came to hear Mahler's "Eighth Symphony" the last Sunday.

Springfield Symphony Orchestra conductor Robert Gutter, who was among the crowd, shook his head a couple of times in amazement. He was delighted to see all those people listening to Mahler, of course, but he was still amazed. (So was I.)

* * *

The amazing part of the attendance figures is that the Boston Symphony Orchestra most certainly did not play down to its audience. That is, the music performed this summer was rather high - powered stuff. The BSO played many works for the first time this season.

* * *

At Tanglewood that Sunday, we also spoke with Mr. and Mrs. Morey Stearns and Mrs. Gloria Beaudreau of the Springfield Symphony Chorus. I understand that Mark Layne, the association's administrative director, was there also, but I did not see him.

* * *

In a summer season of many fine performances, I think the best was Haydn's "The Seasons." The chorus, which did fine work all along, although losing a little something toward the end, was simply superb that Sunday. I did not hear the performance of the Beethoven "Ninth Symphony," which I understand was tremendous, but it would have had to go some to top The Haydn.

* * *

Berkshire merchants are fuming over an article in one of the Boston papers calling the Tanglewood area a tourist trap, and rapping them for overpricing and poor service.

I can't say that I can really agree. The prices quoted in the article are not especially any higher than one might pay anywhere. And the place where I always eat, The Cork 'n' Hearth, just outside of Lee, has good food, service, and reasonable rates.

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The Knickerbocker News
ALBANY, N. Y.
D. 56,638

SEP 5 1972

Music World's Masters Offer Area the Finest

By EDWARD FRENCH

After a busy summer of concert-going one thing is certain. No locality anywhere can offer a greater abundance of musical events than was offered within a 50-mile radious of the Albany-Schenectady-Troy area.

When there's a good season of offerings by major musicians, it is impossible to report "bests" of this or that. A listener can settle only for a spontaneous rising to the surface of what really stood out at the time, and what lasts in retrospect.

THE BERKSHIRE Festival at Tanglewood with the Boston Symphony Orchestra had the longest run, from June 30 to Aug. 20. Seiji Ozawa, who becomes the music director of the Boston Orchestra in 1973, conducted six concerts. Of these the most striking was a beautifully paced and controlled rendition of Haydn's "The Creation" with the fine Tanglewood Chorus and Phyllis Curtin, Seth McCoy and Robert Hale as soloists.

This Tanglewood Chorus did outstanding work in Beethoven's Ninth Symphony, William Steinberg conducting and Jeannine Crader, Joanna Simon, Dean Wilder and Robert Hale soloists. The soloists were good but the chorus was magnificent.

Outstanding solo performances included Claude Frank in the First Beethoven Piano Concerto, Alicia De Larroche in the Schumann Concerto and John Browning in the Prokofieff Piano Concert No. 3. These great artists were at their peak.

COLIN DAVIS who will be principal guest conductor for the coming winter season of the Boston Symphony gave a superlative reading of the Berlioz Te Deum.

"The Berkshire Festival at Tanglewood with the Boston Symphony Orchestra had the longest run. Seiji Ozawa, who becomes the music director of the Boston Orchestra in 1973, conducted six concerts."

The best orchestral playing of the Tanglewood season was in the two concerts Eugene Ormandy conducted. He received an ovation from the musicians, a rare tribute.

Other top performances were Leonard Bernstein's reading of the Brahms Symphony No. 2 in D, William Steinberg's mellow "Pastoral" Symphony by Beethoven and Karel Ancerl's Dvorak's Symphony No. 8 with its Czech thythms and melodies.

Modern composers represented included Messiaen, Ligeti, Ruggles, Wuorinen and Stravinsky.

"The best orchestral playing of the Tanglewood season was in the two concerts Eugene Ormandy conducted. He received an ovation from the musicians, a rare tribute."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 23 1972

New England Newsclip

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

SEP 10 1972

Festivals Aiming to Please Reap Reward$

By RICHARD VINCENT
Music Critic

Our three biggest summer festivals are over and it is now the time to play the old numbers game.

Were the audiences bigger? Were the deficits smaller? Will the private and public monies be forthcoming next year?

THESE ARE basic factors in this game that must be played in every board room and executive suite wherein both the success and failures of the summer will be discussed, dissected and agonizingly analyzed.

It is unlikely that the general public has any conception of the time and money that is spent and public relations devices that are cunningly hatched, all for the purpose of enticing that great amorphous mass known as an audience into the playing area. It is apparent that the product cannot stand alone; regardless of its quality it must be sold and resold and sold again.

ONE CAN PICTURE the oak-panelled conference room awash with bright and beautiful people, brains humming at a high pitch, creative senses honed to a keen edge, their seductive ideas buttressed and proven by a clutch of computer print-outs in hand.

They are dedicated and articulate, not all motley and beads, or mutton chops and double knits. They are involved in a serious business, what they are hunting with the utmost dedication is you, the audience. Without you the game is over. No more festivals, no more considerations from the arts councils, no more benefits from the wealthy who, by nature, want nothing to do with losers.

THE REPORT this summer from both Saratoga and Tanglewood is that attendance was up, at Saratoga by 20 percent for both the New York City Ballet and the Philadelphia Orchestra. Rather than being only pleased and justified with their work, now the producers are plagued with the continuing question of why this was so.

Success brings as many and, in fact, the same questions as failure. Was it the programming? The weather? The economic condition? The beginning results of the effort towards education an audience? Improving public relations?

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The fact is that more of them did this summer, so someone is doing something right at Saratoga and Tanglewood. All should be well for another season and for this all the concert-goers in this area should be greatly pleased.

The third major Festival, the Lake George Opera Festival showed no increase in attendance and this fact suggests a possibility that cannot be ignored. Whereas the other two festivals continued on a well-traveled path in matters of programming, David Lloyd, general director of the Opera opted for what must be a considered a significant change.

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LLOYD, from the artistic point of view was not only absolutely correct in this programming, he showed considerable raw courage in going through with it. He is a professional in all matters, (including the dismal economics of operatic life) but he also believes that opera like any other art must be a continuing, creative act and instead of giving mere lip service to this undeniable concept, he implemented it.

The result was a season which was not an economic success, but was certainly an artistic success, which even the least sensible of us knows is not the same thing at all.

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The Knickerbocker News
ALBANY, N. Y.
D. 56,638

SEP 5 1972

Music World's Masters Offer Area the Finest

By EDWARD FRENCH

After a busy summer of concert-going one thing is certain. No locality anywhere can offer a greater abundance of musical events than was offered within a 50-mile radious of the Albany-Schenectady-Troy area.

When there's a good season of offerings by major musicians, it is impossible to report "bests" of this or that. A listener can settle only for a spontaneous rising to the surface of what really stood out at the time, and what lasts in retrospect.

THE BERKSHIRE Festival at Tanglewood with the Boston Symphony Orchestra had the longest run, from June 30 to Aug. 20. Seiji Ozawa, who becomes the music director of the Boston Orchestra in 1973, conducted six concerts. Of these the most striking was a beautifully paced and controlled rendition of Haydn's "The Creation" with the fine Tanglewood Chorus and Phyllis Curtin, Seth McCoy and Robert Hale as soloists.

This Tanglewood Chorus did outstanding work in Beethoven's Ninth Symphony, William Steinberg conducting and Jeannine Crader, Joanna Simon, Dean Wilder and Robert Hale soloists. The soloists were good but the chorus was magnificent.

Outstanding solo performances included Claude Frank in the First Beethoven Piano Concerto, Alicia De Larroche in the Schumann Concerto and John Browning in the Prokofieff Piano Concert No. 3. These great artists were at their peak.

COLIN DAVIS who will be principal guest conductor for the coming winter season of the Boston Symphony gave a superlative reading of the Berlioz Te Deum.

"The Berkshire Festival at Tanglewood with the Boston Symphony Orchestra had the longest run. Seiji Ozawa, who becomes the music director of the Boston Orchestra in 1973, conducted six concerts."

The best orchestral playing of the Tanglewood season was in the two concerts Eugene Ormandy conducted. He received an ovation from the musicians, a rare tribute.

Other top performances were Leonard Bernstein's reading of the Brahms Symphony No. 2 in D, William Steinberg's mellow "Pastoral" Symphony by Beethoven and Karel Ancerl's Dvorak's Symphony No. 8 with its Czech thythms and melodies.

Modern composers represented included Messiaen, Ligeti, Ruggles, Wuorinen and Stravinsky.

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BERKSHIRE EAGLE
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Tanglewood reflects Koussevitsky miracle

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
SEP 3 1972
New England Newsclip

By Jean Caldwell
Globe Correspondent

LENOX — "I remember meeting my uncle Koussevitzky when I was five years old." Olga Naumoff Koussevitzky looked over the waters of the Stockbridge Bowl, across the trees that hid the lawn of Tanglewood, past the Berkshire hills.

The question she had been asked was a brief one: What was Serge Koussevitzky's role in Tanglewood.

The answer to that short question took Olga Koussevitzky back a lifetime, across seven decades and an ocean.

She had been born to Russian aristocracy. A girl growing up in a house filled with music — as were all Russian homes, she remembers. Who could have guessed when her mother's sister first introduced her to her new uncle Koussevitzky that over the years she would become his secretary, then his second wife and then guardian of his dearest musical desire: to encourage and help young and promising musicians?

MRS. OLGA KOUSSEVITSKY

She was very young when her uncle chartered a steamer and for three summers carried the symphony orchestra down the Volga so that people along its banks "would know what an orchestra is and what it sounds like."

This was in 1910 when there were no radios, when recordings were scarce, and when only five cities in all the vastness of Russia had their own symphony orchestra.

Even then Koussevitzky was dreaming of what Tanglewood and the Berkshires were to become. "Before the First World War he envisioned — in connection with his Volga trips — a place which he liked to call 'a palace of the arts' where poets would recite poems — at that time we had some gifted young poets; where someone like Stanislavski would perform his magic; with music represented by a symphony orchestra, chamber ensemble, operas, choral works — all under the aegis of the musical festival. He had an architect make a design — but the war broke out and the plans were incomplete and never materialized."

As for her, the idyllic childhood days of the family gathered around the piano joining in song as grandmother played from the operas, came to an end. They were followed by "the years of revolution, the years of civil war, the years of exile" which ended when the family settled in Paris.

Then in 1929 her aunt and uncle invited her to come to the United States and she became Koussevitzky's secretary.

"I remember very clearly one of the first things he said to me: 'Take your pencil and let me dictate what I have in mind for a festival of the arts.' That was in the fall of 1929 and very shortly after the financial crash came about, so all such glorious plans had to be abandoned."

In 1934 Koussevitzky's dreams began to take shape again although he was unaware of it in the beginning.

He had come to Boston in 1924 to become musical director of the Boston Symphony. But each summer when the season was over, he would take his family to Europe. It was a kind of busman's holiday. He loved the mountains but more importantly he wanted to scout the musical talent to bring back to Boston. There was not adequate training for young musicians in this country 40 years ago, recalls Mrs. Koussevitzky, and first desk men particularly all came from Europe.

TANGLEWOOD, Page 37

w Tanglewood became a living monument to Koussevitsky

★ TANGLEWOOD
Continued from Page 35

While Koussevitzky was vacationing abroad, a group of Berkshire county residents organized a musical festival. Two concerts were given on the Hanna farm in Stockbridge.

Conductor Henry Hadley "collected" a group of musicians from New York. The affair was a great success. But the second year Hadley became very ill and had to resign.

The committee was wondering whether the idea should be abandoned when someone suggested inviting the Boston Symphony to come. The symphony manager was skeptical when he heard the plan. Maestro Koussevitzky liked to spend his summers in Europe.

Committee president Mrs. Robinson Smith was not a woman to accept a secondhand no. She went directly to Koussevitzky. Mrs. Koussevitzky smiled remembering how he replied. "He said, 'Splendid. Splendid. We will have not only a local festival but a national and an international one!' He was always like that."

So the third season of the Berkshire Symphonic festival was held on rented grounds under a huge tent. Crowds were so great that it took until 4 a.m. for the last car to leave the grounds after the third concert.

But then came more trouble. The festival had been presented on "borrowed" grounds for three years. No place had been found for the next year. Since months of advance planning were needed before the festival, it began to look as if it had to be abandoned.

Then Mrs. Gorham Brooks, "a dear friend" of Koussevitzky, asked for an appointment with him. He assumed she had some young musicians in mind that she wanted to help.

Mrs. Koussevitzky recalled: "It was a Sunday evening near Christmas time. The snow was deep all around. She said, 'Serge, I have been discussing with my aunt the question of our big estate in the Berkshires. We would like to give you this. I spoke with my trustees and they agreed. The place is known as Tanglewood.'

"Serge said, 'This is splendid. If we have the grounds, then it can really be not only national but international.' And he started to develop his old thoughts not only of the festival for the public but also as an educational center for music.

"The next morning he went to Symphmny Hall and asked the manager what he had heard from the festival people about a new site. 'Nothing, Dr. Koussevitzky, and I'm getting very nervous.'

"Koussevitzky asked, 'What do you think of the estate called Tanglewood?'

" 'Marvelous,' said the manager, 'but it will be a fortune to acquire it.'

"Kouhsevitzky said, 'I will present it to you. We HAVE IT!' "

So in 1937 the festival was held on the grounds of Tanglewood under a tent. All went well for two concerts. "But the third one a terrific storm came up. Wagner was absolutely drowned out by the storm. There was thunder and lightening. We thought the whole tent would collapse. It was really frightening.

"Koussevitzky rushed backstage and said to them, 'We'll have to have a building. Get up on the stage and request funds.' "

That was the start of the drive which raised $100,000 from music lovers.

The Tanglewood shed was built in the summer of 1938. Koussevitzky called on his friend Finnish architect Eliel Saarinen to design the open air building.

The war kept music lovers from the European festivals in 1940 and from around the country they flocked to Tanglewood.

In 1939 Koussevitzky had started work on plans for the school at which advanced students could study during the summer with the great professionals.

As if to show the Music Center was destined for big things Koussevitzky's first conducting pupil happened to be Leonard Bernstein.

With Tanglewood and the Berkshire Music Center established, it seemed only natural for Koussevitzky to acquire a permanent summer home close by.

But he had been shaken by his past experiences with homes. "I had a home in Moscow. I had a home in Paris. As soon as I would own a house, I would have to leave the country."

Cherished possessions had to be left behind when he was forced to abandon his Moscow home after the revolution and his Paris home when World War II broke out.

Mrs. Koussevitzky enjoys telling the story of how he changed his mind and came to buy Seranak in Lenox with its spacious rooms and its breakthtaking view.

"The owner, Miss Kate Buckingham had died two years before and the house had passed to the Art Institute of Chicago. That organization did not know what to do with the place. It was difficult to rent for the season. A friend suggested Koussevitzky look at the house. There was a cloudburst just as we came up the drive so he couldn't see the view.

"He liked the house and had a chance to meet with the president of the art institute who said, 'Mr. Koussevitzky, just make an offer.' They agreed on a nominal price. When he came to the house that he now owned in the spring, he discovered first the view and then that the house was completely furnished! It was like a dream."

The house became the scene of many happy parties. There was always a room for a guest composer or conductor. Today the Koussevitzky Music Foundation has built a small house and studio near the caretaker's cottage and from early spring until the snow comes it houses a contemporary composer.

Seranak was to become the one place in the world that Olga Koussevitzky was to think of as home. In 1947 five years after her aunt's death, she was married to Koussevitzky in a simple religious ceremony in this house.

Many of her memories are there on the walls of the music room: her mother's portrait; a floor-to-ceiling portrait of Koussevitzky with his double bass — the instrument despised by his conservatory classmates but on which he gained fame as a soloist — one of the few the musical world has ever known. There is a portrait of Koussevithky conducting with Scriabin at the piano playing the first performance of Scriabin's "Prometheus" in Moscow in 1911. The picture, painted by Boris Pasternak's father, disappeared when Koussevitzky was forced to leave Moscow after the revolution. Someone found it in Paris years later and returned it to him.

The spacious room still hears music. Mrs. Koussevitzky's nephews have been practicing here this summer. She loves to have her family come, especially the younger members. "It brings their uncle Serge home to those who did not have the joy and privilege of knowing him."

When the Tanglewood season is over, Mrs. Koussevitzky goes back to New York. There she is busy carrying on his work of helping young musicians and composers through the Koussebitzky Music Foundation of which she is president and through the UNESCO American International Music Fund.

But her heart is always in Lenox — at Tanglewood, at Seranak, and on the grounds of the Church on the Hill where Koussevitzky is buried. Students from Tanglewood come to the grave each year on his birthday to sing the "Tanglewood Alleluia" which Randall Thompson wrote for the inaugural of the Berkshire Music Center.

Olga Koussevitzky stopped her narrative: "This is how miracles happen in the United States. He never lost that dream. This is a living thing . . . a living monument to Koussevitzky.

"It is not being boastful but without him it would have never have taken place. The architect was his personal friend. Everything that happened in Tanglewood was through him, his innovativeness, his relations with various people in the world of art and particularly his own enthusiasm and his faith.

"The establishment of the Music Center gave incentive to other people to create summer festivals and summer schools like Aspen and others. This country is big enough to have more than one center of music but still Tanglewood is the most important center."

CHRONICLE
CAMBRIDGE, MASS.
W. 13,735
SEP 7 1972
New England Newsclip

AWARD FOR TALENT: Seiji Ozawa, noted conductor who will take the baton of the Boston Symphony next year, presents the High Fidelity/Musical America Award to Joan Heller of Cambridge, for her work this summer at the Berkshire Music Center. Miss Heller, a vocalist, is a former music teacher in the Cambridge public schools.

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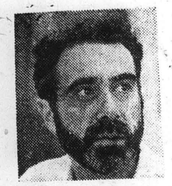
BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 26 1972

New England Newsclip



Memorable students

Tanglewood's other side

By Andrew L. Pincus

LENOX

THE INN corner, except for a few stragglers in out-of-state cars and an occasional bicyclist or backpacker passing through, is empty. It is again possible to eat a leisurely dinner in your favorite restaurant and go in for a Sunday paper without getting tangled up in traffic like flypaper. The summer visitors and fair-weather guests no longer knock at the door, looking for room and board or just a cool drink and bathroom on the way down from Vermont. ~~Tanglewood is~~ over and the tourists are gone.

The calm is illusory, of course. Soon the boarding-school students will come, bringing their parents (or vice versa), and that means the foliage-hunters and skiers will not be far behind. But for the moment the village belongs to those of us brave (or foolhardy) enough to bear the ice and mud while not feasting on music and theatre.

* * *

I HAVE taken no poll of my neighbors but there are probably few in town who mourn the crowds' exodus. Yet, for those who love music, the inescapable is at hand. Like squirrels hoarding nuts, we have been busy these eight weeks storing up sounds to sustain us through the lean times ahead. For another 10 months we must live on our memories and scrounge what music we can from records, from local amateur groups, from occasional visiting performers and from what seem increasingly difficult trips into the city.

Everybody who listens to music will have his own highlights from the season. Some speak in awe of the Brahms program conducted by Bernstein, which produced the monumental hour-long traffic jam in town. Others speak lovingly of Haydn's "Seasons." Still others revel in the Pops or "Tanglewood on Parade" with fireworks over the Bowl. The Mahler Eighth Symphony with which Ozawa closed the season occasioned the remarkable sight of a conductor greeted by a standing ovation in front and behind, with the audience applauding and yelling *bravos* before him while the 315-piece orchestra and chorus which he had just conducted were applauding and stamping their feet in back.

* * *

YET THERE is the other side of Tanglewood, largely invisible to the summer crowds, which gives it its special value and quality. Resounding as Ozawa's Mahler Eighth was, how can anyone who heard them forget the Mahler First, also conducted by Ozawa, and the Mahler Ninth in the last two movements led by Bernstein? The orchestra was not the Boston Symphony. The orchestra was students from the Berkshire Music Center, and they performed as memorably in their way as the professionals did in theirs.

More memorably, in a fashion. For these were not paid musicians responding routinely (and, let's face it, mediocrely) at times to music dulled by repetition and metronomic conductors. These were the young, many on scholarships, responding to the great works of the classic repertoire — and to new works like Druckman's "Windows" — with the intensity that comes of first love. It will be a long time before one hears another Shostakovitch Fifth as exciting as the one led by a conducting fellow, Phillip Lehrman, in the student orchestra's final concert. The *Boston Globe's* Michael Steinberg, certainly one of the most discerning critics to cover Tanglewood on a regular basis, said he had never heard the finale of the Mahler Ninth performed more tenderly than the students did it under Bernstein.

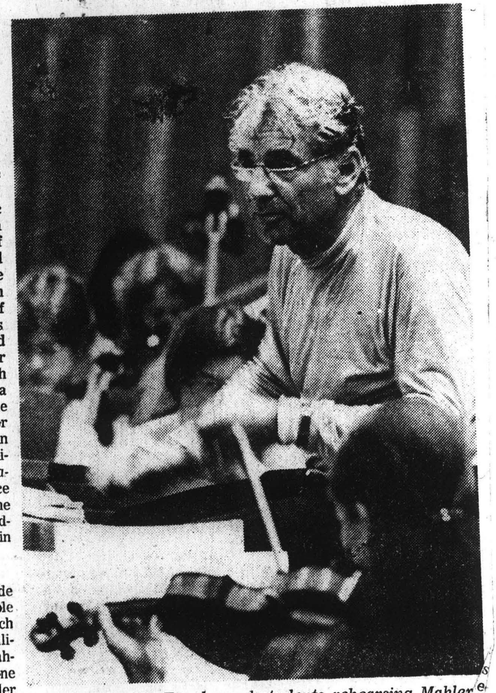
And if this can be said of the student orchestra, what can be said of the Festival Chorus, that marvelous agglomeration of amateurs, and of the student vocalists and instrumentalists who attempted such ambitious experiments as Monteverdi's "Poppea"?

* * *

NO, TANGLEWOOD is more than a bottle of wine on the lawn. It is a cooperative enterprise on behalf of music, but more than that, it is living proof of music's power. For where else on this well-trodden section of planet will one find such a gathering of young and old, of black and white, of local people and visitors, of straights and freaks and everything in between, united in listening to and producing music? On the lawn, in the Shed, in the rehearsal rooms — no doubt in the hotels and dormitories, too — for a season the music of the immortals lived, in spite of war, campus and urban upheavals, and talk of new cultures like rock.

Music, the cliché has it, is the universal language. And the surprising thing, as this summer's record - breaking attendance figures proved, is that it still is.

Tanglewood, we will miss you.



Bernstein with Tanglewood students rehearsing Mahler

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

AUG 1 1972

New England Newsclip

Our Berkshires

Tanglewood recollections

By Katharine H. Annin

RICHMOND

THERE ARE undoubtedly many people around the Berkshires more closely associated with Tanglewood than I am, but perhaps not many whose recollections go back as far as mine. I never enter the Shed without thinking even of the *pre*-Tanglewood years, when that name meant to most of us only the book of Hawthorne's tales we loved as children.

* * *

IN THE 1930s the idea began to grow in a number of people's minds that the Berkshires would be a pleasant spot for an outdoor festival of symphonic music. I am glad I was present for at least one of the three concerts that marked the first blossoming of this happy thought, the last weekend in August 1934.

Maybe I attended all three performances of the New York Philharmonic with Henry Hadley conducting, but what I remember most vividly was Sunday evening, when we heard Beethoven's Fifth on the lawn at the Hanna Farm, now the property of the Stockbridge School. We sat on wooden benches and I am not sure they even had backs to lean against; the orchestra may have had a rough wooden screen behind it to act as a sounding board, but I believe it was not until the next year that a rude sort of shell was erected.

Anyway, the enchantment of that evening is with me yet — the full moon soaring over the dark hills and wisps of mist gathering in the valley. There is a tradition that in the midst of the concert a wandering dog decided to bay at the moon, but if so he was quickly suppressed. There was no question but that the whole idea was such a success that it must be put on a permanent basis. Mr. Hadley's health failed after the second season, but at that point Serge Koussevitzky and the Boston Symphony stepped into the picture, and in 1936 the magnificent gift by the Tappan family of their 200-acre property called Tanglewood assured the future of the enterprise.

* * *

I DON'T know whether to say I missed, or was spared, the event of Aug. 12, 1937 which became known as the "$100,000 thunderstorm." Berkshire weather being the unpredictable factor it is, it had been deemed prudent to hold the concerts under a huge tent.

On this particular evening the heavens let loose with a fury that drowned out even the percussion instruments and brasses of an all-Wagner program. The tent leaked and reeled in the terrific gusts of wind and Koussevitzky brought the program to a halt. My mother-in-law, who was there, told us she thought her last hour had come and could only console herself with the thought that she had had a long and relatively happy life.

But when the storm subsided, an appeal from the stage instantly produced $20,000 in pledges toward the building of a permanent roof for the concerts, and by the next season the present Shed was ready for occupancy.

* * *

FROM THAT time forward, my own recollections are studded with episodes I greatly enjoyed. There were the times when the Bach and Mozart concerts at the beginning of each season were held in the Theatre-Concert Hall, so much better suited to the smaller orchestra than the vast Shed, to which they had to be moved later to accommodate the ever increasing audiences.

At least once in the theatre I sat in an overflow chair on the platform behind the performers and thus had the pleasure of facing Koussevitzky and observing his facial expressions, which conveyed as much to the players as did his hands and baton.

There was a night at a concert by students of the Music Center during which the electricity failed, whereupon Lukas Foss groped his way to a piano and enthralled the audience with one piece after another from his memory's repertoire until the lights were restored.

* * *

PERHAPS the most thrilling of all my memories is the time I actually found myself seated behind the orchestra ready for the fourth movement of Beethoven's Ninth. I was a humble member of a local choral group organized by Horace Hunt of Dalton, and we had been invited to participate. Our chairs were crowded together, and it was incredibly hot, but it was a great experience.

All this and more passed through my mind last week when I had an inside glimpse of Tanglewood 1972, under the impact of the electronic age. A filming of Brahms Second Symphony was to be made by Amberson Video and Unitel Productions, and the public was invited to supply an audience, no doubt to improve the acoustics.

Leonard Bernstein was the conductor, his hair now graying and his lithe movements on the podium refined from the extreme exuberance of the days of his youth when he was Koussevitzky's star pupil in the conducting department of the Music Center. He created informality with quips that made the audience laugh, and the microphones, strings of lights, and cameras cruising across the front of the stage were fascinating to watch.

* * *

THEN CAME, unexpectedly out of a sunny sky, a sharp thundershower to interrupt the proceedings for a time! History was repeating itself, and Nature asserting its predominance over Art.

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1972 - 1973

Boston Symphony Orchestra

Sept. 1972 – May 1973

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PATRIOT LEDGER
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SEP 16 1972

New England Newsclip

Sights and Sounds of the Coming Season

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The Guests

The second concert series, Sept. 28, 39, 30 and Oct. 3, will feature William Steinberg conducting soprano Benita Valente, contralto Beverly Wolff and the Harvard-Radcliffe Collegium Musicum. The program will include Vaughan Williams' Fantasia on a theme by Thomas Tallis and Mahler's Symphony no. 2 "Resurrection."

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Seizi Ozawa will conduct only one group of concerts during the season, Feb. 15, 16 and 17, which will feature Joseph Silverstein on violin, Mozart's Serenade no. 7 "Haffner" and Berlioz Symphonie Fantastique.

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Michael Tilson Thomas will conduct three Spectrum Concert series. The first will be Oct. 6 and 7, entitled Variations on the Orchestra, which will feature works by Stamitz, Webern, Brahms, Charpentier and Mouret. The second series, a Salute to Diaghilev in two parts, will be Jan. 12 and 13. The first concert will feature Debussy's "Jeux poeme danse, Prokofiev's Sythian suite and Stravinsky's Les noces. During the second concert works of Chopin, Strauss, Satie etc. will be performed. The chorus and soloists will be announced.

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UNION
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SEP 8 1972

New England Newsclip

SUNDAY HERALD TRAVELER &
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SEP 17 1972

New England Newsclip

Wide variety of musical events for new season

By ELLEN PFEIFER
Music Critic

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Michael Tilson Thomas will assemble a new Spectrum Series opening Oct. 6 with a program called Variations on the Orchestra. Music will include Stamitz, a Mannheim symphony; Webern, "Im Sommerwind"; Stockhausen, "Trans"; Brahms, Variations on a theme by Haydn; and Charpentier and Mouret, music of the court of Louis XIV.

On Jan. 12 and 13, the music is "A Salute to Diaghilev" and features music of ballets which the great impresario commissioned. Included are Debussy, Jeux; Prokofiev, Scythian Suite; Stravinsky, "Les Noces" on the first night and Chopin, "Les Sylphides"; Satie, "Parade"; and Ravel's two suites from "Daphnis et Chloe" on the second night.

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PATRIOT LEDGER
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D. 70,525

SEP 18 1972

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SEP 2 1972

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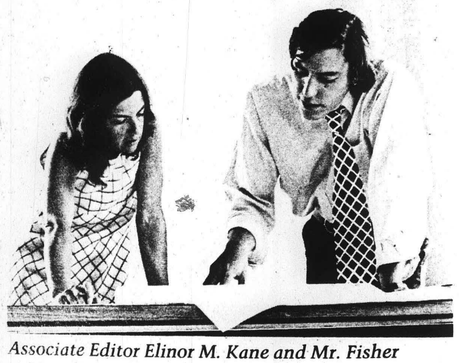
From the publisher



Associate Editor Elinor M. Kane and Mr. Fisher

The rare ability to laugh at oneself, to see oneself clearly and humorously at the same time, is uniquely American. It is this quality that helps to give the American artist his opinionated style and strength. Regrettably most of America's culture merchants are sorely lacking in this respect. They just don't have it—they never have.

The late editor H. W. Ross was an opinionated genius. Pacing the corridors of the *New Yorker*, his latest miracle man in tow, he would explain, "Writers and artists—they're all children. They don't know anyone; they never go anywhere; they're antisocial. They get *sinking* spells." Ross's aesthetic sense dealt exclusively with practicalities, and though he could masterfully determine what was essentially creative, he clearly divided his world in two—Them and Us. *Us* had to hold hands while *Them* had sinking spells.

But that was 1929 and New York.

In 1972, at the *Boston Review*, we deal every month with artists. With Them, the men and women who make an occupation of composing music, of painting, dance, theater, film, architecture, photography. And we deal every month with their audience: the Us who are moved, whose lives often are fulfilled by the visions of these artists.

Unlike Ross and his original magazine, we cannot assign our writers and artists a "seen but not heard" role; we cannot invest a city or an audience with concern for contemporary culture. That concern is there, and felt by a community interested in what our artists have to say. For the goals of every man stretch into the same distance, toward the same limits. A community, then, can only suffer from ignorance, and for Boston, that fate is unlikely. The main concern of *The Boston Review of the Arts* is in bringing Us and Them closer together.

Ralph Earle

So Much for the Glorious Past

A year from now Seiji Ozawa will begin his tenure as Music Director of the Boston Symphony Orchestra, the thirteenth man to hold that post. While his connections with the BSO go back to 1964, when he was Charles Munch's student at Tanglewood, and currently include the positions of Guest Conductor, Artistic Director (with Gunther Schuller) of Tanglewood, and Music Adviser for this coming year, his elevation to Music Director, the person responsible for the artistic and financial success of the orchestra and all its related activities, truly marks "the end of an era." For with Ozawa's arrival, the "second generation" of conductors comes to Boston.

Stravinsky is gone, and the last of the great composers is dead. Michael Tilson Thomas has nominated Olivier Messiaen as the "greatest living composer"; Shostakovich is his only rival. Say and hear what you will of contemporary music, a great thrust of Western art has petered out, no longer being created, only being preserved.

From the day Jean Baptiste Lully began pounding the floor with his cane and demanding that the members of Louis XIV's *les petits-violons* bow up and down together, composing and conducting have been inexorably intertwined, particularly in the German school—Bach, Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Berlioz, Liszt, Wagner, Mahler, Strauss—all could and did shake a stick. And those who only conducted—Bülow, Dessoff, Richter, Seidl, Mottl, Walter, Furtwängler—worked alongside the great composers in presenting the premieres of their works.

That tradition has been broken; a young man now studies conducting with older conductors, not composers. In the breaking of that tradition, however, lie both a loss and a freedom. Are there no more pupils of a pupil of Liszt's? Then we shall have to decide for ourselves how Liszt should sound. Is there no one to show how Wagner conducted at Bayreuth? Then we shall have to listen to different interpretations and pick and choose.

I thought it would be fun to show this flow of music as it affects the Boston Symphony through a genealogy of its Music Directors, from Georg Henschel to Seiji Ozawa. Thanks to *Baker's Biographical Dictionary of Musicians* (1971, rev.) the major lineages are fairly easy to trace.

The "was a pupil of" lines are on the left of the column of Music Directors. As you can see, our orchestra's pedagogic ancestry goes back to Beethoven, by way of Ignaz Moscheles, the pianist, and Felix Otto Dessoff, the conductor. Dessoff was a prize pupil of Wagner's and taught Arthur Nikisch and Emil Paur and, through Wilhelm Furtwängler, Charles Munch. Since Munch was Ozawa's musical "father," we are keeping alive Beethoven's paternity some two hundred years later. Erich Leinsdorf was an even more direct descendant of Beethoven, through only four generations, Carl Czerny, Theodor Leschetizsky, and Hedwig Kanner-Rosenthal, all pianists. Also through Leinsdorf we got our "in-laws" Chopin and Liszt; their pupil Moriz Rosenthal married Leinsdorf's teacher Hedwig Kanner. William Steinberg's teacher was a pupil of Clara Schumann's half-brother, Woldemar Bargiel, so Schumann is another in-law.

Georg Henschel and Wilhelm Gericke were both close friends of Brahm's. Gericke was a protégé of Hans Richter's, *the* protégé of Wagner. (Richter and Wagner started out as French horn players in the same orchestra.) And Gericke, on his own merits, conducted the first concert performance of *Götterdämmerung* under Wagner's supervision.

Baker's doesn't have much to say about Carl Muck, Max Fiedler, and Henry Rabaud. Harold C. Schonberg in *The Great Conductors* says that Muck

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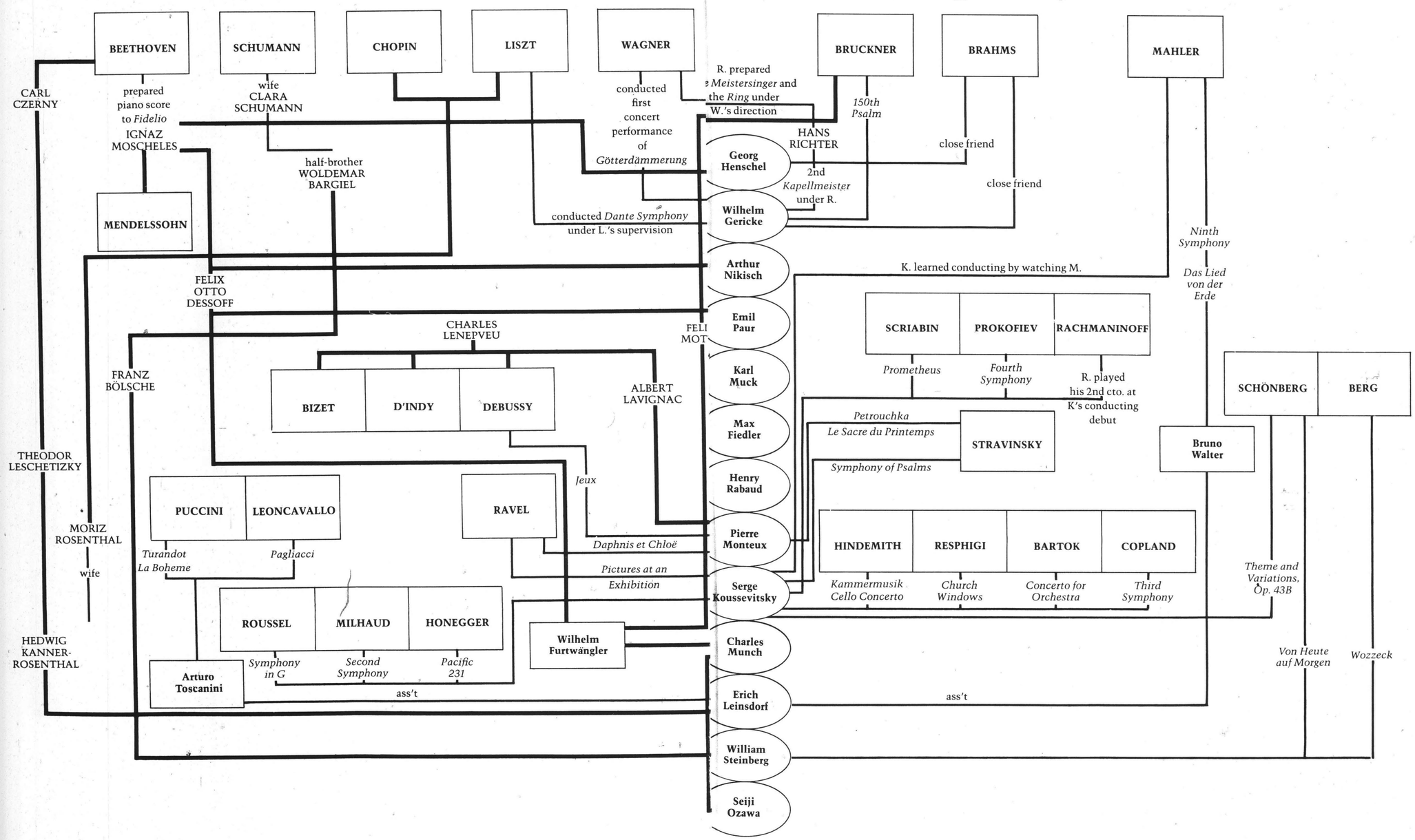
New England Newscli

A Musical Genealogy of the Boston Symphony Orchestra



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BOSTON REVIEW OF
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TIGHT BINDING

SUNDAY HERALD TRAVELER &
SUNDAY ADVERTISER
S. 415,000

SEP 17 1972

New England Newscl

Wide va musical e for new s

By ELLEN PFEIFER
Music Critic

FOLLOWING A summer of rather disappointing repertory at Tanglewood, the Boston Symphony Orchestra opens its season Friday with a rather low key program including Beethoven's Seventh Symphony, Prokofiev's Scythian suite "Ala and Lolli", and the premiere of Walter Piston's Flute Concerto with Doriot Anthony Dwyer as soloist.

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was, with Strauss, Weingartner, and Toscanini, "one of the founders of the modern style, in which the printed note is the ultimate authority." Therefore, Muck represents the first crack in this person-to-person transmission.

Pierre Monteux was a pupil of Albert Lavigner's, who was in turn in good classroom company with Bizet, d'Indy, and Debussy under Charles Lenepveu.

The collaborative ties with composers are many. The genealogy lists only those works whose world premieres were conducted by BSO Directors; where a title of a work appears alone, it was a first performance. The most famous ones are Gericke's *150th Psalm* by Bruchner; Monteux's *Daphnis and Chloë* and *Pictures at an Exhibition* by Ravel, and *Petrouchka* and *Le Sacre du Printemps* by Stravinsky; Koussevitsky's *Prometheus* by Scriabin, *Fourth Symphony* by Prokofiev, *Symphony of Psalms* by Stravinsky, *Concerto for Orchestra* by Bartók, and *Symphony in G* by Roussel (among many); and Steinberg's *Wozzeck* by Berg.

So much for the glorious past. The present sees a generation of new conductors, among them Colin Davis, Lorin Maazel, Zubin Mehta, Thomas Schippers, Michael Tilson Thomas, and Ozawa, who are separated from the great composers by a generation of teachers and conductors. This sequence of generations is depicted in the smaller genealogy, in which a fair sample of the conductors of recent memory appear. (I apologize for the obvious omissions; I simply chose the ones which came to mind to illustrate the point.)

The family ties are pretty clear. Bernstein learned from Koussevitsky and Walter, Leinsdorf from Walter and Toscanini, Steinberg from Klemperer. There are some notable "loners"—von Karajan, Stokowski, Mitropoulos, Reiner—so heredity isn't everything, but as the years have taken their toll, more and more men are learning their craft from other conductors; the *music* they must learn elsewhere.

Enter Ozawa.

It's a long, rainy, nervous drive out to Tanglewood to interview Ozawa. I have made the trip once before, also in the rain, only to have the interview canceled. Will he have to cancel again? Will he say anything? Will we hit it off? I am mindful of a disastrous interview in the New York *Times* a while ago. The interviewer wanted to know about his love life; Ozawa wasn't telling; the story was a study in barely polite frustration and anger. Well, all I can do is announce that I am here to interview him as a musician, that I am not after his personal life, and hope for the best.

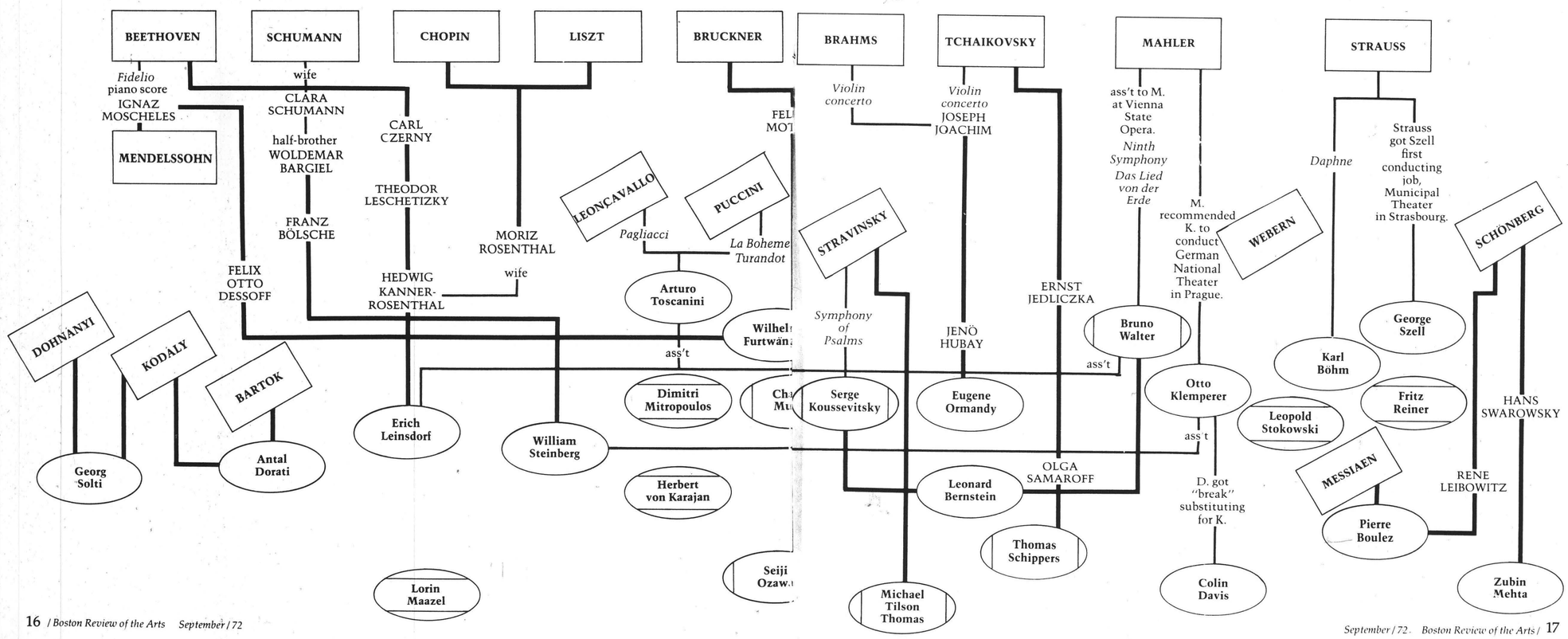
The monitor in the press office falls silent; rehearsal is over. Mary Smith, an assistant manager, escorts me, friend, and photographer backstage. "How much time do I have?" "His next appointment is at two." Twenty-five minutes! It will take at least forty-five, *at least*.

Seiji is short and slight; his handshake is soft. He's relaxed, and almost embarrassingly courteous. He sits in a wicker chair with one shoeless foot tucked up. When the recorder threatens not to work, he is helpful and reassuring. We begin, and he is almost immediately On. For thirty-five minutes he laughs, moves, ponders, responds.

What was your early musical training like, in Japan?

I started music after the war, so I think it's almost the same as what American young people start like. I played piano first and my teacher was like a regular schoolteacher. Elementary school—there is a teacher for music to teach how to sing and do-re-mi-fa-sol-la-ti-do—solfège—nothing special. Then I got more interested in piano, so I went to a piano teacher to take private lessons.

The Conductors



PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

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To what extent was the music Western, or Japanese?

All Western. It was a kind of tragedy in my country that happened. All traditional music was dying. Now, in last three or four years, the people of Japan realize that we should keep traditional music, so they started—for instance, the National Radio started more regular programs of traditional music concerts, like No music, Shakohachi music, Biwa music. We had only kept the Kabuki well, that was the only thing. And all the other instruments hidden in the Imperial Court. Nothing in public, just there. We have no chance to hear them. Now for the first time they went out—they made a recording with me, the first time. Can you imagine? If you wanted to buy a record, you had to buy special record made in the Imperial Court! Now we made it, was big, big change for them, and we had to really work hard to get somebody in a high spot to give us permission to play in public.

(Ozawa's first, and last, piano teacher was a specialist in J. S. Bach; Ozawa played every one of Bach's keyboard works.)
What sort of impression did all this make on you?

I don't know. I lived with Bach so many years. Of course, I played a sonata of Beethoven, a sonata of Mozart, but my main training was Bach. I suppose I played, I don't remember, but I played all the piano pieces, starting with the *Two-Part Inventions*, the *Three-Part Inventions*, and the *Twenty-four Preludes and Fugues*. And then we have all the piano parts for the Partitas and the Sinfonie—all of those I played. Was very good training for me.

When did you first know you wanted to be a conductor?

When I was about fourteen, fifteen—end of junior high school. I broke my finger playing English football, Rugby football; I was in front, and I played for about two and a half years. Then, at the last moment, I had a very important game in a tournament, all-Japan tournament, and I broke *two* fingers in the same game. We lost the game. I couldn't play piano for about half a year; in the meantime I had to make my big decision, if I want to be a musician or not—forget about being pianist. It was very difficult. I made up my mind I wanted to be a musician somehow, and I went into composition, *not* conducting, because I didn't know anything about conducting. I took lessons in composition. Before that, I had already started a little bit—orchestration and the French method of harmony, and also the German harmony method, of course. About two years later—I think I was about sixteen, when I was in high school—I really wanted to be a conductor, so I started lessons.

Ozawa seems fearless as a musician; he has no apparent weaknesses for some composers or aversions to others. I ask him what are his strong points; he laughs.

I don't know that kind of thing yet, because, really, every day I have to try new things. When you are trying new things, you don't know when it's good or bad. If you repeat it many times, then you know what is good or bad, or sometimes you have to hear other people, too. Fortunately, I have lots of interest in hearing other people. I am connected with young people, which is very important. In this country, Tanglewood is a very good spot for me. I have a big chance to hear *young* people, young composers, young conductors, young players in the orchestra. But as to what's good about my music, or, the same thing, what do you like most in a music piece to conduct . . . If you come to the period of repeating many things after you have lots of repertoire, then you may say I'm conducting lots of such and such. But now, I'm doing first time a big thing like Haydn piece, first time a Mahler piece—you know those things are very difficult. You have to be like a student.

(Although he communicates beautifully, saying everything simultaneously with his strong-jawed face and lithe arms, he feels handicapped by a lack of grammatical precision.)

What I regret most is my language—not only English, though—sometimes when I want really to understand something noble, like a poem. Very difficult. And also when the conversation is very important, I want to know exactly what is meant. And when it becomes a little bit higher than my English level, I really have problems. And also a great problem for me are other languages, like Italian, German, French, Russian. And it's so much to do with music, like if I want to do an opera, I spend maybe few weeks more than usual conductor who speaks those languages. I have to study more.

Which composers' music do you feel you understand the best?

That's the same question that you gave me before—last week, for instance, I understood Haydn most! (laughs) I was living with Haydn from morning to night. And when you ask me same time Tschaikovsky, I couldn't say I like Tschaikovsky at all. It's like a student: when you have a test, you cannot spend your energy on other things. Right? If you have a mathematics test for this weekend, like Friday you have to concentrate on the mathematics.

But in choosing your repertoire, you don't have any preconceived notion of music that you feel you could do a good job with, as opposed to other composers whom you never really felt particularly close to?

Maybe I have now. For instance, I don't do much Dvořàk now; I never conducted more than two symphonies of Dvořàk. I'm studying a lot of Mahler—I studied lots of Dvořàk, but in my repertoire, I only conducted two symphonies of Dvořàk. Also I conducted one, two, three, four symphonies of Mahler. That shows very weak of Mahler. But I am studying. So sometime—maybe now, maybe next season, or two seasons from now—I think I will do lots of Mahler. So if you say choose to make repertoire for the concert, that's very different from what I'm at now. For instance, I studied Haydn a long time ago, *The Creation* and *The Seasons*. For a long time I wanted to do it, but for big period I never did it, for like four or five years—or six years, maybe. I never did do a big Haydn piece. Suddenly, I did. If you asked me the question before last week, like two years ago, I couldn't have mentioned about a big Haydn piece. But I studied Haydn though, before.

Well, what has prompted this interest in Mahler; you decide you want to study Mahler and get into it?

I might not do any Mahler—I study now, I want to know about Mahler. This is why I am studying it. But it does not mean that I might do or will not do—it doesn't make any difference. When you make a program, you sit with lots of scores; my way of making program is I buy lots of scores and I spend time studying, not like I am doing now. For instance, I was studying Haydn's *Seasons* last week. It is like every note, every German word I have to study. When you study this piece, one week for one Mahler, something like that, you want to really know this piece, really analyze the score. I do lots of scores like that. Then I put it on my desk or my shelf, and when I want to make a program with a particular symphony orchestra, I try to take off those things. It's not my repertoire yet.

You just let it cook inside you?

Yes. That should happen a few years before. Very rarely, when I go to some other people's concerts, I become like I'm in shock—I never knew this music! And then I go home and I order the book and I study it and maybe do it next season even.

When was the last time that happened?

That happened with Mahler's Second. When I heard Mahler's Second, Lenny [Bernstein] did it here, and I heard every rehearsal and performance. He really did that piece just as if he wrote the piece. I felt that way. I even told him. I felt that *he* wrote this piece and did it by himself. And I wanted to try, so I did Mahler's Second; I studied it right then. And I did it about three weeks ago, in Japan. First time in my life.

The arrival of a new Music Director is often looked upon as the beginning of a new era. How do you see yourself as Music Director of the Boston Symphony Orchestra—the orchestra of Henschel and Nikisch, of Monteux and Koussevitsky, of Munch and Leinsdorf?

Personally and sentimentally, I am very excited, because for me Charles Munch was, and still is, like my father in music. I think he lived one of the most beautiful musician's lives, and the way he made music was really extraordinary. Many things were said about him—that he didn't like rehearsals, for instance. But when he made music, and sometimes—*many* times—I don't think other people could ever make it the same way. It is something really special. To me, it gives me something big, like sun. (gestures) And this never died in my feeling. I never thought that I could study with him, or come to guest conduct his orchestra. I never dreamed that I would, but I conducted the Boston orchestra, and this orchestra still has that feeling, too. And to work seriously with this orchestra—I know after Munch, Maestros Leinsdorf and Steinberg—that line is there—but I feel still that sentimentally I am very excited about working with the Boston Symphony.

I don't know why, but I think this orchestra has a very special musical ability in it—maybe because of single players. For instance, the chamber group here is really first class. And when they play *with* the orchestra, also that works. That is very difficult. Many chamber groups don't fit in the big orchestra, but in this case, it fits very well.

Also, Boston, to me, is one of the most musical cities in North America. I think it has one of the most musical backgrounds. It's not because I became Music Director that I think Boston is this way, but before, always I thought Boston has a tradition of real music-making, and also there are always lots of good musicians and young composers around. And many universities. If you go to any other city in North America, you find people who got their first education as a music lover in Boston. They came to Boston as a student—of law, mathematics, economics, anything—then came open eyes and ears for music, and they went home or to work. And they will say, "I came from Boston."

Young musicians from Boston are really great. And also, as a city—many big cities have a big amount of musicians in the pool—but Boston is a very particular city in that those people are making really good music, not just for money. People don't come to Boston just to make money. That, I think, is a very good sign, that if you want to make great music there, people realize that, recognize it. And a musician feels that, and I feel that, and all the young people feel that, too.

Will you have any constraints on your choice of programs as Music Director? Will you have to worry about filling the house?

Of course, of course. I think that the maestro's job in America is big difference from Europe. If you're a maestro in Europe, of an orchestra like a German orchestra, then all the money comes from the government. And you don't have to worry really about the box office. If you have a half house, one program, because you have, say *Transfigurations* of Messiaen, you need rehearsals for about three weeks, and you could do two performances both for half house. But you should do it. Because this piece might come out really great, and half house means maybe 1500 people, but you really played for 1500 people, instead of 3000 people, but it still means a lot.

Can you do that here in Boston?

If you spend three weeks in rehearsal, and only do the two performances, you can't do it.

Bernstein once said, supposedly, that you can give them anything before intermission as long as you give them Tschaikovsky's Sixth afterwards.

Yeah, but this piece takes two hours, and also

continued on page 62

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

SEP 16 1972

New England Newsclip

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"GLORIOUS PAST"
continued from page 19

rehearsals require maybe minimum of ten. And ten rehearsals mean, in America, two weeks. And maybe three weeks we need. Then what do you do? You can't do it.

Is this a piece you'd like to do?

No. I'm talking about this as an example. But there is one other piece that I would really love to do. I did *Turangalila-Symphonie* of Messiaen in Canada. We spent three weeks in rehearsals, but spread out. We started rehearsals in October, and the performance was in March. And all those times when I had one rehearsal extra, I did one movement. There are ten movements. And when performance time came, we spent seven, eight rehearsals all together, packed—which means almost double the usual number of rehearsals. In America regular rehearsals means four rehearsals. And then we got a grant from the government. But here in America, it is very rare to get some money, especially from the government, to come to art. Very difficult, isn't it?

Do you have any plans to educate the Boston audience? Are there any pieces that we haven't heard that you feel we should hear?

I don't think so, I don't think so. I think the Boston audience is one of the most educated, or most sophisticated audiences in many ways, not only in the traditional music, but the young people are absolutely ready to hear any kind of music. For instance, Michael Tilson Thomas did the Spectrum series—great success. And Boston is ready for this kind of program. I know many other cities tried this kind of direction for music, and they are having a hard time. It *should* be successful for every city, but they are having a hard time. And I tried for other cities—it's not very easy. Boston is ready. And Boston has a Pops tradition; the orchestra plays in Pops for many weeks every year, and it seems to be working out very well, and you have enough audience for that, too. So I have a great kind of hope for the city itself.

What do you like most about conducting?

You see, being a conductor is a terribly difficult job, difficult, difficult job. I'm not saying that conducting is difficult because you have to study lots of scores—that's difficult, too. But conductors sometimes have to be between the musician and the association, or the musician and money problems. And the musicians' musical problems—somebody becomes low, or somebody becomes suddenly much better—you have to do something, right?

But a conductor must be like a gauge, he has to move with the reactions from outside or from the orchestra. That's very difficult—like a doctor. You have to know what's going on. Not only studying at home, that's also very much—so many scores, new music coming up. I think already I am too busy to study scores of people who have died. They left so many scores I have to study. But at the same time, now, a new score is finished this moment. Somebody has to see it, otherwise we leave those things somewhere, right? We lose, we lose chances to do that. So that is really a pressure-time. You have to find out—maybe out of ten, or out of a hundred new scores, maybe one great score might come up. If you don't see those scores, they never have a chance. I'm talking about the contemporary. That is a difficult life.

And the difficult life, as I told you, other than scores, is to be between the musician and the city, or musician and association of orchestra. I think a conductor must be born to be ready for that, and also he must learn the situation in every different city. And I am absolutely new to Boston. I must learn the situation here—what is a problem and what is good about the Boston orchestra . . . That's difficult.

Then he laughs.

But the joy, when all those things disappear in my mind, and I come to music, once in a while—one hopes many times a year—once in a while, music becomes like music should be. I can explain easier if I use an opera house example. In an opera house you have to work *more* problems: stage; sometimes terrible singers, sometimes good, sometimes too bad; orchestra sometimes hates rehearsals, sometimes orchestra doesn't give me rehearsal time. But when Mozart, let's say a Mozart opera, goes well, you find a line, you really feel a line from my finger to the singer, my finger to these violin players, my finger to oboe player, my finger to timpani player, my finger even for the backstage man, electric man. Then, to be a conductor in this spot for even two minutes, even for one piece of music—you know, one short series—you are the happiest man in the world. And I am feeling that once in a while.

For instance, I did Haydn last Sunday. Few spots—we didn't have enough rehearsals; we have only two and a half rehearsals for this long two-hour piece—I felt that. And that is—I can forget all trouble that I have to face, or if we have to have meeting, and after meeting for time or money or problem in union or managing, or *my* problem. I prefer to be musician, or conductor, that's a joy. This I count, maybe if I am lucky, maybe few—ten times a year. I don't know how many concerts I give, I don't know, how about hundred? Maybe five times that happens. I am not talking only about opera, though—that was only an example. Sometimes even with string orchestra that happens.

And this Boston orchestra has a style already. I think I should not talk comparing it as an orchestra, but it has a style of playing. I am not talking about a Mozart style or Haydn style or Tschaikovsky, but the orchestra knows that music has a style, and they have the ability to fit those styles. At least, they try very hard on each style. In other words, they play Tschaikovsky one way, and when they come to Mozart, they play another way, and when they see the Haydn parts in front of them they play differently. That I call style. They have that. So I think, if we get together more often, I think this joy moment should happen more often. And that really I am waiting for.

I hope we have exciting programs as well as, you know, the traditional programs in Boston. As I said, Boston is ready for so many things. I'm sure I could use, try more things than in any other city. That is *my* feeling.

2.

PHOENIX
BOSTON, MASS.
W. 25,000

SEP 5 1972 New England Newsclip

Mausoleums, Music Hall, and Comic Muse

By Richard Buell

Erich Leinsdorf with the Boston Symphony Orchestra.

There is an MBTA subway stop named "Symphony" and it's on the Arborway-via-Huntington line that has such lousy service. (The sadists who operate this line often instruct drivers not to stop to pick up passengers at Park Street, but to rattle on through. You have been warned.) Upstairs from Symphony station at Massachusetts and Huntington Avenues is one of the best-sounding concert halls anywhere, Symphony Hall. One Dr. Sabine of the turn-of-the-century Harvard faculty was responsible for its fine acoustics. Those niches above the second balcony housing the Greek nudes are there for the purpose of transmitting sound, which they certainly do. The escutcheon over the stage, with its crudely lettered BEETHOVEN, is *not* functional. Symphony Hall is the place where visiting medium-to-large instrumental and choral ensembles perform (also small groups and solo performers with large fees), but primarily it's the home of the Boston Symphony Orchestra.

The BSO was founded in 1881 and has at times been a supremely great orchestra. This season the men will be without a captain and without a rudder, and guest conductors, some of them eminent, will be in and out. Seiji Ozawa takes over as Music Director next year. The least lively thing about the BSO is its "traditions." The Friday afternoon concerts are a quaint and chilling example. Several hundred genteel and carefully tailored ladies are transported from exurbia by Mercedes-Benz bus and limousine to partake of some not overly stimulating musical uplift for a period not exceeding two and a quarter hours. Any deviations from this regimen will cause them to express disapproval by means of rattling their programs, their jewelry and their dentures.

That's not the whole story, of course. Expensive subscriptions and medium-priced subscriptions are and always will be available for the purposes of conspicuous cultural consumption, but there are accommodations for you and me by way of short series, student tickets, and "rush" seats. The BSO has recently been after the untraditional in its "Spectrum" series, the brainchild of Michael Tilson Thomas. Look into that.

TELEGRAM
WORCESTER, MASS.
S. 195,767

SEP 3 1972 New England Newsclip

WPI's Spectrum Series Is Tops

By RAYMOND MORIN
Telegram Music Critic

WHEN JEROME ROSEN takes his place as the new assistant concertmaster of the Boston Symphony this month, he will look familiar to Worcester audiences. He will also be concertmaster of the Boston Pops Orchestra.

Rosen has appeared for several years at the Worcester Festival as associate concertmaster of the Detroit Symphony Orchestra.

He fills the post vacated by Alfred Krips who has retired as assistant concertmaster of the Boston after 38 years with the orchestra.

EAGLE
WESTFORD, MASS.
W. 2,000

SEP 21 1972 New England Newsclip

Mr. William Gibson of the Boston Symphony Orchestra and Mr. Corley play an Alpine horn (right) and a long herald trumpet (left).

Demonstration and Concert of Ancient Brass Instruments

HARVARD — Mr. William Gibson principal trombonist for the Boston Symphony Orchestra, will demonstrate and give a concert of ancient brass instruments on Friday, September 22 in Bromfield Lecture Hall at 8 p.m. The public is cordially invited by The Warner Free Lecture Fund to attend this first program of their Fall series.

As the program for 1972-73 Warner Free Lecture Fund is not complete, notices have not been sent to townspeople. Therefore, we would appreciate readers notifying others whom they feel might be interested in this program.

ENNIS, TEXAS
NEWS
D. 4,600

SEP 19 1972

The 72-73 season of the Dallas Civic Music will present four of the world's top musical artists and an outstanding chamber ensemble. It will open Nov. 8 with the keyboard talents of Lili Kraus, (5) renowned Hungarian pianist. Native-born American soprano, Marilyn Horne, (2), of the Metropolitan Opera graces the McFarlin Auditorium stage (where all Civic Music concerts are held), Dec. 6. Concert No. 3, Feb. 3, will present the brilliant Metropolitan Opera tenor, Luciano Pavarotti, (1) who will amaze with his range and power. Filling the 4th concert bill on March 13, will be Stephen Bishop, (3) an English pianist highly acclaimed by European audiences. The season closes strongly with an ensemble of twelve first-deck musicians from the Boston Symphony Orchestra known as the Boston Symphony Chamber Players. They will provide the final program on Apr. 30.

PRESS
MIDDLETOWN, CONN.
D. 19,775

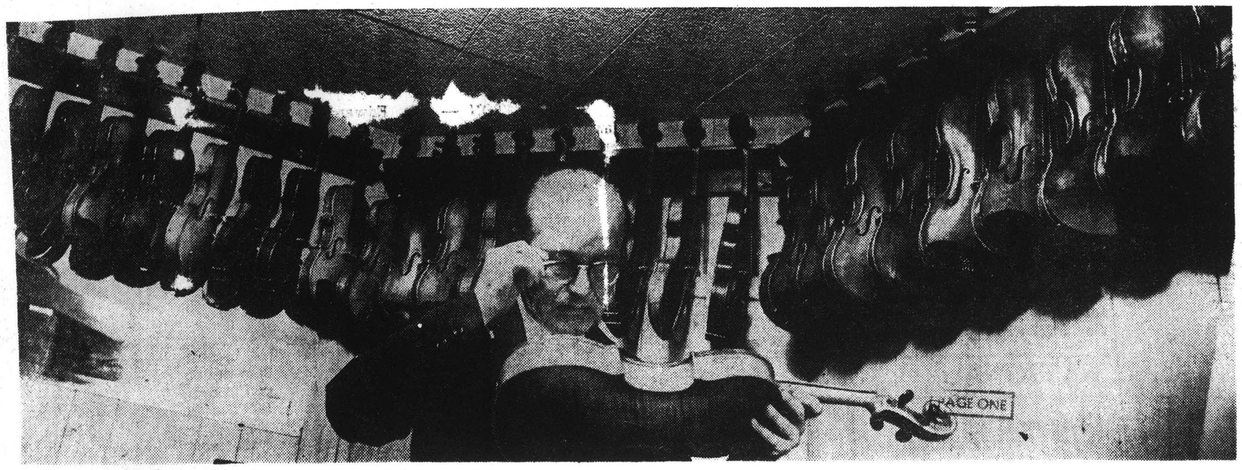
SEP 15 1972 New England Newsclip

BSO, Godspell At Bushnell:

Michael Tilson Thomas, above, brings the Boston Symphony to Hartford on Jan. 16. A staging of the rock musical "Godspell" right, begins on Dec. 29. Series tickets for symphony, ballet, opera, concerts, musicals and travel films are available at the Bushnell.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

SEP 23 1972 New England Newsclip



ALL STRUNG OUT — Rubin Green, a violist with the Boston Symphony Orchestra, took time out from yesterday's opening day of the orchestra's 1972-73 season to check a new viola, one of many on display at Back Bay store specializing in stringed instruments. (Globe photo by Ted Dully)

4

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
SEP 22 1972
New England Newsclip

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SUBURBAN PRESS
AND RECORDER
NATICK, MASS.
W. 5,300
SEP 21 1972
New England Newsclip

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The Boston Globe
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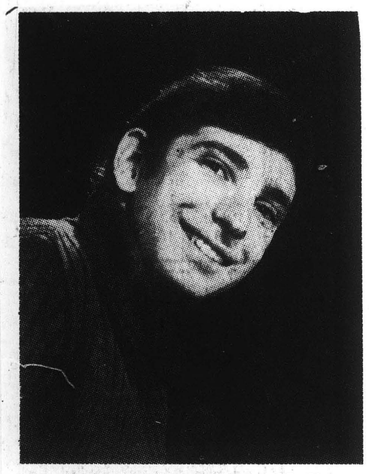
New England Newsclip

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
SEP 12 1972
New England Newsclip



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Globe Staff

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ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900
SEP 21 1972
New England Newsclip

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
SEP 24 1972
New England Newsclip

Our Dinosaurs' Are Very Alive

By RAYMOND ERICSON

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Continued from Page 17

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SUBURBAN PRESS
NATICK, MASS.
W. 3,500
SEP 14 1972
New England Newsclip

Music lovers

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BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,385
SEP 20 1972
New England Newsclip

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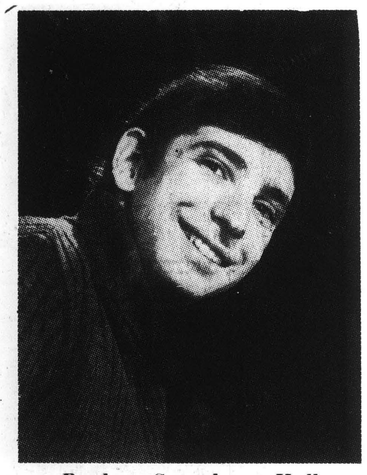

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BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 212,885
SEP 30 1972
New England Newsclip

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
SEP 23 1972
New England Newsclip

Thomas conducts BSO's 92d opening concert

By Michael Steinberg
Globe Staff

With Michael Tilson Thomas in charge — he shares with Colin Davis the title of Principal Guest Conductor — the Boston Symphony Orchestra started its 92d season yesterday afternoon. There was Prokofiev's "Scythian Suite" for a brilliant and loud beginning, and the Beethoven Seventh for a brilliant and pretty loud finish. Between them came the first performance of Walter Piston's Concerto for Flute and Orchestra, written for and played by Doriet Anthony Dwyer. That, by the way is the only piece written within the last 15 years which the orchestra will play on a regular (that is non-Spectrum) subscription program.

Piston has written a chamber-music work in three linked movements, going from a declamatory, recitative-like opening, through slower music in more sustained style, to what I should like to call paradoxically an interrupted perpetuum mobile. It is a grateful virtuoso piece, in which, perhaps surprisingly, the slower music near the beginning provides a more effective show of the player's brilliance and taste than the fireworks later on. The virtuoso demands are of a conventional sort: no double-stops, key-clackings, and so on.

The orchestral writing is beautifully conceived and managed. The ensemble is fairly small, but its sounds are so delicate, so carefully chosen, and there is so nearly complete an avoidance of tutti style, that it sounds still smaller than it is. The sounds the orchestra makes are attractive and, in all their conservatism, wonderfully fresh. Sometimes an accompanist, the orchestra most of the time offers the soloist partners in dialogue. Or, to tell it another way, the soloist passes herself around to be conversed or played with in an almost balletic manner like, for example, the princess with her four cavaliers in the "Sleeping Beauty" Rose Adagio, or Siefgried moving among the six princesses in the ballroom scene of "Swan Lake."

Piston warned an interviewer that the flute concerto was going to be "the same old Piston." For the finale, perhaps yes. For the beginning, no, with its arresting melodic shapes and its fine play of textures, he found his way to a place that is new for him. The end I thought perfunctory and therefore, disappointing; for the first two thirds or so of his new concerto, he worked not only with the immaculate craftsmanship that has been the hallmark of his work for half a century now, but also at an imposing level of intellectual concentration and vigor — inspiration, if you like. The performance was a brilliantly effective one.

For the Beethoven Seventh, Thomas re-seated the orchestra in the pre-Stokowski arrangement, with second violins on the right, opposite the firsts, with viola an cellos respectively left and right of center (Kempe who will be here with the Royal Philharmonic Oct. 29, and Boult are, so far as I know, the only conductors who do that regularly). It delightfully clarified the scoring of the second movement, making much of the addition to low strings first of second violins on one side, and only later of first violins on the other, or of the special sonorous character of the duet for first violins and violas. It also produced some telling moments in the other movements. I wonder to what extent the effectiveness was visual (could I tell the difference blindfolded?), but looking is after all a real part of concert experience for most people, and for a performer to address his audience's eyes as well as its ears is legitimate, subject though it is to horrendous abuse.

There was in any case plenty for the ear in this intelligent, hugely energetic performance (though I am only half persuaded that the finale wants to be quite so wild). For the most part it was beautifully played, with a bright, open, aerated sound — there is still, as a hangover from Leinsdorf's rhythmic slackness, some dissension about the trochees in the scherze, a faction of winds led by Mrs. Dwyer making the long syllable rather too short, and with strings tending to over compensate.

The "Scythian Suite" which stands up as one of Prokofiev's strongest, most original pieces, sounded gorgeous in its controlled gaudiness. The program is repeated tonight and on two Tuesdays, Sept. 26 and Oct. 10 all at 8:30.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
SEP 23 1972
New England Newsclip

Symphony Review

92nd Season Opens

By ELLEN PFEIFER
Music Critic

The Boston Symphony Orchestra began its 92nd season yesterday afternoon and marked the occasion with the premiere of Walter Piston's Flute Concerto, Doriot Anthony Dwyer as soloist. However, the real celebratory event of the the concert — if one goes by musical quality and stunning performance — was, unbelievably, the Beethoven Seventh Symphony.

If the BSO can be said to have a composer-in-residence or composer laureate, it is Piston, whose association with the orchestra goes back to the Koussevitzky regime. His concerto is one of a long string of works he has written with the BSO and/or its solo players in mind.

Conducted by Michael Tilson Thomas, it proved to be a brief all-in-one-movement showpiece for Ms. Dwyer, offering plenty of passage work, trills, leaps and assorted varieties of coloratura. The idiom, which the composer would call "the same old Piston," is conservative; the harmonies probably wouldn't offend any Friday afternoon listeners with their low dissonance tolerance, and the form is fairly traditional (three discernible sections corresponding to movements and a cadenza for the soloist).

The orchestra is deployed in something of a chamber-like manner with colors chosen and blended with economy and deliberation. The solo flute remains almost entirely i nthe forefront of the proceedings.

As for the engagingness of the music, I have the usual reservations about precipitate judgements, but my initial impression is of a perky final section and some attractive lyric moments in the second, but an overall dryness and shallowness not really conpensated by the brilliance of the solo part.

Thomas' conducting of the Beethoven was a real surprise, not so much because he brought any eccentric or even unusual ideas to the performance, but because he insisted on polished playing and serious attitude. It was most definitely not one of those hack jobs that results when a conductor programs something "the boys can throw together in one run-through" in order to concentrate rehearsal time on a newer or more difficult piece. In fact, to Thomas' credit, the entire concert sounded as if everything had been carefully re-thought.

The Beethoven seemed astonishingly fresh — in the way a piece can that has been put away for years and then ressurrected. Dynamic contrasts one hasn't heard in a long time were there (real pianissimos), the articulation was sharp and the pacing very exciting.

The players seemed quite turned-on and performed beautifully in Piston and Beethoven as well as in the Prokofiev "Scythian Suite," which is too ugly to deserve it. Taken from an abortive ballet about a primitive tribe, the suite is brutal (and brutish) and Thomas exploited every shred of savagery in it, concluding with an ear-blowing climax.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900
SEP 22 1972
New England Newsclip

Doriot Anthony Dwyer Soloist With Boston Symphony Orchestra

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Mrs. Dwyer, the soloist for these concerts, joined the Orchestra in 1952. She is a member of the Boston Symphony Chamber Players.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
SEP 28 1972
New England Newsclip

In Concert

Some Things New

By Peter M. Knapp

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There are changes. William Steinberg is gone, and the orchestra is temporarily without a music director. Seiji Ozawa takes the job next season, but this year he's otherwise committed and is serving as "music adviser."

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The soloist gets most of the work, though, and the orchestral part often seems to serve more as punctuation than independent exposition. The flute part is generally elaborate and trilly, which suits the instrument, though there is a ruminative middle section where the soloist carries an attractive legato line. In contrast, most of the orchestral writing is spare, upper strings usually separated from the lower and having a Hindemith flavor. At first hearing, I can't honestly say the work made a deep impression, but Miss Dwyer's playing was characteristically skillful and agile.

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Thomas evidently sought additional vigor and energy, but most of the symphony sounded super-heated and driven at the expense of detail and comfort, and the last movement exceeded the speed limit.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
SEP 23 1972
New England Newsclip

Thomas conducts BSO's 92d opening concert

By Michael Steinberg
Globe Staff

With Michael Tilson Thomas in charge — he shares with Colin Davis the title of Principal Guest Conductor — the Boston Symphony Orchestra started its 92d season yesterday afternoon. There was Prokofiev's "Scythian Suite" for a brilliant and loud beginning, and the Beethoven Seventh for a brilliant and pretty loud finish. Between them came the first performance of Walter Piston's Concerto for Flute and Orchestra, written for and played by Doriet Anthony Dwyer. That, by the way is the only piece written within the last 15 years which the orchestra will play on a regular (that is non-Spectrum) subscription program.

Piston has written a chamber-music work in three linked movements, going from a declamatory, recitative-like opening, through slower music in more sustained style, to what I should like to call paradoxically an interrupted perpetuum mobile. It is a grateful virtuoso piece, in which, perhaps surprisingly, the slower music near the beginning provides a more effective show of the player's brilliance and taste than the fireworks later on. The virtuoso demands are of a conventional sort: no double-stops, key-clackings, and so on.

The orchestral writing is beautifully conceived and managed. The ensemble is fairly small, but its sounds are so delicate, so carefully chosen, and there is so nearly complete an avoidance of tutti style, that it sounds still smaller than it is. The sounds the orchestra makes are attractive and, in all their conservatism, wonderfully fresh. Sometimes an accompanist, the orchestra most of the time offers the soloist partners in dialogue. Or, to tell it another way, the soloist passes herself around to be conversed or played with in an almost balletic manner like, for example, the princess with her four cavaliers in the "Sleeping Beauty" Rose Adagio, or Siefgried moving among the six princesses in the ballroom scene of "Swan Lake."

Piston warned an interviewer that the flute concerto was going to be "the same old Piston." For the finale, perhaps yes. For the beginning, no, with its arresting melodic shapes and its fine play of textures, he found his way to a place that is new for him. The end I thought perfunctory and therefore, disappointing; for the first two thirds or so of his new concerto, he worked not only with the immaculate craftsmanship that has been the hallmark of his work for half a century now, but also at an imposing level of intellectual concentration and vigor — inspiration, if you like. The performance was a brilliantly effective one.

For the Beethoven Seventh, Thomas re-seated the orchestra in the pre-Stokowski arrangement, with second violins on the right, opposite the firsts, with viola an cellos respectively left and right of center (Kempe who will be here with the Royal Philharmonic Oct. 29, and Boult are, so far as I know, the only conductors who do that regularly). It delightfully clarified the scoring of the second movement, making much of the addition to low strings first of second violins on one side, and only later of first violins on the other, or of the special sonorous character of the duet for first violins and violas. It also produced some telling moments in the other movements. I wonder to what extent the effectiveness was visual (could I tell the difference blindfolded?), but looking is after all a real part of concert experience for most people, and for a performer to address his audience's eyes as well as its ears is legitimate, subject though it is to horrendous abuse.

There was in any case plenty for the ear in this intelligent, hugely energetic performance (though I am only half persuaded that the finale wants to be quite so wild). For the most part it was beautifully played, with a bright, open, aerated sound — there is still, as a hangover from Leinsdorf's rhythmic slackness, some dissension about the trochees in the scherze, a faction of winds led by Mrs. Dwyer making the long syllable rather too short, and with strings tending to over compensate.

The "Scythian Suite" which stands up as one of Prokofiev's strongest, most original pieces, sounded gorgeous in its controlled gaudiness. The program is repeated tonight and on two Tuesdays, Sept. 26 and Oct. 10 all at 8:30.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
SEP 23 1972
New England Newsclip

Symphony Review

92nd Season Opens

By ELLEN PFEIFER
Music Critic

The Boston Symphony Orchestra began its 92nd season yesterday afternoon and marked the occasion with the premiere of Walter Piston's Flute Concerto, Doriot Anthony Dwyer as soloist. However, the real celebratory event of the the concert — if one goes by musical quality and stunning performance — was, unbelievably, the Beethoven Seventh Symphony.

If the BSO can be said to have a composer-in-residence or composer laureate, it is Piston, whose association with the orchestra goes back to the Koussevitzky regime. His concerto is one of a long string of works he has written with the BSO and/or its solo players in mind.

Conducted by Michael Tilson Thomas, it proved to be a brief all-in-one-movement showpiece for Ms. Dwyer, offering plenty of passage work, trills, leaps and assorted varieties of coloratura. The idiom, which the composer would call "the same old Piston," is conservative; the harmonies probably wouldn't offend any Friday afternoon listeners with their low dissonance tolerance, and the form is fairly traditional (three discernible sections corresponding to movements and a cadenza for the soloist).

The orchestra is deployed in something of a chamber-like manner with colors chosen and blended with economy and deliberation. The solo flute remains almost entirely i nthe forefront of the proceedings.

As for the engagingness of the music, I have the usual reservations about precipitate judgements, but my initial impression is of a perky final section and some attractive lyric moments in the second, but an overall dryness and shallowness not really conpensated by the brilliance of the solo part.

Thomas' conducting of the Beethoven was a real surprise, not so much because he brought any eccentric or even unusual ideas to the performance, but because he insisted on polished playing and serious attitude. It was most definitely not one of those hack jobs that results when a conductor programs something "the boys can throw together in one run-through" in order to concentrate rehearsal time on a newer or more difficult piece. In fact, to Thomas' credit, the entire concert sounded as if everything had been carefully re-thought.

The Beethoven seemed astonishingly fresh — in the way a piece can that has been put away for years and then resurrected. Dynamic contrasts one hasn't heard in a long time were there (real pianissimos), the articulation was sharp and the pacing very exciting.

The players seemed quite turned-on and performed beautifully in Piston and Beethoven as well as in the Prokofiev "Scythian Suite," which is too ugly to deserve it. Taken from an abortive ballet about a primitive tribe, the suite is brutal (and brutish) and Thomas exploited every shred of savagery in it, concluding with an ear-blowing climax.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900
SEP 22 1972
New England Newsclip

Doriot Anthony Dwyer Soloist With Boston Symphony Orchestra

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
SEP 28 1972
New England Newsclip

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By Peter M. Knapp

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6.

TIMES
PEABODY, MASS.
W. 6,043

SEP 27 1972 New England Newsclip

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PUBLIC SPIRIT
AYER, MASS.
W. 5,150

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THE LEDGER
BROOKLINE, MASS.
W. 8,000

SEP 29 1972 New England Newsclip

BSO's former director returns for concert series

William Steinberg, former music director of the Boston Symphony Orchestra, conducts the second weekend of the winter season, with concerts on Friday September 29 at 2 p.m., Saturday, September 30 at 8:30 p.m. and Tesday, October 3 at 7:30 p.m. The concerts opened yesterday.

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SUN
LOWELL, MASS.
S. 40,129

SEP 24 1972 New England Newsclip

Boston Symphony '72-73 season well underway

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — The Boston Symphony Orchestra has opened its 1972-73 season.

During the coming year there will be an impressive list of guest conductors. Seiji Ozawa is presiding as Music Adviser, and the principal guest conductors will be Colin Davis and Michael Tilson Thomas.

Listed to assume the podium during the year will be William Steinberg, Leonard Bernstein, Daniel Barenboim, Eugen Jochum, Lorin Maazel and Bernard Haitink. Guest soloists will be Doriot Anthony Dwyer, Benita Valente, Beverly Wolff, Theodore Lettvin, Jerome Lowenthal, Joseph Silverstein and Janet Baker. Also appearing as guest artists will be Harold Wright, Kenneth Riegel, Ruggiero, Ricci, Martina Arroyo, Lili Coekasian, Richard Casilly, Robert Hale, Israela Margalit, Vladimir Ashkenazy, Zara Nelsova and Nerine Barrett, Names of other invited guest artists will be announced later in the season.

Seiji Ozawa will conduct the concerts of Feb. 13-15-16 and 17. At the Feb 13 concert which will be in the Thursday series he will have a guest soloist, the Boston Symphony's concert master, Joseph Silverstein.

This week there will be concerts on Thursday evening, and the second programs in the Friday and Saturday series. William Steinberg will conduct. Guest soloists will be Benita Valente, soprano and Beverly Wolff, contralto. The Harvard—Radcliffe Collegium Musicum, F. John Adams, director, will participate. To be performed will be the Fantasia on a theme by Thomas Tallis (Vaughn Williams), and the Symphony No. 2 "Resurrection" by Mahler. This program will be repeated in the first program of the Tuesday B. series on Oct. 3.

In all, William Steinberg will make six appearances during the season. At one will be a presentation of Verdi's Manzoni "Requiem." The dates will be Friday and Saturday, March 16-17.

SUBURBAN PRESS
NATICK, MASS.
W. 3,500

SEP 28 1972 New England Newsclip

Music lovers

HE'S BACK -- William Steinberg returns to the Boston Symphony Orchestra to conduct Mahler's Second Symphony. "Resurrection" and Vaughn Williams Fantasia on a theme by Thomas Tallis on Thursday, Friday, Saturday and Tuesday, Sept. 28, 29, 30 and Oct. 3. At Symphony Hall, Mass. Ave., Boston.

The Boston Globe
(EVENING)
D. 195,032

SEP 27 1972 New England Newsclip

Enough Haydn for almost anyone

QUODLIBET / By MICHAEL STEINBERG

Because William Steinberg's conducting schedule has become more crowded than his physician thinks it ought to be, Joseph Silverstein, concertmaster and Assistant Conductor of the Boston Symphony, will conduct the orchestra's concert Saturday evening. The program: Vaughan Williams's Fantasia on a theme by Thomas Tallis and the Mahler 2nd Symphony, the latter with Beverly Wolff and Benita Valente as soloists and with the Harvard-Radcliffe Collegium Musicum.

6.

TIMES
PEABODY, MASS.
W. 6,043

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AYER, MASS.
W. 5,150

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In the past years, William Steinberg has become a very well known figure in Boston for the fine things he has done with the Boston Symphony. Under his leadership, the Boston Symphony has continued its steady progress as one of the foremost musical organizations in the world. He led concerts not only in Boston, in New York and in many other American cities, but also in the music centers of England, Germany, Austria, Italy and Spain and France. His recordings and broadcasts and telecast appearances have reached millions all over the world.

Benita Valente, who has appeared with the Boston Symphony in the past, comes from Delano, California. In 1960 she won the Metropolitan Opera Auditions; two years later she began a successful European career, appearing with several opera companies. Her repertoire ranges for the baroque to the avant-garde; she has more than forty operatic roles in her repertoire and sings nearly forty Bach Cantatas, as well as rarely heard concert arias by Haydn and Mozart. Miss Valente's recordings are on the Columbia, Candide and CRI labels.

Beverly Wolff has appeared on many occasions with the Boston Symphony, both in Symphony Hall and at Tanglewood. During the past two seasons, Miss Wolff has appeared in Florence and Venice. Among her American engagements have been appearances with the Atlanta Symphony and Buffalo Philharmonic, and the Handel Society of New York. Miss Wolff records for Columbia, RCA, Westminster and MGM.

The Harvard-Radcliffe Collegium Musicum was formed in the autumn of 1971 by F. John Adams, a doctoral candidate in music at Harvard. Dedicated to the performance of the finest music in the choral repertoire, the choir has already made many appearances, including a visit to Canada. The Collegium Musicum is entirely student managed. The choir appeared with the Boston Symphony last season at a Spectrum concert in music by Bach, Del Tredici and Josquin Des Prez.

THE LEDGER
BROOKLINE, MASS.
W. 2,000

SEP 29 1972 New England Newsclip

BSO's former director returns for concert series

William Steinberg, former music director of the Boston Symphony Orchestra, conducts the second weekend of the winter season, with concerts on Friday September 29 at 2 p.m., Saturday, September 30 at 8:30 p.m. and Tesday, October 3 at 7:30 p.m. The concerts opened yesterday.

For his first appearance in Symphony Hall since his retirement, Steinberg chose the works of Vaughan Williams and Gustav Mahler. Steinberg opens the concert with Vaughan Williams' Fantasia on a theme by Thomas Tallis, in honor of the centenary of the composer's birth. Following that, the Orchestra, soloists and choir perform Mahler's Second Symphony, "Resurrection". Soloists for the "Resurrection" are Benita Valente, soprano: Beverly Wolff, contralto; and the Harvard-Radcliffe Collegium Musicum, F. John Adams, director.

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SUN
LOWELL, MASS.
S. 40,129

SEP 24 1972 New England Newsclip

Boston Symphony '72-73 season well underway

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — The Boston Symphony Orchestra has opened its 1972-73 season.

During the coming year there will be an impressive list of guest conductors. Seiji Ozawa is presiding as Music Adviser, and the principal guest conductors will be Colin Davis and Michael Tilson Thomas.

Listed to assume the podium during the year will be William Steinberg, Leonard Bernstein, Daniel Barenboim, Eugen Jochum, Lorin Maazel and Bernard Haitink. Guest soloists will be Doriot Anthony Dwyer, Benita Valente, Beverly Wolff, Theodore Lettvin, Jerome Lowenthal, Joseph Silverstein and Janet Baker. Also appearing as guest artists will be Harold Wright, Kenneth Riegel, Ruggiero, Ricci, Martina Arroyo, Lili Coekasian, Richard Casilly, Robert Hale, Israela Margalit, Vladimir Ashkenazy, Zara Nelsova and Nerine Barrett, Names of other invited guest artists will be announced later in the season.

Seiji Ozawa will conduct the concerts of Feb. 13-15-16 and 17. At the Feb 13 concert which will be in the Thursday series he will have a guest soloist, the Boston Symphony's concert master, Joseph Silverstein.

This week there will be concerts on Thursday evening, and the second programs in the Friday and Saturday series. William Steinberg will conduct. Guest soloists will be Benita Valente, soprano and Beverly Wolff, contralto. The Harvard—Radcliffe Collegium Musicum, F. John Adams, director, will participate. To be performed will be the Fantasia on a theme by Thomas Tallis (Vaughn Williams), and the Symphony No. 2 "Resurrection" by Mahler. This program will be repeated in the first program of the Tuesday B. series on Oct. 3.

In all, William Steinberg will make six appearances during the season. At one will be a presentation of Verdi's Manzoni "Requiem." The dates will be Friday and Saturday, March 16-17.

SUBURBAN PRESS
NATICK, MASS.
W. 3,500

SEP 28 1972 New England Newsclip

Music lovers

HE'S BACK -- William Steinberg returns to the Boston Symphony Orchestra to conduct Mahler's Second Symphony. "Resurrection" and Vaughn Williams Fantasia on a theme by Thomas Tallis on Thursday, Friday, Saturday and Tuesday, Sept. 28, 29, 30 and Oct. 3. At Symphony Hall, Mass. Ave., Boston.

The Boston Globe
(EVENING)
D. 195,032

SEP 27 1972 New England Newsclip

Enough Haydn for almost anyone

QUODLIBET / By MICHAEL STEINBERG

Because William Steinberg's conducting schedule has become more crowded than his physician thinks it ought to be, Joseph Silverstein, concertmaster and Assistant Conductor of the Boston Symphony, will conduct the orchestra's concert Saturday evening. The program: Vaughan Williams's Fantasia on a theme by Thomas Tallis and the Mahler 2nd Symphony, the latter with Beverly Wolff and Benita Valente as soloists and with the Harvard-Radcliffe Collegium Musicum.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

SEP 30 1972 New England Newsclip

BSO: Mahler revisited

By Louis Snyder

In this period of Mahlerian resurgence, it is surprising to realize that the great Symphony No. 2 in C minor ("Resurrection") hadn't, until last Thursday, been played by the Boston Symphony in Symphony Hall since 1960, when Richard Burgin was the conductor. True, there was a memorable Tanglewood performance, high-geared emotionally by Leonard Bernstein, during the summer of 1970. But Boston subscribers waited until this weekend to encounter it again on home ground.

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Mr. Steinberg's Mahler doesn't wear its heart on its sleeve, as his realization of previous of the composer's works here has demonstrated. It is a strong selfless concept, not overly weighted with remnants of the composer's own implications, first proferred then withdrawn, of programmatic content.

Thus one isn't immediately swept off his feet by the power of Mr. Steinberg's interpretation over and above the impact of the music itself. As marked by the composer, the opening Allegro maestoso emerged indeed "serious and solemn," and the Andante con moto "very leisurely." But it soon became apparent that the conductor's overall plan was rolling ahead with locomotive force, so that by the time the first solo and choral passages were reached, one could properly be overwhelmed by an all-enveloping finale of sumptuous tonal splendor.

Aiding and abetting what thus turned into a deeply satisfying listening experience were the orchestra musicians who did Mr. Steinberg the honor of some particularly refined playing; mezzo-soprano Beverly Wolff and soprano Benita Valente, both in splendid voice, which otherwise means impeccable; and F. John Adams's populous Harvard-Radcliffe Collegium Musicum, living up to its new title by proving it had learned its lessons well—the pianissimo beginning of the "Aufersteh'n" was an impressive introduction to some superb choral singing.

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The first half of the program was devoted to another viable piece of music — Vaughan Williams's Fantasia on a Theme by Thomas Tallis — absent from the BSO repertory since 1963. Played as a commemorative tribute to the composer on the centenary of his birth, it was a further reminder, and a rather poignant one, of the inexplicable role that time plays in general recognition of a composer's music and message.

Vaughan Williams, although more slowly than Mahler, is being rediscovered, and perhaps the Fantasia, even more readily than the symphonies, can be a good persuader for the wary.

Mr. Steinberg led an affectionate performance, while the body of strings, as well as the solo quartet — Mr. Silverstein, Jerome Rosen, Burton Fine, and Jules Eskin — added their votes for "Uncle Ralph . . . the Grand Old Man of English music."

The Boston Globe
(MORNING)
D. 281,942 SUN. 566,377

SEP 29 1972 New England Newsclip

7.

Mabler's 2d Symphony highlighted

Steinberg at Symphony Hall

By Michael Steinberg

William Steinberg, who retired last season as the Boston Symphony's music director, came back to Symphony Hall last night for the first of five programs in which he will conduct the orchestra between now and March. The music for last night was the Vaughan Williams Fantasia on a theme by Thomas Tallis and Mahler's Symphony No. 2.

It was like the halves of two different concerts. After the second movement of the Mahler there was a pause for the members of the Harvard-Radcliffe Collegium Musicum to file on and for the alto and soprano soloists, Beverly Wolff and Benita Valente, to take their places just in front of the conductor.

Steinberg has a sort of half-bench on which to half-sit during such breaks, and this time when he got up after the singers were installed, he was like a different man. I don't know whether he had been consciously saving himself for the taxing, unbroken sequence of scherzo, song, and finale, or whether the sudden doubling of the stage population informed him with a sense of occasion which fired an extra measure of vitality into him; whatever, though, from that point to the end, there was in the conducting a physical energy and precision of gesture, and from the performers, a clarity and unanimity of response of which there had scarcely been a trace earlier in the evening.

Steinberg conducted a pretty understated Mahler. It leaves me longing sometimes for more bite, for a more pronounced sense of pleasure taken in the dissonances of Mahler's surprising polyphony or the eccentricities of his scoring, but that Steinberg does not look for his own glory in Mahler (to borrow Stravinsky's tribute to Monteux as an interpreter of "Le sacre") is a cause for gratitude. There is no self-indulgence in Steinberg's work, no loving things to death, no milking of the moment at the expense of the whole. At almost every Bernstein performance of the Second, the audience has made the mistake of bursting into applause in the middle of the first movement where the recapitulation comes in, so emphatic, so final has that arrival sounded: no audience could mistake it for an ending in a reading as ordered as Steinberg's. A pity, though, that in the first two movements the surface was so rough.

The vocal part of the performance was beautiful. The Harvard-Radcliffe voices are young and lightweight, and the big passages did show that Mahler had a more massive sound in mind than students with unfinished, turn-of-twenty voices can supply. To their credit and that of their director, F. John Adams, the singers never forced, and their quiet singing had a fine transparence of pitch and tone. Beverly Wolff sang with passion, intelligence, and exciting, highly individual vocal quality. Benita Valente provided a radiant top to the vocal texture.

The Mahler would have made a stronger program by itself, handsome-sounding and grandly solemn though the Vaughan Williams Tallis Fantasy is. Yesterday's performance, through which the strings had to make their way without much help from the conductor, did not make at all a persuasive case for it. The Fantasy was put on the program in commemoration of the anniversary of the composer's birthday (Thursday week after next), but that, I must say, really seems like miserable tokenism.

1972 is almost over, but perhaps the Boston Symphony can make a belated but more substantial tribute to this interesting, and just now very neglected, composer. My vote would go to that wonderful Walt Whitman extravaganza, the "Sea Symphony."

The program is repeated this afternoon, Saturday and Tuesday evenings, Saturday's performance to be conducted by Joseph Silverstein.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

SEP 30 1972 New England Newsclip

Vitality and Excitement

BSO Performs Mahler

By ELLEN PFEIFER
Music Critic

After closing its Tanglewood Season with the Mahler Eighth Symphony and following in just over a month with his Second ("Resurrection"), the Boston Symphony Orchestra, one would think, will have gotten apocalyptic vision, to say nothing of magnificent vulgarity, out of its system for a long time.

The "Resurrection," performed Thursday night and yesterday afternoon with William Steinberg conducting, is, like the Eighth, an enormous structure inspired by Mahler's herculean despairs and equally grandiose visions of Reconciliation and Transformation.

LIKE THE EIGHTH, it is incredibly pretentious, occasionally gross (occasionally delicate and well-bred as in the Second movement) and of a variety of too muchness that I personally like to indulge in on occasion — guilt feelings or not.

Questions of taste aside, the symphony is a fascinating translation of thought into music that results in a sombre, fatalistic first movement that contains within it the musical germs of resurrection.

Or in the marvelous cynical Fourth movement (taken from an earlier song about an audience of Fish who listen raptly to a sermon by St. Anthony and then ignore its message) flanked by two innocent and child-like statements of optimism and faith.

Mahler's amazing feeling for sonorities is apparent in moments such as the choir's first entrance, pianissimo, that emerges from what seems like a vast empty space after a series of bird-like calls on flute and off-stage brass fanfares.

THE COMPOSER'S major lapses of taste occur in moments such as the finale where bells, organ, tam-tam and huge orchestra join in great fortissimo chords as the gates of heaven open.

The BSO's performance yesterday (it was preceded by Vaughan Williams' Fantasia on a theme by Thomas Tallis which made the afternoon a bit long) was one of great vitality and excitement if rather short on really ethereal moments—pianissimos, for one thing, were scarce.

Steinberg seemed to find the work congenial to his temperament and brought out a good deal of the score's subtleties — although his interpretation is not so detailed or overt as George Solit's Mahler performances. The orchestra, in so far as tone goes, played beautifully for him although the players seemed to have some trouble following him.

The Harvard-Radcliffe Collegium Musicum sang beautifully as did the soprano Benita Valente in her rather thankless, brief role. Beverly Wolff, who did the contralto solos, appeared somewhat uncertain rhythmically, due, perhaps, to Steinberg's vague beat. However, she sang with great involvement and excitement.

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259

OCT 8 1972 New England Newsclip

E. J. DIAS

A Look At the Arts

Boston Symphony begins Tuesday 'B' series

The opening concert of the Boston Symphony Orchestra's Tuesday "B" Series in Symphony Hall last week was conducted by the veteran William Steinberg, who chose to devote his program to just two works — Ralph Vaughan Williams "Fantasia on a Theme by Thomas Tallis" and Mahler's gargantuan "Symphony No. 2" the "Resurrection."

Steinberg and his players were in first-rate form in the Williams "Fantasia," one of the loveliest and most engaging works in the repertoire for string orchestra. Using a melody created by Tallis, who was a 16th-Century British composer of church music, Williams, with a series of expanding and tranforming variations, creates a genuine master work.

I must confess, however, that the lengthy Mahler made the evening seem over-long. Never a composer noted for succinctness, Mahler was addicted to huge orchestral scores to sometimes interminable passage of steadily-mounting sonorities, to the use of almost every instrument known to man except the kazoo.

The "Symphony No. 2," for example, requires, besides the usual complement of strings, four flutes, four piccolos, four obes, two English horns, five clarinets, two E-flat clarinets, a bass clarinet, four bassoons and double-bassoons, six horns, six trumpets, four trombones, a tuba, two sets of timpani, a bass drum, one snare drum, cymbals, small and large tam-tams, a triangle, a glockenspiel, three bells, a ruthe (bundle of sticks), two harps, an organ, a soprano, a contralto, and a mixed chorus—the latter three represented in Symphony Hall by Benita Valente, Beverly Wolff, and the Harvard-Radcliffe Collegium Musicum.

Naturally, from all this musical paraphernalia, some remarkable sound is produced—and the Boston Symphony, as everyone knows, is capable of thrilling tone quality. I thought that Steinberg's beat was sometimes uncertain, but on the whole, he shaped the massive architecture of the work well. And that rousing finale, with Mahler expressing his affirmation in a series of sustained fortissimo chords, shook the ancient rafter of said Symphony Hall.

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

OCT 4 1972 New England Newsclip

E. J. Dias review

BSO's 'Fantasia' delicately done

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Williams' "Fantasia" is, of course, a master work. Utilizing one of Tallis' tunes (Tallis was a 16th-Century British church composer), Williams subjects it to enlargement and transformation. The melody grows, expands, now antiphonally, now contrapuntally, sometimes in passing statements by solo instruments so that a mood of tranquillity is created which is never permitted to lapse.

Always a great favorite in the symphonic repertoire, the work was given a beautiful reading by Steinberg and his musicians—precise in phrasing, lovely in tone quality, enormously engaging.

As for the Mahler, the symphony evidences his interest in cosmic problems, his delight in using an over-size orchestra, his addiction to giant scores that in this case even includes a soprano, a contralto, and a mixed chorus.

The last word in Wagnerian romanticism, the symphony features a somber, rather ominous first movement; a rather ironic fourth one, and Mahler's customary sonorities, passages that mount to peaks of excitement, good utilization of pianissimo effects in the chorus, and a rousing finale in which the organ, bells, tam-tam, and the full orchestral voice join in sustained fortissimo chords meant to express Mahler's eventual affirmation.

Aiding in the performance were soprano Benita Valente, contralto Beverly Wolff, and the fine voices of the Harvard-Radcliffe Collegium Musicum. The orchestra itself played with considerable color and vigor under Steinberg's baton.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

SEP 30 1972 New England Newsclip

BSO: Mahler revisited

By Louis Snyder

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Thus one isn't immediately swept off his feet by the power of Mr. Steinberg's interpretation over and above the impact of the music itself. As marked by the composer, the opening Allegro maestoso emerged indeed "serious and solemn," and the Andante con moto "very leisurely." But it soon became apparent that the conductor's overall plan was rolling ahead with locomotive force, so that by the time the first solo and choral passages were reached, one could properly be overwhelmed by an all-enveloping finale of sumptuous tonal splendor.

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

SEP 29 1972 New England Newsclip

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BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

SEP 30 1972 New England Newsclip

Vitality and Excitement

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By ELLEN PFEIFER
Music Critic

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STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259

OCT 8 1972 New England Newsclip

E. J. DIAS

A Look At the Arts

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STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

OCT 4 1972 New England Newsclip

E. J. Dias review

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As for the Mahler, the symphony evidences his interest in cosmic problems, his delight in using an over-size orchestra, his addiction to giant scores that in this case even includes a soprano, a contralto, and a mixed chorus.

The last word in Wagnerian romanticism, the symphony features a somber, rather ominous first movement; a rather ironic fourth one, and Mahler's customary sonorities, passages that mount to peaks of excitement, good utilization of pianissimo effects in the chorus, and a rousing finale in which the organ, bells, tamtam, and the full orchestral voice join in sustained fortissimo chords meant to express Mahler's eventual affirmation.

Aiding in the performance were soprano Benita Valente, contralto Beverly Wolff, and the fine voices of the Harvard-Radcliffe Collegium Musicum. The orchestra itself played with considerable color and vigor under Steinberg's baton.

The people who perform in an orchestra

ALISON ARNOLD

Gourmet cooks, nuclear physicists, licensed airplane pilots, wood carvers and a minister will perform at the opening concert of the 92d season of the Boston Symphony Orchestra, Friday afternoon, in Symphony Hall.

Surprising? Not if you have seen the new booklet compiled by the Council of Friends. It will be on sale beginning Friday for one dollar and provides a "mini" biography as well as a photograph of each of the Boston Symphony musicians.

The introduction of the booklet explains its purpose. We live in a world of computers and numbers, a world in which the opportunity to know each other as human beings is fast disappearing. As this tendency to group people by numbers increases, a need is growing to relate to others on a person-to-person basis.

The members of the orchestra are superb musicians, but could you call any of them by name if you met them on the street? The booklet is designed with the hope that the musicians and their audience will get to know each other as good friends, for they share a love of music and the wish to see the orchestra continue to command the respect it has always enjoyed from the rest of the world.

The committee responsible for writing and compiling the booklet consists of Mrs. Robert M. P. Kennard, Newton Center; Mrs. Giles M.S. Tod, Hingham; and Mrs. Roger Voisin, Jamaica Plain. The New England Merchants National Bank has helped to make possible the publication of the booklet.

Michael Tilson Thomas will conduct the opening concert in works of Beethoven, and Piston and Prokofiev.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
SEP 18 1972 New England Newsclip

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
SEP 18 1972 New England Newsclip

Rose Walsh

Getting to Know The BSO

Music isn't the only talent that individual members of the Boston Symphony Orchestra possess. They are adept at a variety of skills but you would never know it unless someone told you. The Council of Friends of the BSO, which is dedicated to the world-famed Orchestra decided they would do the telling so that audiences at the many concerts performed throughout the year would get to know the musicians as human beings.

They would know which one was a gourmet cook, or a nuclear physicist, a licensed airplane pilot, a wood carver, a minister, just to mention a few of the avocations.

The Council went to work on their bright idea and after months of research has come up with a 24-page publication entitled "Know Your Orchestra" which provides a "mini biography" as well as a clear photograph of each of the BSO players. It will be on sale — and only $1 — in time for the opening concert of the 92nd season this month.

Mrs. Robert M.P. Kennard of Newton Center, Mrs. Giles M.S. Tod of Hingham and Mrs. Roger Voisin of Jamaica Plain is the committee who may take a bow for the writing and compiling of the booklet. The New England Merchants National Bank gets a kudo for making its publication possible.

The Boston Globe
(EVENING)
D. 195,032
SEP 22 1972 New England Newsclip

ALISON ARNOLD

Antiques and China

★

Box luncheons in the basement of Symphony Hall with members of the orchestra as speakers have become so popular that there'll be a double series this year. The behind-the-scenes atmosphere seems to appeal to the Symphony's Friends as last year's lectures were over-subscribed and two series are planned this year.

The co-chairmen are Mrs. Anatole Haemmerle and Mrs. Donald Sinclair. The first series will begin Oct. 13, and the second, Oct. 20. Cecylia Arzewski, first violinist, will be the speaker.

The Table Talk Suppers at Symphony Hall before the evening concerts also have had such wide appeal that this series has been expanded, too. Mrs. William K. Russell is general chairman. She points out that husbands can come right from the office to meet the wives at the stage door entrance and enjoy a pleasant supper before the concert.

In addition to the Tuesday series under the chairmanship of Mrs. Samuel Ryburn and Mrs. John Thorndike, and the Thursday series in charge of Mrs. Albert Pagliarulo, there will be additional suppers before the Cambridge series of Tuesday concerts, with Mrs. George Clowes Jr. in charge, and another Tuesday series with Mrs. K. Peabody Brewster as chairman.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
SEP 26 1972 New England Newsclip

Rose Walsh

Part of the popularity of the evening Stage Door Lectures sponsored by the Council of Friends of the Boston Symphony Orchestra was that husbands could come right from the office to meet their wives at the Stage Door entrance to Symphony Hall, and enjoy a relaxing and entertaining get-together before the concert.

Last year the Lectures were over-subscribed. But the clever planning Council has solved that difficulty this year. The series has been expanded and Mrs. William K. Russell is the general chairman.

A double series of the Friday Stage Door Lectures has also been planned under the co-chairmanship of Mrs. Anatole A. Haemmerle and Mrs. Donald B. Sinclair.

Mrs. George Lee Sargent is chairman of the Council which has an interesting program of activities planned for the 1972-73 Symphony season.

SOCIETY

by Miriam Tod

The end results of nine months of hard work on the part of a small committee will be visible at the opening concert the Boston Symphony Orchestra on Friday afternoon at Symphony Hall. Small in size, its color bright red, it, nevertheless, should show up brilliantly against the white marble of the venerable old hall in which members of the committee will be displaying it. It is a long-in-preparation booklet about the members of the Boston Symphony Orchestra.

As far back as last Christmas the suggestion was put forward that a booklet about the individual members of Boston's great contribution to the musical world, the BSO, would be of interest. How often, it was said, have audiences wondered about the musicians seated before them on the stage as they entertained them with their superb music, and equally, in turn, how often have the musicians wondered about their audiences? It was discovered that no biography of the members of the complete orchestra was available under one cover, and so the members of the Council of Friends of the BSO set about compiling one.

They first set up a series of photographic sessions with the different sections of the orchestra in the Cabot-Cahners Room of Symphony Hall, inviting the musicians to have a clear portrait taken for the booklet. At the same time the members of the orchestra were asked to fill out a form giving their backgrounds and special hobbies and interests.

To the delight of the committee a fact emerged that they had suspected from the beginning of the project as the forms were returned. It became apparent that the Boston Symphony Orchestra is made up of members who are not only superb musicians but extremely interesting personalities in their own right.

How many of the thousands who attend the concerts at Symphony Hall and Tanglewood knew, for instance, that both bass player Joseph Hearne and second violinist William Waterhouse built their own houses, or that Spencer Larrison, also of the second violin section, lists gliding which he calls soaring, as his hobby. Principal violinist Burton Fine could be called doctor for he has a Ph.D. from the Illinois Institute of Technology, and worked for nine years with the National Space and Aeronautics Administration in Cleveland. The new assistant concertmaster, Jerome Rosen, who joined the orchestra this summer, is another scientist in the group, in his case in math and philosophy, as is the new principal horn, Charles Kavalovski, who holds a Ph.D. in experimental nuclear physics.

The fact that trumpet player, Roger Voisin, was known as the boy signaller who, with his trumpet, recalled the audience and the orchestra at the Esplanade Concerts long ago emerges in the booklet. He subsequently joined the BSO at aged 17, the youngest musician ever to join the orchestra. Gourmet cooking is a favorite hobby with many of the men of the BSO, as are all kinds of sports. Several are licensed airplane pilots while others have hobbies clearly connected with music, such as making or repairing violin bows and other instruments.

Called "Know Your Orchestra" the 24 page booklet identifies each musician with a clear head-and-shoulders photograph, together with a brief biography giving, often in his own words, his interests and background. The center pages show a silhouette drawing of the entire orchestra, with each figure keyed to a chart below for easy identification.

The foreword consists of a letter from president of the trustees of the BSO, Talcott Banks; an introduction from the Council of Friends and the names of those who worked on the booklet committee. These consist of Mrs. George Lee Sargent, chairman of the Council of Friends of the BSO; Mrs. Robert M. P. Kennard of Newton Center, Mrs. Giles M. S. Tod of Hingham, Mrs. Charles F. Toppan of Cambridge and Mrs. Roger Voisin of Jamaica Plain.

On sale for the nominal sum of one dollar at the opening concert and thereafter at all series concerts at Symphony Hall, "Know Your Orchestra" will seem to fill a need in these days of a growing identification by numbers, and, the Council of Friends sincerely hopes, will help to draw audience and orchestra together in a person-to-person relationship

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
SEP 18 1972 New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
SEP 13 1972 New England Newsclip

SOCIETY

by Miriam Tod

Although for many in the social world the new season traditionally starts with the opening of Symphony during the latter half of September, there are many organizations which plan events for their members before this date. They don't seem to worry that their supporters are still enjoying their summer hideaways in the country or by the seashore, and so will not return until the not-to-be-missed first Friday afternoon concert of the Boston Symphony Orchestra. They are assured by the knowledge that their members are loyal and will come great distances to be present at a special event whatever the time of year.

PASTE OVER

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
SEP 25 1972
New England Newsclip

In the garden of Mrs. John D. Brewer, Jr. of Hingham, members of the South Shore Council of Friends of the Boston Symphony Orchestra, gather around their area chairman, Mrs. C. Russell Eddy of Duxbury (second from right) to discuss the Symphony Spiral parties to be given during the next six weeks for the benefit of the orchestra. They are from left to right Mrs. Frederick S. Lane, Mrs. L.L. Eldridge, Mrs. Joseph R. Watkins, all of Hingham, Mrs. Eddy and the hostess, Mrs. Brewer. (Vin Alabiso)

SOCIETY

by Miriam Tod

They sold like traditional hotcakes, those red and white booklets about the members of the Boston Symphony Orchestra the Council of Friends of the orchestra had prepared and had printed. At times the scene in the lobbies of Symphony Hall resembled bargain day at Filene's Basement as the Friday afternoon audience crowded around the tables containing stacks of the brilliantly colored books.

It was a welcome sight for the members of the committee who had worked long and hard to produce this mini-biography of each member of the orchestra. Apparently the price was right too, for the dollar bills were fluttering from gloved hands onto the tables like manna from heaven, each of which meant another dollar for the coffers of the Boston Symphony Orchestra.

For the thousands of women who poured through the doors of Symphony Hall on Friday afternoon this was the official start of the new season. No event that is held before the opening of Symphony is considered official, and it is by the date of the first Friday afternoon concert that plans are made to close summer places and move back to town.

Once again this year one wondered what had happened to all those little milliners so beloved of the proper Bostonians of the past. There was hardly a hat to be seen in the entire audience and even those of the older generation who a few years ago would not have felt decent without one, came hatless to what to them is a sacred event.

The conversation at intermission was, in addition to the new "Know Your Orchestra" booklet, and the brand new program format, a larger version colored a deep beautiful blue, about the Council of Friend's newest idea of fund raising for the BSO, the Spiral Party. Patterned on the chain letter idea these events will start with seven members of the Council attending a luncheon at Symphony Hall. They in turn will each invite to a party of their own seven more pepole, who, in turn, will invite seven to each of their parties, etc., etc. Each guest contributes two dollars to the BSO and accepts an invitatition to attend only on the condition that they will give a party in turn, thus ensuring the continuation of the chain, or spiral. To be completed within the next six weeks the Council of Friends by this method hope to raise an incredible $80,000 to help the orchestra with its annual deficit.

The plans of the South Shore Council of Friends of the BSO for a series of Spiral parties is already underway. All kinds of parties from tennis to coffee eventually involving hundreds of guests are being planned. Mrs. C. Russell Eddy of Duxbury is the area chairman of the South Shore group, and among those working with her on these benefits are Mrs. John D. Brewer, Jr., Mrs. L.L. Eldridge, Jr., Mrs. Frederick S. Lane and Mrs. Joseph R. Watkins, all of Hingham.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500
SEP 28 1972
New England Newsclip

Residents Host Symphony Parties

Mrs. Howard Hansen of Wellesley Hills and Mrs. Erick Kauders of Marblehead are co-chairmen of "Symphony Spirals"-- a series of informal parties, sponsored by the Friends of the Boston Symphony Orchestra, designed to raise over $80,000 for the benefit of the Boston Symphony Orchestra.

"Symphony Spirals" originated at a luncheon at Symphony Hall. The co-chairmen invited eight members of the Council of Friends to the luncheon. Each of the eight guests donated $2 to the Orchestra and presented lists of seven people they planned to invite to the "Kick-off" Spiral Party of 56 guests held last week.

Between September 29 and October 6, each of the 56 guests of the second Spiral invite six guests each and act as hosts for the third set of parties. This makes a total of 336 guests who will act as hosts for the fourth set of Spiral parties to take place between October 6 and 13.

The Spirals continue through the seventh and final Spiral when between October 27 and November 3, 20, 160 hosts entertain two guests each for a total of 40, 320 guests. Each contributes $2 to the Orchestra making a grand total of $80,640 raised-if the Spiral is not broken.

Many Spiral Parties have been planned by Wellesley residents during the next few weeks. A partial list of hostesses include Mrs. Murray Harvey, Mrs. Walter Amory, Mrs. Gilman Conant, Mrs. Frederic Stare and Mrs. Thomas Franks.

The individual parties given by the hosts of each Spiral may be in any form of entertainment, such as picnics, cocktail parties, teas, coffee hours, or bridge, tennis or tailgate parties. The success of each Spiral is dependant on each guest contributing $2 to the Orchestra, and then becoming a host and inviting guests to her own party. If you would like to participate in the Symphony Spirals, contact Mrs. Howard E. Hansen,(235-0514), or the Fund Office at Symphony Hall (266-1492).

CRICKET
MANCHESTER, MASS.
W. 1,598
SEP 29 1972
New England Newsclip

Boston Symphony Friends Host Spiral Parties

The Friends of the Boston Symphony Orchestra have organized "Symphony Spirals" — a series of informal parties with a goal of $80 thousand to help reduce the increasing annual deficit of the Boston Symphony Orchestra.

Local area chairmen are Mrs. George Blagden of Beverly and Mrs. Robert W. Emmons of Manchester. Among those giving parties in Manchester will be: Mrs. R. W. Emmons, Jr., Mrs. Paul D. Shuwall, Mrs. Josiah A. Spaulding, Mrs. John H. Bradley and Mrs. Thomas S. Walker.

The "Symphony Spirals" originated at a noontime luncheon in the Ancient Instrument Room of Symphony Hall, Friday, September 22, 1972. The Co-Chairmen, Mrs. Howard Hansen and Mrs. Erich Kauders, invited the eight ladies who hosted the kick-off party for the second turn of the Spiral. Each of the eight invited guests to the luncheon donated $2 to the Orchestra and brought a list of seven people they plan to invite to the second Spiral Party of 56 guests to be held in the basement in Symphony Hall, Friday, September 29, at 12 o'clock noon.

Between September 29 and October 6, each of the 56 guests of the second Spiral invite six guests each and act as hosts for the third set of parties. This makes a total of 336 guests who will act as hosts for the fourth set of Spiral parties to take place between October 6 and 13.

The Spirals continue through the seventh and final Spiral when between October 27 and November 3, 20,160 hosts entertain two guests each for a total of 40,320 guests. Each contributes $2 to the Orchestra realizing a total of $80,640.

The individual parties given by the hosts of each Spiral may be in any form of entertainment, such as picnics, cocktail parties, teas, coffee hours, or bridge, tennis or croquet parties. The success of each Spiral is dependant on each guest contributing $2 to the Orchestra, and then becoming a host and inviting guests to her own party. Participation in the Symphony Spirals can be arranged through Mr. Steven L. Solomon in the Development Office of Symphony Hall (266-1492).

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
SEP 27 1972
New England Newsclip

ALISON ARNOLD

Helpful leisure time

The large group of women who call themselves Friends of the Boston Symphony have organized series of informal parties with a goal of $80,000 to help reduce the increasing annual deficit of the Boston Symphony Orchestra.

These parties, called "Symphony Spirals" originated at a noon luncheon in the Ancient Instruments Room of Symphony Hall, last Friday. The co-chairman, Mrs. Howard Hansen, Wellesley Hills, and Mrs. Erick Kauders, Marblehead, invited eight women who will be hostesses for the second turn of the Spiral. Mrs. William J. Mixter Jr., Dedham, is chairman of the Areas of the Boston Council of Friends.

Each of the eight invited guests to the luncheon donated $2 to the orchestra and brought a list of seven they plan to invite to the second party of 56 guests, to be held in the basement of Symphony Hall, Friday noon.

Between then and Oct. 6, each of the 56 guests of the second luncheon will invite six guests each and be hostesses for the third set of parties. This makes a total of 336 guests who will be hostesses for the 4th set of Spiral parties to take place between Oct. 6 and 13.

The Spirals will continue through the seventh and final Spiral when between Oct. 27 and Nov. 3, 20,160 hostesses entertain two guests each for a total of 40,320 guests. Each contributes $2 to the orchestra, realizing a total of $80,640. (I hope their arithmetic is correct!)

Guests invited to the first Spiral party were Mrs. George Blagden, Mrs. Thomas Hansen, Mrs. George Draper, Mrs. C. Russell Eddy, Mrs. Lewis H. Clark, Mrs. Charles F. Hovey, Mrs. Samuel A. Levine and Mrs. Gordon Smith.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000
OCT 3
New

THE LEDGER
BROOKL MASS
W. 8,500
SEP 28

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200
SEP 28 1972
New England Newsclip

Symphony spirals aim for $80,000

The Friends of the Boston Symphony Orchestra have organized "Symphony Spirals", a series of informal parties designed to produce a revenue of $80,000 to offset the increasing annual deficit of the orchestra.

The "spirals" began at a noontime luncheon in the Ancient Instrument Room of the Symphony Hall Sept. 22. At this meeting eight ladies were invited, each contributing $2, and each sponsoring a party for the second turn of the spiral. The 56 guests at each party will invite six guests they plan to invite to the next round.

If the spiral parties continue through seven rounds, 40,320 guests will have raised the anticipated $80,640 by contributing $2 each.

The Spiral Parties may take the form of picnics, cocktail parties, coffee hours, or tennis and croquet parties. Participation in the Spirals can be arranged through Steven L. Solomon in the Development Office of Symphony Hall (266-1492). Guests will be assigned to a party in their area, to which they must bring a list of people to invite to the next event.

RECORD TRANSCRIPT
MILTON, MASS.
W. 5,735
SEP 28 1972
New England Newsclip

Friends Of Boston Symphony Host Spiral Party In Milton Tuesday

BOSTON -- The Friends of the Boston Symphony Orchestra have organized "Symphony Spirals" - a series of informal parties with a goal of $80 thousand to help reduce the increasing annual deficit of the Boston Symphony Orchestra.

Co-Chairmen of the fund-raising event are Mrs. Howard Hansen of Wellesley Hills, and Mrs. Erick Kauders of Marblehead. Assisting the Co-Chairmen is Mrs. William J. Mixter, Jr. of Dedham, Chairman of the Areas of the Boston Council of Friends.

The first Spiral Party in the Milton-Quincy area will start at the home of Mrs. Lewis W. Kane, Chairman of the South Shore Council of Friends, on October 3. Her guests will include Mrs. Theodore Jones, Mrs. C. Rodgers Burgin, Mrs. Frederick Tudor, Mrs. Robert Daley, all of Milton; Mrs. Charles Lyman of Canton and Mrs. James O'Hare of Quincy.

The "Symphony Spirals" originated at a noontime luncheon in the Ancient Instrument Room of Symphony Hall Friday, September 22. The Co-Chairmen, Mrs. Hansen and Mrs. Kauders, have invited the eight ladies who hosted the kick-off party for the second turn of the Spiral. Each of the eight invited guests to the luncheon donates $2 to the Orchestra and brings a list of seven people they plan to invite to the second Spiral Party of 56 guests to be held in the Basement in Symphony Hall on Friday, September 29, at 12 o'clock noon.

Between September 29 and October 6, each of the 56 guests of the second Spiral invite six guests each and act as hosts for the third set of parties. This makes a total of 336 guests who will act as hosts for the fourth set of Spiral parties to take place between October 6 and 13.

The Spirals continue through the seventh and final Spiral when between October 27 and November 3, 20,160 hosts entertain two guests each for a total of 40,320 guests. Each contributes $2 to the Orchestra realizing a total of $80,640.

The individual parties given by the hosts of each Spiral may be in any form of entertainment, such as picnics, cocktail parties, teas, coffee hours, or bridge, tennis or croquet parties. The success of each Spiral is dependent on each guest contributing $2 to the Orchestra, and then becoming a host and inviting guests to her own party.

Participation in the Symphony Spirals can be arranged through Mr. Steven L. Solomon in the Development Office of Symphony Hall (266-1492). Guests will be assigned to a party in their area to which they must bring a list of people they plan to invite to continue the Spiral.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500
SEP 28 1972
New England Newsclip

Youth Concert Deadline is Monday, October 2

Richard W. Drew, Town Chairman for Youth Concerts at Symphony Hall, announced today that subscriptions for the 1972-73 season must be returned by Monday.

The Youth Concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out for the past 13 seasons since their founding in 1959. Three concerts are presented at 11:00 a.m. Saturday mornings at Symphony Hall. The concert dates are November 11, 1972; January 27 and March 24, 1973.

The programs are specifically prepared for young people with the added benefit of hearing classical and contemporary works performed in the tradition - filled atmosphere of Symphony Hall by men of the Boston Symphony.

Application blanks have been distributed to all students in grades 5 and 6 by the Wellesley elementary music specialists. Application blanks are also available to all Junior High School students, grades 7-9.

Tickets are available for the Series only at $7.00 for the three concerts. Bus transportation for three concerts is also available at $3.00.

For further information and ticket applications, please contact R. W. Drew at the Music Office, 235-7250, ext. 46.

SOUTH SHORE MIRROR
SCITUATE, MASS.
W. 10,000
SEP 28 1972
New England Newsclip

GINO CAPPILLETTI TO NARRATE YOUTH CONCERT

Gino Cappelletti, the well known professional football player will be the featured narrator at one of the Youth Symphony Concerts this season, at Boston Symphony Hall. Under the Direction of Harry Ellis Dickson, the Boston Symphony Orchestra will conduct a program entitled: "Music For Fun", at which Gino will narrate "Freddie the Football" by Richard Hayman. This is one in a series of Concerts given each year to better acquaint children in the middle grades with the varied program of the Symphony.

Other programs in the series this year will feature a variety of music such as, Peter and the Wolf, the Berklee College of Music, folk dances of many countries, Pononaise by Chopin, etc. The Youth Symphony Program Concerts is presently in its thirteenth year in Scituate. Organized and directed by interested private citizens, tickets were made available at the close of school last year. The 3 concerts are operated in conjunction with the Scituate Public Schools. The dates of the concerts are November 18, 1972, February 3, 1973, and April 7, 1973.

A limited number of tickets are still available. For further information, please call Mrs. Joan Doyle.

PUBLIC SPIRIT
AYER, MASS.
W. 5,150
SEP 21 1972
New England Newsclip

Boston Symphony youth concerts

PEPPERELL - All grade five and six students at the Peter Fitzpatrick School may still subscribe to a series of three "Youth" Concerts by the Boston Symphony Orchestra at Symphony Hall in Boston.

The program on the 1972-1973 season is really something. "Peter and the Wolf" with slides; "The Earth's Children," Symphony Orchestra augmented by a concert-jazz ensemble depicting the moods and strength of today's youth; "Music for Fun, Toy Symphony" and other selections, orchestra supported by some surprising toys, and classical music illustrated by Folk Dances of many countries.

The Youth Concert Series costs $7 for the three concerts on Saturdays, November 18, February 3, and April 7 at 11 a.m.

Transportation from the Peter Fitzpatrick School to Boston and back will cost an additional small amount depending on the number of youngsters who go. The Pepperell PTA are the coordinators for the concerts and chaperones will accompany the youngsters.

If you are interested in having your child attend the series, contact Mrs. Winslow H. Duke, Jewett Street, Pepperell.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
OCT 25 1972
New England Newsclip

Notes on the Musical Scene

The Boston Symphony Orchestra's annual series of youth concerts begins Nov. 11 with Harry Ellis Dickson conducting "Music in Multi-media." The concert, which will be repeated Monday, Nov. 13 and Saturday, Nov. 18, will include Prokofiev's "Peter and the Wolf," Mussorgsky's "Pictures at an Exhibition" and "The Earth's Children" by Phil Wilson, to be performed by symphony plus jazz ensemble from the Berklee College of Music.

The youth concert series include three different programs during the year, each repeated three times for different groups of children. There are two Saturday series and, for the first time this season, a Monday morning series for children who cannot attend the Saturday morning concerts. Other programs this season will include Haydn's "Toy" Symphony and a program of folk dances of many countries. All concerts are at 11 a.m. at Symphony Hall, Huntington and Massachusetts Avenues in Boston.

TIMES
WALPOLE, MASS.
W. 4,000
SEP 28 1972
New England Newsclip

Symphony Hall Youth Concerts

Youth Concerts at Symphony Hall, an unusual musical event for thousands of Massachusetts students, is returning to Boston's famed Symphony Hall for the 14th season.

Under the direction of Harry Ellis Dickson, members of the Boston Symphony Orchestra will be heard in classical and contemporary music selected to appeal to young people in grades 5 and over, and to stimulate their interest and appreciation for fine music.

Some of the highlights of the 1971-72 season were a concert entitled, "The Organ, the Orchestra, and a Day in Music," with organ soloist Berj Zamkochian; a program of music and dance, performed by members of the Dance Companies of the National Center of Afro - American Artists, the Elma Lewis School of Fine Arts, and the Boston Ballet and directed by Billy Wilson; and a concert version of Offenbach's opera, La Perichole, directed by Michael Kaye, with local soloists in the lead roles and the townspeople played by members of the Lincoln Sudbury Regional High School chorus under the direction of Robert Wentworth.

Wednesday of this week, students in grades 5 - 9 received a letter of explanation and application re: the 1972-73 season. The concerts are given on Saturday mornings from 11 to 12 a.m. in two series of three programs each.

Walpole students will be attending Series B presented on Nov. 18, Feb. 3, and April 7. Tickets are sold for the series only. Deadline for application is Oct. 4.

Additional information is available from Mrs. Ronald Dobson at 668-6759 or Mrs. Manuel Kurland at Symphony Hall.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
SEP 28 1972

Young people's concert Sunday on Ch. 2

Michael Tilson Thomas, the 26-year-old conductor, will conduct and narrate the New York Philharmonic Young People's Concert to be presented Sunday at 5 p.m. on Channel 2.

The youthful Thomas, currently music director of the Buffalo Symphony Orchestra and principal guest conductor of the Boston Symphony Orchestra, takes as his subject for his television appearance with the Philharmonic the "pattern of 3s" in music — the pulse and the rhythm of three beats — and its "contribution to our musical heritage," in Thomas' own words.

TIMES
PAWTUCKET, R. I.
D. 38,127
SEP 28 1972
New England Newsclip

Boston Symphony In Providence Oct. 19

The Boston Symphony Orchestra opens its Providence series on Oct. 19 at 8:30 p.m. at the Veterans Memorial Auditorium, Providence.

Colin Davis, a principal guest conductor of the orchestra, will conduct. He will open the program with Sibelius' Symphony No. 3 in C to be followed by Elgar's violin concerto with the Boston Symphony concertmaster Joseph Silverstein as soloist.

The Providencd series will continue with two other concerts on Nov. 16 and Jan. 4 with Daniel Berenboim and Michael Tilson Thomas conducting.

SOUTH SHORE NEWS
ROCKLAND, MASS.
W. 43,050
OCT 4 1972
New England Newsclip

Cappelletti to narrate at symphony

BOSTON — Gino Cappelletti, the well known professional football player, will be the featured narrator at one of the Youth Symphony Concerts this season, at Boston Symphony Hall. Under the direction of Harry Ellis Dickson, the Boston Symphony Orchestra will conduct a program entitled: "Music for Fun", at which Gino will narrate "Freddie the Football' by Richard Hayman.

The dates of the concerts are November 18, 1972, February 3, 1973, and April 17, 1973. A limited number of tickets are available.

For further information please call Mrs. Joan Doyle, 545-3098.

ITEM
LYNN, MASS.
D. 31,202
OCT 10 1972
New England Newsclip

Final Chance

Oct. 11 is the last date that Marblehead students will be able to purchase tickets for the current series of "Youth Concerts at Symphony Hall in Boston. Marblehead

The musical program is an annual event, and Music Director Harry Ellis Dickson and members of the Boston Symphony Orchestra will be heard in classical and contemporary works selected to appeal to pupils in Grades 5-12.

Marblehead students will attend Series "B" which consists of concerts to be held Nov. 18, Feb. 13 and April 7, all Saturdays at 11 a.m. Tickets are sold for the entire series only and may be ordered from local chairman Mrs. Edward B. Berman, 8 McKinley Road. Bus transportation will be arranged at additional cost.

REPORTER
MARBLEHEAD, MASS.
W. 7,400
OCT 5 1972
New England Newsclip

Tuesday is deadline for youth concert tickets

Mrs. Edward B. Berman, Town Chairman for Youth Concerts at Symphony Hall, has announced the closing date for subscriptions for the 1972-73 series of concerts is Tuesday, October 10.

The concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out each season since they began in 1959. Marblehead subscribers will attend series B - programs being presented on Saturdays at 11:00 a.m., in Symphony Hall, Boston, on November 18, February 3, and April 7.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by members of the Boston Symphony Orchestra in the traditional atmosphere of Symphony Hall.

Bus transportation will be arranged on demand.

Tickets are sold by the series only, at $7.00 for three concerts.

Please make checks payable to Youth Concerts at Symphony Hall, Inc. and send to Mrs. Edward B. Berman, 8 McKinley Rd., Marblehead, Mass. 01945 - or Samuel Harris, Director of Music, Marblehead High School, Pleasant St., Marblehead, Mass. 01945. The telephone number for further information is 631-1753.

ITEM
CLINTON, MASS.
D. 4,150
OCT 10 1972
New England Newsclip

Young people in Berlin can attend concerts

Berlin youths are again encouraged to subscribe to the Youth Concerts and Symphony Hall in Boston.

This season the concerts will be held on Saturday mornings starting at 11. Bus transportation will be provided from the Berlin Memorial School for each concert. They will be on November 18, February 3, and April 7.

Harry Ellis Dickson will direct members of the Boston Symphony Orchestra in classical and contemporary music geared to appeal to children in grades 5 through high school. The varied programs will stimulate their interest in music.

This will be the 14th season the Youth Concerts have been held. They are always a sell-out so that reservations must be made as soon as possible. Season tickets are available at $7.00 each for students and adults. Tickets for individual concerts are not available.

Reservations may be made through the Berlin Memorial School or Mrs. Dean Goodwin, local chairman, (562-2428). The deadline is Friday, October 13.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500
SEP 28 1972
New England Newsclip

Youth Concert Deadline is Monday, October 2

Richard W. Drew, Town Chairman for Youth Concerts at Symphony Hall, announced today that subscriptions for the 1972-73 season must be returned by Monday.

The Youth Concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out for the past 13 seasons since their founding in 1959. Three concerts are presented at 11:00 a.m. Saturday mornings at Symphony Hall. The concert dates are November 11, 1972; January 27 and March 24, 1973.

The programs are specifically prepared for young people with the added benefit of hearing classical and contemporary works performed in the tradition - filled atmosphere of Symphony Hall by men of the Boston Symphony.

Application blanks have been distributed to all students in grades 5 and 6 by the Wellesley elementary music specialists. Application blanks are also available to all Junior High School students, grades 7-9.

Tickets are available for the Series only at $7.00 for the three concerts. Bus transportation for three concerts is also available at $3.00.

For further information and ticket applications, please contact R. W. Drew at the Music Office, 235-7250, ext. 46.

SOUTH SHORE MIRROR
SCITUATE, MASS.
W. 10,000
SEP 28 1972
New England Newsclip

GINO CAPPILLETTI TO NARRATE YOUTH CONCERT

Gino Cappelletti, the well known professional football player will be the featured narrator at one of the Youth Symphony Concerts this season, at Boston Symphony Hall. Under the Direction of Harry Ellis Dickson, the Boston Symphony Orchestra will conduct a program entitled: "Music For Fun", at which Gino will narrate "Freddie the Football" by Richard Hayman. This is one in a series of Concerts given each year to better acquaint children in the middle grades with the varied program of the Symphony.

Other programs in the series this year will feature a variety of music such as, Peter and the Wolf, the Berklee College of Music, folk dances of many countries, Pononaise by Chopin, etc. The Youth Symphony Program Concerts is presently in its thirteenth year in Scituate. Organized and directed by interested private citizens, tickets were made available at the close of school last year. The 3 concerts are operated in conjunction with the Scituate Public Schools. The dates of the concerts are November 18, 1972, February 3, 1973, and April 7, 1973.

A limited number of tickets are still available. For further information, please call Mrs. Joan Doyle.

PUBLIC SPIRIT
AYER, MASS.
W. 5,150
SEP 21 1972
New England Newsclip

Boston Symphony youth concerts

PEPPERELL - All grade five and six students at the Peter Fitzpatrick School may still subscribe to a series of three "Youth" Concerts by the Boston Symphony Orchestra at Symphony Hall in Boston.

The program on the 1972-1973 season is really something. "Peter and the Wolf" with slides; "The Earth's Children," Symphony Orchestra augmented by a concert-jazz ensemble depicting the moods and strength of today's youth; "Music for Fun, Toy Symphony" and other selections, orchestra supported by some surprising toys, and classical music illustrated by Folk Dances of many countries.

The Youth Concert Series costs $7 for the three concerts on Saturdays, November 18, February 3, and April 7 at 11 a.m.

Transportation from the Peter Fitzpatrick School to Boston and back will cost an additional small amount depending on the number of youngsters who go. The Pepperell PTA are the coordinators for the concerts and chaperones will accompany the youngsters.

If you are interested in having your child attend the series, contact Mrs. Winslow H. Duke, Jewett Street, Pepperell.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
OCT 25 1972
New England Newsclip

Notes on the Musical Scene

The Boston Symphony Orchestra's annual series of youth concerts begins Nov. 11 with Harry Ellis Dickson conducting "Music in Multi-media." The concert, which will be repeated Monday, Nov. 13 and Saturday, Nov. 18, will include Prokofiev's "Peter and the Wolf," Mussorgsky's "Pictures at an Exhibition" and "The Earth's Children" by Phil Wilson, to be performed by symphony plus jazz ensemble from the Berklee College of Music.

The youth concert series include three different programs during the year, each repeated three times for different groups of children. There are two Saturday series and, for the first time this season, a Monday morning series for children who cannot attend the Saturday morning concerts. Other programs this season will include Haydn's "Toy" Symphony and a program of folk dances of many countries. All concerts are at 11 a.m. at Symphony Hall, Huntington and Massachusetts Avenues in Boston.

TIMES
WALPOLE, MASS.
W. 4,000
SEP 28 1972
New England Newsclip

Symphony Hall Youth Concerts

Youth Concerts at Symphony Hall, an unusual musical event for thousands of Massachusetts students, is returning to Boston's famed Symphony Hall for the 14th season.

Under the direction of Harry Ellis Dickson, members of the Boston Symphony Orchestra will be heard in classical and contemporary music selected to appeal to young people in grades 5 and over, and to stimulate their interest and appreciation for fine music.

Some of the highlights of the 1971-72 season were a concert entitled, "The Organ, the Orchestra, and a Day in Music," with organ soloist Berj Zamkochian; a program of music and dance, performed by members of the Dance Companies of the National Center of Afro - American Artists, the Elma Lewis School of Fine Arts, and the Boston Bailet and directed by Billy Wilson; and a concert version of Offenbach's opera, La Perichole, directed by Michael Kaye, with local soloists in the lead roles and the townspeople played by members of the Lincoln Sudbury Regional High School chorus under the direction of Robert Wentworth.

Wednesday of this week, students in grades 5 - 9 received a letter of explanation and application re: the 1972-73 season. The concerts are given on Saturday mornings from 11 to 12 a.m. in two series of three programs each.

Walpole students will be attending Series B presented on Nov. 18, Feb. 3, and April 7. Tickets are sold for the series only. Deadline for application is Oct. 4.

Additional information is available from Mrs. Ronald Dobson at 668-6759 or Mrs. Manuel Kurland at Symphony Hall.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,700
SEP 28 1972

Young people's concert Sunday on Ch. 2

Michael Tilson Thomas, the 26-year-old conductor, will conduct and narrate the New York Philharmonic Young People's Concert to be presented Sunday at 5 p.m. on Channel 2.

The youthful Thomas, currently music director of the Buffalo Symphony Orchestra and principal guest conductor of the Boston Symphony Orchestra, takes as his subject for his television appearance with the Philharmonic the "pattern of 3s" in music — the pulse and the rhythm of three beats — and its "contribution to our musical heritage," in Thomas' own words.

TIMES
PAWTUCKET, R. I.
D. 38,127
SEP 28 1972
New England Newsclip

Boston Symphony In Providence Oct. 19

The Boston Symphony Orchestra opens its Providence series on Oct. 19 at 8:30 p.m. at the Veterans Memorial Auditorium, Providence.

Colin Davis, a principal guest conductor of the orchestra, will conduct. He will open the program with Sibelius' Symphony No. 3 in C to be followed by Elgar's violin concerto with the Boston Symphony concertmaster Joseph Silverstein as soloist.

The Providencd series will continue with two other concerts on Nov. 16 and Jan. 4 with Daniel Berenboim and Michael Tilson Thomas conducting.

SOUTH SHORE NEWS
ROCKLAND, MASS.
W. 43,050
OCT 4 1972
New England Newsclip

Cappelletti to narrate at symphony

BOSTON — Gino Cappelletti, the well known professional football player, will be the featured narrator at one of the Youth Symphony Concerts this season, at Boston Symphony Hall. Under the direction of Harry Ellis Dickson, the Boston Symphony Orchestra will conduct a program entitled: "Music for Fun", at which Gino will narrate "Freddie the Football' by Richard Hayman.

The dates of the concerts are November 18, 1972, February 3, 1973, and April 17, 1973. A limited number of tickets are available.

For further information please call Mrs. Joan Doyle, 545-3098.

ITEM
LYNN, MASS.
D. 51,262
OCT 10 1972
New England Newsclip

Final Chance

Oct. 11 is the last date that Marblehead students will be able to purchase tickets for the current series of "Youth Concerts at Symphony Hall in Boston. Marblehead

The musical program is an annual event, and Music Director Harry Ellis Dickson and members of the Boston Symphony Orchestra will be heard in classical and contemporary works selected to appeal to pupils in Grades 5-12.

Marblehead students will attend Series "B" which consists of concerts to be held Nov. 18, Feb. 13 and April 7, all Saturdays at 11 a.m. Tickets are sold for the entire series only and may be ordered from local chairman Mrs. Edward B. Berman, 8 McKinley Road. Bus transportation will be arranged at additional cost.

REPORTER
MARBLEHEAD, MASS.
W. 7,400
OCT 5 1972
New England Newsclip

Tuesday is deadline for youth concert tickets

Mrs. Edward B. Berman, Town Chairman for Youth Concerts at Symphony Hall, has announced the closing date for subscriptions for the 1972-73 series of concerts is Tuesday, October 10.

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ITEM
CLINTON, MASS.
D. 4,150
OCT 10 1972
New England Newsclip

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The Boston Globe
(MORNING)
D. 261,042 SUN. 362,377
OCT 1 1972
New England Newsclip

1967-68 last season series fully subscribed

Sell-out myth ends, BSO tackles attendance gap

By Michael Steinberg
Globe Staff

You have seen the big advertisements urging you to "join the Boston Symphony." They are the central piece of the biggest subscription campaign the orchestra has ever undertaken. As well as being an attempt to get new subscribers, they are a statement against the well-established myth — a myth that, until last year, the management was content to leave undisturbed — that it is impossible to get tickets to Boston Symphony concerts. It is not, and it has not been for some time.

Thomas Urquhart, BSO subscription manager, says that the last time a series was sold out by subscription was in the 1967-68 season, the Friday afternoons (then 24, now down to 20). He offered some further figures. Symphony Hall seats 2631. Of those, 2360 are offered for subscription, 150 being held back as rush seats, the remainder set aside for management, press, and so on. Fridays were fully subscribed as recently as five seasons ago (Saturdays had begun to drop a few years before that), but by last year the subscription list was down to 2150. For the current season it has gone up to about 2200. The short series — one of 10 concerts, three of six, one of three — have never been totally subscribed, except before the Tuesday Cambridge series moved from the very much smaller Sanders Theater to Symphony Hall some ten years ago.

One point of the Becker poll is the growing number of two-home families, a phenomenon closely coupled to the growing popularity of skiing. Quite a proportion of the BSO audience is apt to spend winter weekends away from Boston.

The Boston Symphony, trying to find answers, engaged the Becker Research Corp. last year to make a study of the audience. David Rockefeller Jr., BSO Assistant Manager for Audience and Public Affairs, describes the Becker findings as "hopeful and helpful," as something which can be used "to lead us back to full houses again in the near future." He cannot say whether any of what was learned will be made public, "and some of it," he added, "I can assure you will always be treated as confidential."

One point out of Becker mentioned by Urquhart is the growing number of two-home families (and not only among the very rich), a phenomenon closely coupled to the growing popularity of skiing. Quite a proportion, then, of the BSO audience, actual or potential, is apt to spend winter weekends away from Boston and is reluctant to commit itself to 20 Fridays or, more likely, Saturdays of Symphony-going. The BSO has met that trend by offering Saturdays not only as a package of 20, but as two split series of 10 so that you go only every other time — making official the sort of sharing that individuals and families have long engaged in on their own — and Urquhart reports that the response to that has given the Saturday series quite a lift.

The downward curve of total ticket sales has been less steep than that of subscription sales. In other words, a larger proportion of concert-goers have preferred to buy a la carte. Money has something to do with it, but it is hard to generalize on that point because the subscription price range goes from $6.50 for a second balcony seat for three Thursday "Romantic" series to $205 for 20 Friday afternoons on the orchestra floor. A subscriber buys insurance, so to speak, and convenience. He also saves a bit on the price per concert, about nine percent averaged across the house, though of course it is a saving only if you really want the whole package. At the same time he adds pleasantly to the seller's sense of security, and he helps reduce the need to advertise the concerts so heavily as they occur, which can add up to more than enough to offset the difference in receipts from subscription vs. single ticket prices.

But at this point I really want to shortcut the discussion to predict that subscriptions will go up when the quality of the product does, perhaps more precisely, when the public either has been offered persuasive reason to believe that will happen—Seiji Ozawa's taking over as Music Director next fall could well be such a reason—or when it has caught on that things really are more lively. The subscription drop moved in direct ratio to the growing dreariness of life in Symphony Hall, though with a slight lag.

It is my impression that the orchestra's morale got an immeasurable boost from the announcement eight months ago of Ozawa's appointment, not least because the players' views had been solicited and heard with respect. In no season in the eight and a half years I have heard the orchestra regularly has it played so consistently beautifully as at the Berkshire Festival this summer. Beautiful playing was the norm and the bad moments were lapses, not the other way around.

Two more steps remain to be taken. I hope a policy will be developed which will bring more interesting guest conductors and, above all, soloists to the orchestra. Then, the quality of the programs must be improved.

The programs this year are scandalous. I note gratefully the Mahler 2nd, the Bruckner 5th, the Verdi Requiem, Elgar's Violin Concerto, Stravinsky's "Oedipus Rex," "Lelio" and the Te Deum of Berlioz, Piston's new Flute Concerto, and Mozart's B flat Piano Concerto, K.450, but what a mess of banalities and retreads surrounds those events. Beethoven's 6th and 7th Symphonies, the Berlioz "Romeo et Juliette," Bartok's Music for strings, percussion, and celesta, "Till Eulenspiegel," the Mahler 1st, "Firebird," "Daphnis and Chloe" No. 2, the Prokofiev 3rd Piano Concerto, the Tchaikovsky 5th — all good music, but all played at Boston Symphony concerts in the last two, three, four years, some of it as recently as last season.

The summit of irresponsibility is reached in the absence of contemporary music. The new Piston Concerto is the only work on the regular — that is, other than Spectrum — series composed within the last 15 year. This in the year of Arthur Berger's 60th birthday, this from an orchestra that has not yet played Carter's Concerto for Orchestra, no symphony by Sessions since the 3rd 15 years ago, nor George Crumb's "Of Time and the River," not Boulez's "Eclats" or "Pli selon pli," the Berio "Sinfonia," Babbitt's "Relata," Penderecki's "Threnody for the victims of Hiroshima," nor Shifrin's "Three pieces for orchestra," no work by Roberto Gerhard, not a note of Peter Maxwell Davies — to offer a very few suggestions as to where a beginning might well be made.

There is a musically sophisticated public around Boston whose members know how to pick out of the BSO list the interesting programs they want to hear, but who would not be caught dead spending an evening with the "Flying Dutchman" Overture, a Saint-Saens concerto, and the Tchaikovsky 5th, or with a sequence of "Jupiter," the Unfinished, and "Till," nice pieces, but. . . . There is an audience which the BSO could reclaim by the offer of more enlivening prospects — to say nothing of greater efficiency, which would enable the orchestra to put out a brochure in which the words "to be announced" appear rather less often — an audience that has found more interesting ways of spending the musical part of its budget. And come to think of it, I bet that when David Rockefeller assured me that there were parts of the Becker Survey no one outside the BSO family would ever see, audience comments on quality is one thing he had in mind.

The Boston Globe
(EVENING)
D. 146,302
OCT 2 1972
New England Newsclip

Silverstein conducts BSO repeat program

By Michael Steinberg
Globe Staff

When Joseph Silverstein conducted the Boston Symphony Saturday night in the Vaughan Williams Tallis Fantasy and Mahler's Second Symphony — the program that William Steinberg had led Thursday night and Friday afternoon — it was not one of those occasions of high theater: the unknown Toscanini, Bernstein, or Thomas coming to the rescue, being propelled into instant fame, that sort of thing. No, the decision that Silverstein, the Boston Symphony's assistant conductor as well as its concert-master, should take over the third in a run of four performances "in view of William Steinberg's very taxing schedule this past week" was made a least 10 days ago and announced to the public earlier this week. Symphony Hall was sold out, and when Silverstein first came onstage, he was greeted by a demonstrative round of good-will applause.

But if the event was not one of those at which careers are spectacularly made, the situation was interesting just the same. All the rehearsal time until the first performance Thursday evening was Steinberg's, and Silverstein had only a relatively small bit Saturday just before curtain-time, first with the orchestra, then with the singers, but not with the two together, not enough for a complete run-through. I don't know if a performane rehearsed by Silverstein from the beginning would reveal an interpretation strikingly different from the one offered Saturday, but under the circumstances there were limits on how far the rescue-wagon conductor could assert ideas of his own. It was lucky, I should think, that the conductor into and out of whose preparations Silverstein had to work was one who plays Mahler as straight as Steinberg does, and not a more idiosyncratic one like Bernstein or Solti.

Certainly, what Silverstein produced was by no means a mere carbon copy of what I heard 48 hours earlier from Steinberg, the most obvious difference being that while Thursday it was not until the third movement that Steinberg had access to the required concentration, energy, and technical clarity, Silverstein was all there from the beginning (so, I was told by some musicians, was Steinberg at the Friday afternoon performance, which I did not hear). It was also my impression that Silverstein's tempi tended to be a little faster, especially in the scherzo and finale, There were occasional clear differences in detail, like Silverstein's more open dramatization of the articulations of form in the first movement, or his more impetous reading of that movement's final gesture.

Instead of the free, almost seamless flow with which Steinberg surrounded Beverly Wolff's extraordinary singing of "Primal Light," Silverstein provided a more measured accompaniment; also the pauses on either side of that song by a hair's breadth longer than Steinberg's, and the performance less effective by just that much. And at the end, Silverstein did not make the last climax unique among the others (and I remember the audience's response as more excited on Thursday), and there was an instance where the greater energies of a 40-year-old conductor, leading an exceedingly difficult work for the first time and under tough conditions, were no compensation for the accumulated experience of the 73-year-old conductor in spite of his diminished physical resources.

It did add up to an absorbing, good performance of the Mahler Second, good enough to be hard to put together with Silverstein's statement in an interview some years ago declaring himself definitely "not a Mahler man." The Vaughan Williams was enormously more coherent than it had been Thursday, though its forward motion suggested something being pushed rather than something flowing. It was, all of it, an impressive show of professionalism. The Boston Symphony played beautifully for its almost-colleague (the concertmaster occupies a difficult mezzanine position in an orchestra's social structure), but also contributed a couple of conspicuous wrong entrances in the first movement, a growl from somewhere in the lower strings and the offer on the part of a harp to begin the coda a measure early, which I am inclined to see as no-fault accidents, induced psychologically rather than technically. From F. John Adams's Harvard-Radcliffe Collegium Musicum and especially from the soloists, Beverly Wolff and Benita Valente, again flowed a level of artistry that made these performances in their verbal portions, by some considerable margin, the most beautiful I have heard of the Mahler Second.

The program is repeated tomorrow night at 7:30, with William Steinberg conducting.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
OCT 12 1972
New England Newsclip

BSO OPENS SEASON

With a new musical director although this year they bill him as musical adviser since he will spend only a single week in Boston, a colorful, enlarged program book; and a handful of novelties, the Boston Symphony Orchestra has begun its ninety-second season. The first program under Michael Tilson Thomas the week before last included one of the novelties, Walter Piston's flute concerto, the Scythian Suite by Prokofiev and Beethoven's Seventh Symphony.

The first major work of the season was heard last week as William Steinberg, in his initial post-directorial appearance, programed the Second Symphony of Gustav Mahler. Because this massive symphony which carries the title "Resurrection" makes exhausting demands on those involved in its performance, Steinberg conducted the Thursday and Friday concerts in Symphony Hall and then relinquished the baton on Saturday evening to the Orchestra's concertmaster and assistant conductor Joseph Silverstein.

Whether it was the change in conductors (three within two weeks) or insufficient rehearsal time for Silverstein whose version I heard, this was not a memorable evening for Mahlerites. To many "Resurrection" Symphony is Mahler's most driving and dramatic musical essay. Yet it had none of those two forceful qualities on Saturday evening. Neither was the Orchestra in its most glowing form. In fact what saved the concertfrom complete disappointment was the extraordinarily moving contribution of the vocal forces which dominate the final two movements of the Symphony.

As in other Mahler symphonies the third, fourth and eighth the voice plays an important role in the total structure of the work. The fourth movement of the Second Symphony draws on Mahler's earlier poignant Des Knaben Wunderhorn and the finale, the symphony's fifth movement, is set to Klopstock's ode on the "Resurrection," thus giving the Symphony its title.

Beverly Wolff, the contralto, sang the plaintive "Urlicht" which forms the fourth movement with deep, dark solemnity. Her voice is ample, and she used it with great intelligence to achieve a level of performance that was at once insightful, eloquent and revelatory of the music's quiet beauty. In the finale she was joined by the soprano, Benita Valente, and the Harvard-Radcliffe Collegium Musicum, formed last year by its conductor, F. John Adams. Here again the singing of all forces, both solo and ensemble, gave the evening its finest moments. And the voices of the young men and women from Cambridge had a sense of musical maturity that often belied their youth. Without them, it would have been a long evening.

Miss Valente's vocal elegance becomes more impressive with each successive visit to Boston.

And the voices of the young men and women from Cambridge had a sense of musical maturity that often belied their youth. Without them, it would have been a long evening.

One comment on the late John N. Burk's essay on the Symphony in the program notes. "Not until the entrance of the chorus with the words 'Mit Fluegeln die ich mir errungen;' he wrote, "does the music rise above pianissimo." This is not so. The male members of the chorus reach a resounding forte in the stanza before where they intone Klopstock's couplet "Was enstanden ist, das muss vergehen! Was vergangen, auferstehen!"

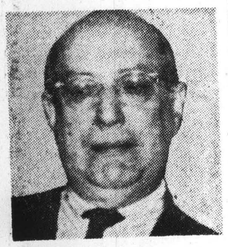
The evening began with Vaughan Williams' Fantasia on a Theme by Thomas Tallis. Its dullness was an omen of things to come until the ladies and gentlemen who performed the vocal parts took over.

12.

The Boston Globe
(EVENING)
D. 125,032

OCT 4 1972 New England Newsclip

QUODLIBET /
Michael Steinberg



ELLIOTT CARTER
. . . Feb. 16 premiere

Who made G minor B flat?

In a recent article I mentioned some of the advantages of being a Boston Symphony subscriber rather than a buyer of single tickets. I have since learned about another.

Alterations to the Cabot-Cahners room in Symphony Hall (2nd floor, 1st violin side) and recarpeting of corridors should have been complete before the season began, but were delayed because of late arrival of materials. An insert in the BSO program explaining "the present shabby look of the corridors" concludes thus: "The Management offers apologies to subscribers and assures them that the work will be finished as soon as possible." And you see, as a casual, or transient, or however it is that the Management thinks of non-subscribers, you are eligible for neither apologies nor assurances.

There is a nice example of what might be called psycho-pathological etymology in the flyer announcing the BSO Spectrum concerts, where the profession of S. P. Diaghilev and S. Hurok is spelled "impressario," and a musically half-educated gremlin has interfered with the poster announcing the performances this weekend of the Saint-Saens Piano Concerto No. 2. The piece is in G minor, but the poster transposes it to B flat. It is too good for coincidence, B flat being the relative major of G minor and the two keys having the same signature of two flats. Knowing a little, but not enough, did someone look at the score, see the two flats, assume B flat, and "correct' what he assumed to be some obviously mistaken drivel about G?

SPECTRUM CONCERTS OPEN OCT 6 AND 7

AREA - Last year Michael Tilson Thomas and the Boston Symphony began a series called Spectrum Concerts. They opened to rave reviews. The Boston Globe said, "Michael Tilson Thomas and the Boston Symphony have started a good thing. . ." The Hartford Courant said, "Patently Mr. Thomas is a man of soaring programmatic imagination. . ." The Herald - Traveler said, "Symphony Hall has come intensely, electrically alive this year at the Boston Symphony's Spectrum Concerts."

The second season of the Spectrum Concerts opens on Friday and Saturday evenings, October 6 and 7 at 8:30 p.m. in Symphony Hall. Mr. Thomas has chosen for the opening concert the them VARIATIONS ON THE ORCHESTRA. To be included in the program are Luciano Berio's EPIFANIE, John Cage's VARIATION IV, and Webern's IM SOMMERWIND.

The concert opens with Music of the court of France, including works by Mouret. Following that the Orchestra will perform Music of Mannheim, with works by Stamitz, Richter and Filtz. Then Music of Vienna with Webern's IM SOMMERWIND. The concert closes with Music of the World, with Luciano Berio's EPIFANIE, mezzo - soprano Cathy Berberian as soloist - and John Cage's VARIATION IV.

There will be three series of Spectrum Concerts this year. On January 12 and 13, Mr. Thomas and the Orchestra will present A SALUTE TO DIAGHILEV, and on April 20 and 21 they will present a concert titled VENICE, A CELEBRATION.

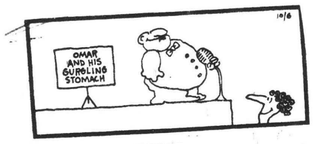
Prices for subscriptions to the Spectrum Concerts range from $6 to $12. Single tickets range from $3 to $6. When you buy a subscription you get three concerts for the price of two. There are no rush seats for Spectrum Concerts.

PUBLIC SPIRIT
AYER, MASS.
W. 5,150

OCT 5 1972 New England Newsclip

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

OCT 6 1972 New England Newsclip



IN CONCERT

Spectrum Series — Symphony Hall, Oct. 6-7, at 8:30 p.m.: Michael Tilson Thomas conducts the Boston Symphony Orchestra in a course of music from 1675 to the present, with selections including Lucian Berio's "Epifanie," John Cage's "Variation IV," and Webern's "Im Sommerwind." Other Spectrum Concerts for this year are planned for Jan. 12-13 ("A Salute to Diaghilev") and April 20-21 ("Venice, a Celebration"). Ticket prices range from $3 to $6 for a single admission, and from $6 to $12 for the series. Those who purchase subscriptions get three concerts for the price of two.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,277

OCT 7 1972 New England Newsclip

TIMES
BEVERLY, MASS.
D. 9,514

OCT 4 1972 New England Newsclip

BSO presents 'Spectrum'

BOSTON — Last year Michael Tilson Thomas and the Boston Symphony began a series called Spectrum Concerts. They opened to rave reviews. The Boston Globe said, "Michael Tilson Thomas and the Boston Symphony have started a good thing..." The Hartford Courant said, "Patently Mr. Thomas is a man of soaring programmatic imagination..." The Herald-Traveler said, "Symphony Hall has come intensely, electrically alive this year at the Boston Symphony's Spectrum Concerts."

The second season of the Spectrum Concerts opens on Friday and Saturday evenings, October 6 and 7 at 8:30 p.m. in Symphony Hall. Mr. Thomas has chosen for the opening concert the theme Variations on the Orchestra. To be included in the program are Luciano Berio's 'Epifanie,' John Cage's Variation IV, and Webern's 'Im Sommerwind.'

The concert opens with Music of the court of France, including works by Mouret. Following that the Orchestra will perform Music of Mannheim, with works by Stamitz, Richter and Filtz. Then Music of Vienna with Webern's 'Im Sommerwind.' The concert closes with Music of the World, with Luciano Berio's 'Epifanie,' mezzo-soprano Cathy Berberian as soloist - and John Cage's Variation IV.

There will be three series of Spectrum Concerts this year. On January 12 and 13 Mr. Thomas and the Orchestra will present A Salute to Diaghilev, and on April 20 and 21 they will present a concert titled Venice, a Celebration.

Prices for subscriptions to the Spectrum Concerts range from $6 to $12. Single tickets range from $3 to $6. When you buy a subscription you get three concerts for the price of two. There are no rush seats for Spectrum Concerts.

BSO opens Spectrum series

By Craig Smith
Globe Staff

The Boston Symphony opened their Spectrum series, Friday evening under the direction of Michael Tilson Thomas with a program rather ambiguously titled, Variations on the Orchestra.

Comprised of music from the court of Louis the 14th, the Mannheim school, Webern circa 1900 and works by Berio and Cage, the program might better be described as Banalities on the Orchestra since, with the exception of the Webern work, nothing on the concert could be called interesting, let alone worthy of the Boston Symphony Orchestra.

The evening opened with several trifles by Jean-Joseph Mouret, a French baroque composer. Movements from ninth-rate Mannheim pieces by Stamitz, Richter and Filtz followed. Only in Webern's very early work, Im Sommerwind, was there any reminder of what and who the Boston Symphony is. Joseph Silverstein's gorgeous solos in the Webern were some of the few moments of real pleasure in the concert.

Cathy Berberian is a singer closely identified with both Luciano Berio and John Cage whose respective works, Epifanie and Variations IV, comprised the second half of the concert. For a person of such Felliniesque appearance (accented in this concert by a lavender spotlight Miss Berberian has a strangely monochromatic voice, nicely used but lacking in the color and variety of some of the other specialists in contemporary vocal literature like Bethany Beardsley and Jan de Gaetani. The Berio work is very long, tedious and, for a piece supposedly exploring orchestral sonorities, rather unfocused and imprecise in its derivations from Messiaen, Boulez and Schoenberg, The Cage piece is a potboiler and sure-fire crowd-pleaser, a sort of 20th Century "Wellington's Victory" without music.

I found Michael Tilson Thomas' comments before the performances somewhat condescending and in the case of the Mouret movements, more misleading than informative.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

OCT 11 1972 New England Newsclip

Scheme and Practice

By David Noble
Patriot Ledger Correspondent

The concerts that opened the Boston Symphony Orchestra's second "Spectrum" series last weekend were based on an attractive idea that, on closer inspection, turned out to be awfully good. It's too bad conductor Michael Tilson Thomas let an accumulation of small things done wrong blunt his presentation.

The program as announced included works from around 1770 and 1900, bracketing the period from which the standards of the orchestral repertory come. Baroque works from well before 1770 and contemporary compositions completed the program, which Thomas titled "Variations on the Orchestra."

In the event, it turned out that the pedantic but possibly amusing "Variations" scheme really was a take-off point for a shrewd penetration of musical time-traveling. Thomas did not pick exemplary examples of the various musics he performed; instead, he picked freaky pieces designed to delight anyone who has done, say, too much FM listening.

For his baroque-period selection he unearthed a weird French mix of string ensemble with hunting horns: Symphonies de chasse by Jean-Joseph Mouret (c. 1700). Hunting horns, it became apparent, produce some notes wildly out of tune with the major and minor scales the strings stuck to. Modern valved horns can straighten these problems out but, for authenticity's sake, the horn parts were played "open." Mouret's work, produced to satisfy a royal whim, was not performed with elegant French style, but it hardly mattered.

For his selection from the 1770 period, Thomas chose four movements from symphonies by Stamitz pere, Richter and Filtz, arranged into an ad hoc suite that nearly was a symphony itself. But the performance was not merely a run-through of some early crowd-pleasers; rather, it was an occasion for Thomas to lecture on the banalities that these influential path-breakers introduced into Western music. Approached from this angle, the music of Stamitz, Richter, and Filtz takes on meaning.

The 1900-era work that represented the end of the repertory period was "Im Sommerwind," an oddly beautiful, though somewhat overblown, piece of juvenilia by Anton Webern. Predictably, the orchestra was happiest in this ripe, post-Romantic specimen. Beautiful solos were contributed, by several men; some duets played by violinists Joseph Silverstein and Jerome Rosen, and by violists Burton Fine and Reuben Green, were particularly memorable.

The post-repertory, contemporary works took up the second half of the concert. The first, Luciano Berio's "Epifanie," was really the most normal selection of the evening, sounding suitably post-Webernian. The piece aims at portraying some odd consciousness-shifts in its jumping among texts in its vocal line, but there's nothing really strange about it. Mezzo-soprano Cathy Berberian, for whom the work was composed, sang it with matchless poise and crisp style.

John Cage was a conclusion almost dictated by the dialectics of the occasion. A choral performance of his "Variations IV," sung, clapped, etc. by several hundred volunteers from the audience to the accompaniment of odd behavior by Miss Berberian and several members of the orchestra, epitomized the non-linear approach to music and its history that the concert had followed all night. My only problem about the performance was that it wasn't irritating in the way a really correct Cage interpretation is.

Thomas' biggest mistake was to leave his spoken remarks almost completely unprepared. What he came up with was sometimes condescending, sometimes inaccurate, sometimes convoluted and boring. The audience reacted well to his speeches, which serves only to demonstrate how hungry music listeners are for communication that has even a veneer of intelligence.

The limp conducting of Webern's Richard Straussian tone poem concealed many of its virtues, and his brittle reading of "Epifanie" misrepresented Berio's lyrical aims badly, but both these performances filled at least their didactic function in the evening's scheme. But the rapid, legato reading of the movements by Stamitz et al. undid the point Thomas had made in his lecture about their employment of still-familiar cliches — a slower tempo and careful separation of notes would have allowed those cliches to be heard in their context.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,825

OCT 9 1972 New England Newsclip

Unusual Effects Enliven Spectrum Opening

Audience Joins Thomas in Concert

MICHAEL TILSON THOMAS

By ELLEN PFEIFER

Michael Tilson Thomas, in the first Spectrum concert of the season Friday night, offered a mini-course in the development of the orchestra. Beginning with late Baroque and pre-classical times (featuring some wildly off-pitch "natural" horns), he skipped those periods audiences know all too well (late 18th century and 19th) and concluded with the present — a present in which composers can take or leave the highly sophisticated instrument that the 19th century orchestra became.

The finale, John Cage's "Variations IV," must have, in fact, seemed pretty threatening to the BSO players who, except for about 12 of them, had nothing to do and could have gone home early. The sounds generated in the piece came from almost every other source than (conventional) instruments.

Featured soloist for the Cage happening ("Variations" dates back to the time of happenings) was mezzo-soprano Cathy Berberian, who, in white curls and false eyelashes, sang nonsense bits from the worlds of jazz, cabaret, Italian opera and the Orient; screamed; barked; and distributed toys and fruit among members of the audience.

Also featured were more than 100 volunteers from the audience (I have it on good authority that some were prearranged plants from the New England Conservatory who got in free) who clapped, stamped, whistled, flutter-tongued, and shouted from cue-cards they received at intermission.

Other elements of the sonic environment were produced by an electronic tape and some minimal guestures by the musicians, who strolled through the auditorium playing grunts on trombone or excerpts from quartets, while the lights turned on and off.

It was playful fun, music only by stretching the definition, and definitely not to be taken seriously.

Almost antithetical, as Thomas had said, to the Berio which preceded it.

Notated precisely for large orchestra and voice, "Epifanie" is, according to its composer, two cycles (one of instrumental pieces, one of songs) which are interpolated with various arrangements equally possible. The songs are multi-lingual poems by Joyce, Proust, Simon and others (most of audience will texts were provided), the texts were provicedl, the words of which are articulated in varying degrees of clarity. The music is tense, diffuse, sometimes jarring with the orchestra divided in as many ways as possible. The voice emerges out of this texture, dominates it and subsides and this "aparition" or manifestation is what gives rise to the work's title.

To my taste, the best parts of "Epifanie" are the vocal portions, not only because Miss Berberian is such a stupendous singer and magnetic personality but because of the great sensitivity of Berio's text settings.

In particular, there is the incredibly florid but delicately other-worldly Joyce poem about a young girl whose streaming hair looks so "girlishly and girlishly." Miss Berberian sings all those skips and melismas, throughout a huge range with touching innocence and transparency. She is equally at home with the passionate tragic mood of the following Italian lyric and the despairing German text at the end.

Prior to this Music of the World, circa 1972, Thomas and the orchestra (playing very well) performed works from the court of Louis XIV (where those horns added a rustic touch to music of le chasse), from the orchestra at Mannheim — where the Mannheim rocket, sigh, and crescendo originated — and finally from Webern juvenilia, "Im Sommerwind," a "death-knell work for the 19th century orchestra," according to Thomas.

Thomas, as usual, replaced program notes with impromptu remarks from the podium. He was informative and witty, but he irritated me somewhat with a rather affected and school-teacherish manner. That, I think, was my one real objection to the uniquely organized and well performed concert — it occasionally seemed like a music history lesson instead of a concert and occasionally I was made to feel just a little like one of the kiddies at a Young Person's Concert.

Ear Trumpet: Spectroscopy

By Richard Buell

I had thought that the Boston Symphony's *Spectrum* series had caught on with its intended audience, the post-World War Two baby crop, but Symphony Hall was only about half filled for the Saturday night concert I attended. The program broke down into two neat halves: before the intermission, music history brought to life, with jokes by conductor Michael Tilson Thomas instead of footnotes; after the intermission, Excess. The former consisted of an account of the lowly beginnings of the modern symphony orchestra, and was illustrated by selections from Mouret (some creepy tunings of the pre-valve horn here) and from the Mannheim stylebook of cliches as drawn upon by Stamitz and Filtz, the latter of whom, we learned, was arachnophagous. A fine idea (the illustration, not the arachnophagy), but it was bungled in the rather casual execution on modern non-gut strings that were agitated in our era's regulation juicy manner; and what was really virtuoso chamber orchestra material emerged, just barely, in a smudged reproduction. The players looked bored.

Anton vonWebern's "Im Sommerwind" stood for the beginning of the flight from nineteenth-century massiveness, with echoes of the masters of the big orchestra jostling with a fragmented, pinpoint style that in time would bring forth the strange, didactic setting of the Bach Ricercare and other works of Webern's maturity. As it unfurled Saturday night, "Im Sommerwind" seemed a rather straggly route from there to here, but it had a Nordic lushness that would be a joy to hear from the Vienna Philharmonic.

Luciano Berio's "Epifanie" is a descendant and mutant of the foregoing, being a voice-orchestral texture of imposing but not invariable density, some of it random. That is, the conductor would at times switch the orchestral static on, stand back, then switch it off. Some brass crescendo-diminuendos in the middle section, which *was* organized, and much subdivided chordally, were a kind of metallic hell plausibly in keeping with Thomas's description of the piece as a kind of tract for the times. The declamations of soloist Cathy Berberians were beautiful in timbre, and she apparently was unfazed by having to break from full-out singing into flat speech in mid-phrase. Devotees can find an excellent performance of "Epifanie," automobile coils, extra string section and all, conducted by the composer, on RCA LSC-3189.

Miss Berberian was one of a legion of participants in Jon Cage's "Variations for," which, by plan, had members of the audience up on the stage whistling, laughing, scratching and stamping; a strolling trombonist who used an orange as a mute; radios, toy pianos, etc., etc. Cage's world these days seems to be a rebellious nursery infiltrated by the wisdom of the East, and best expressed, perhaps, by a *koan* with jimmies. "Variations for" was real fun, and I cherish the toy Dune Runner that Cathy Berberian gave me during her amble up the aisle.

Support *Spectrum*, we at the *Boston Phoenix* say with a single editorial voice! Resist the baleful trend to paranoid conservatism in BSO programming! And fill up those seats at future concerts on January 12 and 13 and April 20 and 21! They're not expensive!

PHOENIX
BOSTON, MASS.
W. 25,000

OCT 17 1972 New England Newsclip

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 10 1972 New England Newsclip

From Mouret to Cage

Spectrum 'Variations'

By Louis Snyder

Last season, a refreshing new look at the procedures of concertgiving and concertgoing was instigated by Michael Tilson Thomas as director of a series of three Boston Symphony Spectrum concerts. Each program had a characteristic theme to bind its selections together; Mr. Thomas used his innate intelligence, wit, and charm (and a microphone) to comment informally before or between numbers, and this same informality was encouraged in dress onstage and in the audience for those who might identify Symphony Hall with rigid social ritual.

There was an increasingly enthusiastic response — by the second concert, word had gotton around. Young and old came in droves to be enlightened and delighted — and were not disappointed.

* * *

The second year of Spectrum concerts began last weekend with "Variations on the Orchestra," a once-over-lightly review of the increasing growth and refinement of the symphony orchestra as expressed in a few compositions written for it between the 1600's and 1970's.

Mr. Thomas was at his most expansive, the orchestra seemed to be enjoying itself in meeting a number of new challenges, and there was an eloquent soloist in mezzo-soprano Cathy Berberian who lived up to her reputation as an exponent of contemporary works with performances of astonishing skill and musicality. All that was missing was a sell-out group of adventurous patrons on the main floor — balconies were full — a lack which didn't dampen the general enthusiasm, however.

After a dashing, unannounced orchestral fanfare, Mr. Thomas launched into Jean-Joseph Mouret's Symphonies de Chasse (circa 1675), an early combination of the elegant strings of the Court with the (valve-less) brass that accompanied the king on hunting expeditions. BSO's strings were indeed suave, and its brass and winds, even to their headgear for this event, appropriately rowdy and unfettered.

* * *

Next, to music of Mannheim of the 1770's, where the city's free-standing orchestra (without a court or operatic affiliation) was the wonder of musical Europe as a virtuoso body. How such then-astonishing effects as the Mannheim rocket (a missile-type harmonic ascent), the "sigh," and spectacular instrumental crescendos showed off the performers' group potential was illustrated in excerpts from sinfonias by Stamitz, Richter, and Filtz — three pioneers in the development of this new concert phenomenon.

And in a long leap in time to the super-refinement of orchestral sound of 1900 in Vienna, Mr. Thomas and the BSO gave the first performance here of an early (pre-experimental) work of Anton Webern, "Im Sommerwind." Atypical as it is of the composer — "pubescent," Mr. Thomas called it — this rich, ripely sonorous work is nothing for Webern admirers to be ashamed of. Romantic, melodic, and opulently constructed, it distinguished the spot it was meant to in this context — a last stop for using the munificent orchestral sound at hand before a change in direction to more spare and particularized compositional ends. The BSO played it beautifully, and concertmaster Joseph Silverstein's solos were done with great sensitivity.

* * *

The post-intermission variations — Luciano Berio's "Epifanie" and John Cage's Variations IV — came under the programmatic heading "Music of the World, c. 1972." Miss Berberian was the knowing soloist in both, and it might be added that possible resistance to either of them was leavened by her undeniable conviction in their content, the strong projection of that knowledge, and the technical expertise of her singing and, at one point, of her speaking.

Whether either the Berio or the Cage are ultimate examples of the liberation of orchestral composition is a concession one makes to Mr. Thomas. It certainly is a good excuse to perform them in some context, and one likes to think that this is the raison d'etre of Spectrum concerts. So be it.

"Epifanie" is described as epitomizing an appearance, an outcropping, if you will, of sudden feeling — a voice bursting out of instrumental barriers. There are vocal outcries (to words of Proust, Machado, Joyce, Sanguinetti, Claude Simon, and Brecht), and the material surrounding it is of highly complex, individualistically projected performance art. (With all due respect to the BSO and this fine realization, those who want to go back to it may find it on RCA LSC-3189 with Berio, Berberian, and the BBC Symphony). Onstage this was an engrossing rendition, with percussionists kept particularly busy amid a network of virtuoso sections. Miss Berberian amazed with vocal fireworks outdoing a one-man band.

* * *

The popularity of audience participation was evidenced in the Cage piece which depends on those who will oh, ah, snap fingers, whistle, clap hands, stamp feet, moan, laugh, sigh . . . on cue. After intermission recruiting by Mr. Thomas, almost 150 members of the audience filed onstage with cue sheets — pink, yellow, green — to be part of the Cage fandango. Behind them a few orchestra members remained; in the hall, principal trombone, violins, and maybe others out of sight crooned individually or in groups while Mr. Thomas wove a mix of volunteers, tape, toy piano, gamelan-type keyboard, and the voice of Miss Berberian into Mr. Cage's musical dream. Orchestra? Who needed it?

The next Spectrum concerts — two different programs on Friday and Saturday, Jan 12 and 13 — are "Tributes to Diaghilev." It is safe to predict that nothing quite like them is in prospect before or thereafter.

14.

Herald American
SYRACUSE, N. Y.
S. 251,094

OCT 15 1972

Boston master to solo

The distinguished concertmaster of the Boston Symphony Orchestra will make his Syracuse Symphony bow Oct. 26 and 28 when the local orchestra presents its third set of subscription concerts of the season.

Joseph Silverstein will solo for Mendelssohn's Violin Concerto. It will be his second time under the baton of Frederik Prausnitz. He soloed on Dvorak's Violin Concerto with Prausnitz directing when the SSO maestro was in Boston.

The artist has been concertmaster of the BSO since 1962 and assistant conductor since the beginning of the 1971-1972 season. He joined the Boston organization in 1955, at the age of 23, its youngest member.

Born in Detroit, Silverstein studied at the Curtis Institute of Music in Philadelphia and later with Mischa Mischakoff and Joseph Gingold. He won the Queen Elisabeth of Belgium International Competition in 1959.

A year later, he was awarded the Naumberg Foundation prize. Before going to Boston, Silverstein played with the orchestras of Houston, Denver and Philadelphia.

The same pair of concerts will mark the return to a Syracuse concert stage of soprano Helen Boatwright, who, with her husband Howard, has spent last year in Romania on a State Department program.

The Oct. 26 program will be played in Henninger High Auditorium with the Saturday concert in Corcoran.

JOSEPH SILVERSTEIN

ORACLE
ORLEANS, MASS.
W. 15,700

OCT 19 1972

New England Newsclip

Dining and Entertainment Guide

CAPE SYMPHONY OPENS SEASON

The Cape Cod Symphony Orchestra opens its 1972-73 season this Sunday evening, October 22nd, at 8:00 p.m. in the Mattacheese Middle School, Higgins-Crowell Road in West Yarmouth. Armando Ghitalla, principal trumpet of the Boston Symphony Orchestra, will be soloist with the 65-member orchestra led by conductor Jerome D. Cohen.

Mr. Ghitalla will be heard in works by Franz Josef Haydn and Aaron Copland. Also on Sunday's program will be Symphony No. 1 by Johannes Brahms and, commemorating the 100th anniversary of his birth, a performance of Sir Ralph Vaughan-Williams' "English Folk Song Suite".

Assisting Mr. Ghitalla in the Aaron Copland work will be seventeen year-old Silas Blake Duncan, a senior at the Riverview School in East Sandwich. Duncan is in his second season with the Cape Cod Symphony, playing oboe and English horn.

Tickets will be on sale at the door Sunday night. Student tickets are also available. For information and reservations, call the Cape Cod Symphony at 362-3258.

ORACLE
ORLEANS, MASS.
W. 15,700

OCT 12 1972

New England Newsclip

CAPE SYMPHONY 12TH SEASON TO PRESENT TRUMPET SOLOIST

Armando Ghitalla, principal trumpet of the Boston Symphony Orchestra, will be soloist at the opening concert of the Cape Cod Symphony's twelfth season on Sunday, October 22nd at 8 p.m. in the Mattacheese Middle School, West Yarmouth. Jerome D. Cohen, conductor of the 65-member orchestra, has chosen a program of works by Franz Josef Haydn, Johannes Brahms, Sir Ralph Vaughan-Williams and Aaron Copland.

Tickets for the Cape Cod Symphony's concert on October 22 are available in ten locations across the Cape. Lower Cape outlets are at H. H. Snow's in Orleans, Chatham Jewelers in Chatham and Edson's in Dennis Port. Mid-Cape outlets include the Yarmouth Port General Store, Erwin's Pharmacy in South Yarmouth, Great Island Pharmacy in West Yarmouth, Puritan Clothing Company on Main Street in Hyannis, the Paperback Booksmith in the Cape Cod Mall and the Osterville office of the Cape Cod Bank and Trust, as well as the Cape Cod Conservatory, Route 6A in Barnstable Village.

Student tickets at reduced rates are also available and telephone reservations may be made by calling the Cape Cod Symphony at 362-3258.

HERALD
CAMDEN, MAINE
W. 2,980

OCT 12 1972

New England Newsclip

Arthur Fielder Guest Conductor With PSO Nov. 2

The Portland Symphony Orchestra will open its third season of concerts in Augusta with Arthur Fiedler guest conducting, Thursday evening, November 2 at 8:15 in the Augusta State Armory. Fiedler will be joined by pianist Virginia Eskin.

Two other concerts in the series will take place in Cony High School. On January 24, Paul Vermel and the Portland Symphony will bring violinist Joseph Silverstein to Augusta as guest artist. Silverstein is concertmaster of the Boston Symphony and will perform the Sibelius Violin Concerto.

On Tuesday, February 27, the Inner City Repertory Dance Company of Los Angeles will perform without orchestra.

Forum-A is again sponsoring these concerts and tickets for the series may be obtained by writing Forum-A, University of Maine at Augusta, Augusta 04330. For further information telephone Forum-A at 622-7131.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 13 1972

New England Newsclip
Friday, October 13, 1972

BSO's Wolfe in recital for double bass

By Louis Snyder

Two lofty music makers were onstage at Jordan Hall on Wednesday evening — a double bass which stands nearly 6-foot-6, and its owner and player, Lawrence Wolfe, who is only a few inches shorter. If, at age 24, the bassist is not the youngest member of the Boston Symphony, he must surely be the tallest.

Mr. Wolfe has just become a faculty member at New England Conservatory of Music, of which he is a recent graduate, and it is perhaps thanks to one of his teachers there — the bass virtuoso Gary Karr — that a solo double bass recital is possible these days. Mr. Karr led the way as a soloist more than a decade ago, so that the instrument has won its place again in the sun along with its fellow strings.

* * *

As with all bassists, Mr. Wolfe was faced with the problem of the small repertory available to the instrument, a situation transcriptions in some cases help solve. After an impressive opening with the classic standard Henry Eccles Sonata in G, in cooperation with pianist Jonathan Feldman, he was heard in six Duets for Two Cellos with a BSO cellist colleague, Ronald Feldman. Although the pieces suffered from sameness, they were skillfully meshed by this duo, nothing being lost in the transferal of one cello part to the bass. In fact a contrasting mellowness of tonal texture was the special gain in this arrangement.

Two contemporary works that have been composed specifically for double bass followed — George Perle's 1962 Monody, a demanding exhibition of intricate fingering and bowing agility, and Jacob Druckman's 1969 "Valentine," which Mr. Wolfe performed as a member of "Collage" at Tanglewood last summer. This is the piece that uses all the tricks of the avant-garde trade to deliver its enigmatic message: slaps, slides, whistles, humming, whispers, the works. Everything, of course, except any sustained kind of musical means.

* * *

Mr. Wolfe performed it with spectacular brilliance, and it got the laughs it was apparently written for, but like the over-elaborate Feb. 14 funny card, one is taken aback by its prodigal expenditure of time and effort. But at least Mr. Druckman has made a novel contribution to double-bass repertory.

Time and effort had also been expended by Mr. Wolfe on J. S. Bach's Suite No. 3 for Solo Cello, played in transcription after the intermission. It demands crispness, and its inherent sprightliness, difficult enough to attain through cello sound, is that much harder on the bass. Mr. Wolfe faced it gamely, and, despite some intonation difficulties, contended like a grownup David with a giant Goliath, and got results.

Four short Russian songs, by Koussevitzky, Gliere, Shchedrin, and Plutala, with Jonathan Feldman as the accompanist, completed the program, to which was added a lusciously played Faure "Apres une Reve." A large audience responded warmly throughout the evening.

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D. 217,264

OCT 13 1972

New England Newsclip
Friday, October 13, 1972

BSO's Wolfe in recital for double bass

By Louis Snyder

Two lofty music makers were onstage at Jordan Hall on Wednesday evening — a double bass which stands nearly 6-foot-6, and its owner and player, Lawrence Wolfe, who is only a few inches shorter. If, at age 24, the bassist is not the youngest member of the Boston Symphony, he must surely be the tallest.

Mr. Wolfe has just become a faculty member at New England Conservatory of Music, of which he is a recent graduate, and it is perhaps thanks to one of his teachers there — the bass virtuoso Gary Karr — that a solo double bass recital is possible these days. Mr. Karr led the way as a soloist more than a decade ago, so that the instrument has won its place again in the sun along with its fellow strings.

* * *

As with all bassists, Mr. Wolfe was faced with the problem of the small repertory available to the instrument, a situation transcriptions in some cases help solve. After an impressive opening with the classic standard Henry Eccles Sonata in G, in cooperation with pianist Jonathan Feldman, he was heard in six Duets for Two Cellos with a BSO cellist colleague, Ronald Feldman. Although the pieces suffered from sameness, they were skillfully meshed by this duo, nothing being lost in the transferal of one cello part to the bass. In fact a contrasting mellowness of tonal texture was the special gain in this arrangement.

Two contemporary works that have been composed specifically for double bass followed — George Perle's 1962 Monody, a demanding exhibition of intricate fingering and bowing agility, and Jacob Druckman's 1969 "Valentine," which Mr. Wolfe performed as a member of "Collage" at Tanglewood last summer. This is the piece that uses all the tricks of the avant-garde trade to deliver its enigmatic message: slaps, slides, whistles, humming, whispers, the works. Everything, of course, except any sustained kind of musical means.

* * *

Mr. Wolfe performed it with spectacular brilliance, and it got the laughs it was apparently written for, but like the overelaborate Feb. 14 funny card, one is taken aback by its prodigal expenditure of time and effort. But at least Mr. Druckman has made a novel contribution to double-bass repertory.

Time and effort had also been expended by Mr. Wolfe on J. S. Bach's Suite No. 3 for Solo Cello, played in transcription after the intermission. It demands crispness, and its inherent sprightliness, difficult enough to attain through cello sound, is that much harder on the bass. Mr. Wolfe faced it gamely, and, despite some intonation difficulties, contended like a grownup David with a giant Goliath, and got results.

Four short Russian songs, by Koussevitzky, Gliere, Shchedrin, and Plutala, with Jonathan Feldman as the accompanist, completed the program, to which was added a lusciously played Faure "Apres une Reve." A large audience responded warmly throughout the evening.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

OCT 14 1972 New England Newsclip

Symphony Aims to Please

By ELLEN PFEIFER
Music Critic

The program played by the Boston Symphony Orchestra yesterday afternoon at Symphony Hall might have been one they borrowed from the Pops—albeit whole works instead of excerpts— so familiar, so uncontroversial, so guaranteed to please were the choices.

Perhaps to balance the esoteric music of the Spectrum Concerts the week before, which surveyed styles before and after the period 1780 to 1900, this concert was solidly 19th Century.

And funny thing: Wagner, Saint-Saens and Tchaikovsky didn't prevent the ladies from making early departures any more than usual.

The Saint-Saens Piano Concerto No. 2 is one of those which every serious and semi-serious piano student tackles at one time in his life. It's show-offy, brittle yet sentimental, and altogether brainless.

There is a story about Saint-Saens' music in which a famous musician was asked to identify a work played to him anonymously. He answered "Saint-Saens" at once. When asked how he knew, he replied, "The first movement sounds like Schumann, the

• Concert Review

second like Mendelssohn, and the third like Franck. Only neither Schumann nor Franck wrote for the music hall."

In the case of the G-minor concerto, the name of Bach could also be added to the roster of obvious influences music-hall-ized.

Theodore Lettvin was the soloist and, in the few years I've been in Boston he has played twice with the BSO, both times in works of what one could call a frivolous nature. It seems a shame that this artist has not had more opportunities to play things which present real challenges in taste, sensitivity and imagination.

His performance yesterday was vigorous and straight and avoided the dreadful stickiness the work almost begs for. However, it missed somewhat the abandon and sparkle that would have come with complete technical ease, and some of last movement particularly, the octave passages, in the last movement particularly, tended to muddiness.

William Steinberg conducted and although the orchestra sounded well, as it has in recent months, there were some problems of ensemble where the orchestra and soloist had trouble attacking a strong beat together. Similarly, the "Flying Dutchman" overture proved less than successful, its supcharged atmosphere strangely tensionless.

The Tchaikovsky Fifth Symphony closed the program and although Steinberg added no remarkable insights to the standard view of the piece he did command the most polished playing of the afternoon.

And it was worth the trip to hear the beautiful wind playing at the beginning of the second movement, most notably the horn solos by Charles Kavaloski.

The Boston Globe
(MORNING)
D. 291,042 SUN. 566,377

OCT 14 1972 New England Newsclip

Lettvin soloist in Saint-Saens concerto

Steinberg conducts Wagner, Tchaikovsky

By Michael Steinberg
Globe Staff

I growled — once even in print — when I saw that the Boston Symphony was going to play a program consisting of Wagner's "Flying Dutchman" Overture, the Saint-Saens G minor Piano Concerto, and the Tchaikovsky Fifth. I still think it too much like a program for the Esplanade, but I must also say that in the event, which was yesterday afternoon, William Steinberg conducting, I enjoyed the concert a lot.

The Saint-Saens is a funny piece. Arthur Schnabel said that the standard recital program is like a tourist's day in Paris, starting with Notre Dame and ending at the Folies Bergeres. Saint-Saens starts his piece with a sort of Bach toccata — a bit dandified, but the stylistic reference is unmistakable — but he can't bother with that for long and soon makes his way into the music hall world with some glimpses into those salons where Liszt and Thalberg used to entertain the guests of the Princesse de this and the Comtesse de something or other. And unfortunately like his Bach toccata, Saint-Saens's best music hall tune (introduced with a great flaunting of oompah accompaniment not far into the scherzo) is aborted almost as soon as it has begun — that is, he has a wonderfully catchy first phrase, and not the slightest idea of where to go with it.

Breezy, casual, written in a glittering piano style and with a tactfully efficient part for the orchestra, it is engaging music, well-mannered, and faceless. The soloist yesterday was Theodore Lettvin, playing with vigor, humor, and pianistic finesse. Steinberg was rather slow in his reactions at the beginning, but by the third movement the accompaniment was appropriately deft. Some performers are specially gifted at the silk purses and sows' ear business — Toscanini and Beecham were outstanding examples in an earlier generation of conductors, and Jeanne-Marie Darre, who played the Saints-Saens here ten years ago, is one among pianists. No such magic transformation took place yesterday, and so the question of "why bother?" didn't quite go away; nonetheless, the Lettvin-Steinberg performance was pleasant and capable.

The Tchaikovsky Fifth is not the very best Tchaikovsky, not so concentrated and original in form as the "Pathetique" nor as richly fanciful in detail as "Sleeping Beauty" and "Nutcracker," but it is surely a work extraordinarily charged with energy, expressive content, and personality. Tchaikovsky knew how to continue things as well as start them grippingly, and in a piece as masterful as the slow movement, so famous, so familiar, so taken for granted, the amazing and moving thing is not so much the beginnings of those melodies as their continued unfolding. The sense of personal utterance is felt in the scoring as well: no one ever imitated Mozart.

The Christian Science Monitor
BOSTON, MASS.
D. 217,[illegible]

OCT 16 1972 New England Newsclip

Recalling the 'rattle of truth'

Steinberg as a restorer of portraits, BSO style

By Louis Snyder

There are perpetual murmurs from some people about the squareness of Boston Symphony programs, so there was a certain ironical twist last weekend when William Steinberg and the orchestra came up with a real old-timers' trio — Wagner, Saint-Saens, and Tchaikovsky. Something of a novelty — not a 1910 composition in sight. All of these works could have been programmed by the BSO 75 years ago, and were.

What is, perhaps, lost sight of, is that today, the tinselly, extravagant Saint-Saens Second Piano Concerto (which had Theodore Lettvin as its sizzling soloist), and the emotionally heavy-laden Fifth Symphony of Tchaikovsky periodically need to be shaken out in live performance. Whatever one's preconceptions about either of them, they still have the undeniable rattle of truth when they are revived in the concert hall. And the salt spray of Wagner's "Fliegende Hollaender" Overture remains just as skin-drenching as it ever was.

* * *

Mr. Steinberg's approach to the Tchaikovsky Fifth was very much like that of a restorer of portraits, cleaning a canvas. Corners are judiciously scoured, and the outstanding features treated with discerning care. How often (and it may date further back than some may want to admit) has the Andante Cantabile been freer of treacle than on this occasion, or the Valse which follows, placed in a symphonic, and out of a pops, context? The musicians abetted Mr. Steinberg in this renewing process, and among some notable solo work there was a particularly ingratiating passage in the second Andante movement by the BSO's new first horn, Charles Kavaloski.

* * *

Placed between the drama-loaded Wagnerian Overture, and the enigmatic, personally oriented Tchaikovsky Symphony, Saint-Saens's G minor Piano Concerto becomes somehow pallid and pretentious, if only because it makes such tremendous technical demands of the performer without offering parallel rewards to the listener. With all those notes, and certainly an obvious measure of compositional craftsmanship, nothing really happens.

However, Mr. Lettvin and Mr. Steinberg approached the Concerto with all the reverence due a Mozart, and the result was a well ordered, fluid performance. The soloist did astonishing things, particularly with the pyrotechnics of the third movement — like Liszt, the composer often wrote to display his own gifts as a performer. However, at the end of the second movement, all forces conspired, with a pianistic fillip, for an audience-producing chuckle, to prove, perhaps, that the piece wasn't to be taken too seriously after all.

16.

RECORD TRANSCRIPT
MILTON, MASS.
W. 5,735

OCT 5 1972 New England Newsclip

MINI-BIOGRAPHIES

Symphony's Council Of Friends Compile Booklet

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Months of hard work have gone in to preparing this 24-page publication which provides a "mini biography" as well as a clear photograph of each of the Boston Symphony Orchestra musicians.

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The committee responsible for the writing and compiling of the booklet consists of Mrs. Robert M.P. Kennard of Newton Center, Mrs. Giles M.S. Tod of Hingham and Mrs. Roger Voisin of Jamaica Plain.

The Council of Friends is extremely grateful to the New England Merchants National Bank for their generosity in helping to make the publication of the booklet possible.

JOURNAL
CONCORD, MASS.
W. 6,000

OCT 5 1972 New England Newsclip

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This unique way of raising money, similar to a chain letter, will result in over 40,000 guests in the greater Boston area contributing over $80,000.

If you would like to help in the Concord Spiral or would like more information about the Friends of the Boston Symphony Orchestra, please call Mrs. Gordon Smith at 369-6407.

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

OCT 12 1972 New England News

BSO Fund Raising

LINCOLN - An opening luncheon for the Boston Symphony Orchestra fund raising "spiral" was held last Sunday at the home of Mrs. Edwin Cole, Beaver Pond rd., Lincoln. Guests included Mr. and Mrs. Leonard Moss, Mr. and Mrs. Frederick B. Taylor, Mr. and Mrs. Henry Warner, Mr. and Mrs. Sargent Janes and Dr. and Mrs. Chester d'Autremont.

TRANSCRIPT
DEDHAM, MASS.
W. 7,209

OCT 12 1972 New England

Rose Walsh

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In working out their numerous successful events for the benefit of the Boston Symphony Orchestra—and what they have ~~accomplished~~ has been fantastic—The Council of Friends of the BSO find that music and food are a happy combination. That valiant organization began with Pre-Symphony Luncheons which featured an interesting, brief talk about the Friday concerts.

Rose Walsh

Then came the Stage Door Lectures at Symphony Hall (including beverage service and a box luncheon) with a different Symphony musician giving an informal talk and demonstration of the instrument he or she played.

The ever-increasing popularity of this series led to over-subscription. This year there will be two series of the lectures to accommodate the many

(Continued on Page 4, Section 5)

Rose Walsh

(Continued from Page 1, Section 5)

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Husbands enjoyed the gay informality. They came right from the office to meet their wives and later to attend the concert in relaxed mood. The suppers will continue this year.

So what's new now with The Council of Friends. A series of "Symphony Spirals"—informal parties with a goal of $80,000 to reduce the increasing annual deficit of the BSO.

Mrs. Howard Hansen of Wellesley Hills and Mrs. Erick Kauders of Marblehead are co-chairmen of this innovation, assisted by Mrs. William J. Mixter, Jr. of Dedham.

The "Sprials" originated a week ago at a noontime luncheon in the Ancient Instrument Room of Symphony Hall. Mrs. Hansen and Mrs. Kauders invited eight ladies to host the kick-off party for the second turn of the Spiral. Each of the eight donated $2 to the Orchestra and brought a list of seven people they planned to invite to the second Spiral Party of 56 guests held in the Basement in Symphony Hall last Friday.

Each of those 56 guests will invite six guests each and act as hosts for the third set of parties. This makes a total of 336 guests who will act as hosts for the fourth set to take place between Oct. 6 and 13.

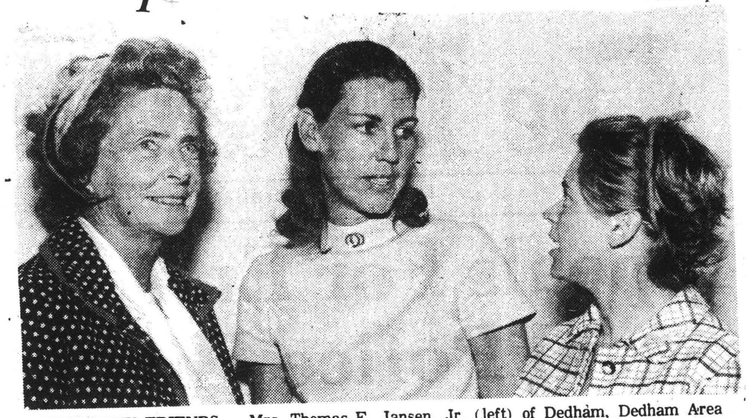
The Spirals continue through the seventh and final one when, between Oct. 27 and Nov. 3, 20,160 hosts will entertain two guests each for a total of 40,320 guests. Each contributes $2 to the Orchestra, realizing a total of $80,640.

The individual parties given may be in any form of entertainment—picnics, cocktail parties, teas, coffee hours, or bridge, tennis or croquet parties. The success of each Spiral is dependent on the guests contributing $2 to the Orchestra, and then becoming a host and inviting guests to her own party.

Participation in the fund-raising event can be arranged through Steven L. Solomon in the Development Office of Symphony Hall, 266-1492

SUNDAY HERALD TRAVELER &
SUNDAY ADVERTISER
C. 415,000

OCT 1 1972 New England Newsclip



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CLIPPER
DUXBURY, MASS.
W. 3,000

OCT 5 1972 New England Newsclip

SYMPHONY PARTIES

A series of informal parties with a goal of $80,000 to reduce the deficit of the Boston Symphony Orchestra, will get underway this week in many cities and towns.

In Duxbury Mrs. G. Lincoln Dow and Mrs. Francis Rogerson will host parties for six guests who will each donate $2 to the orchestra and next week act as hostesses for a party of five guests. By Nov. 3, when the last parties are held, Duxbury will have contributed $2880.

If you enjoy the Boston Symphony, The Boston Pops, the radio programs, or the recordings made by the orchestra, get your name on the spiral and make this plan successful by calling Mrs. Russell Eddy (934-2614) this weekend.

Ticket and program information is also available.

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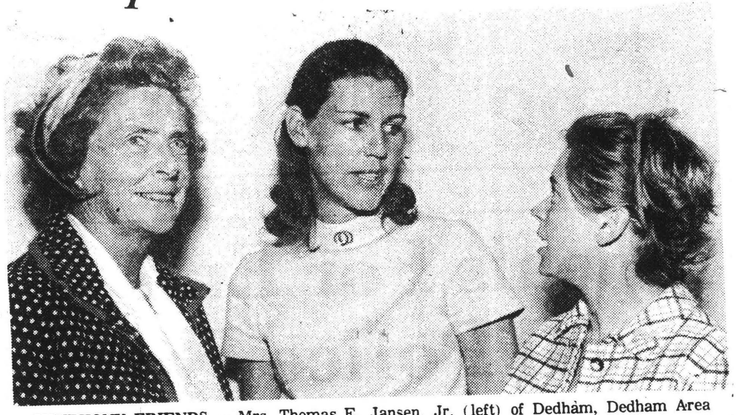

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SYMPHONY PARTIES

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In Duxbury Mrs. G. Lincoln Dow and Mrs. Francis Rogerson will host parties for six guests who will each donate $2 to the orchestra and next week act as hostesses for a party of five guests. By Nov. 3, when the last parties are held, Duxbury will have contributed $2880.

If you enjoy the Boston Symphony, The Boston Pops, the radio programs, or the recordings made by the orchestra, get your name on the spiral and make this plan successful by calling Mrs. Russell Eddy (934-2614) this weekend.

Ticket and program information is also available.

JOURNAL
CONCORD, MASS.
W. 6,000
OCT 19 1972
New England Newsclip

Concord Women Help Symphony's Goal

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TOWNSMAN
WELLESLEY, MASS.
W. 8,500
OCT 5 1972
New England

PATRIOT LEDGER
QUINCY, MASS.
D 70,525
OCT 2 1972
New England

Mrs. William J. Mixter, Jr. of Dedham, area chairman of the Council of Friends of the Boston Symphony Orchestra, deposits the first two dollars at the first of the Symphony Spiral parties held at Symphony Hall last Friday. With Mrs. Mixter, as they stand before a portrait of Serge Koussevitzky, are the cochairmen of the Spiral parties, Mrs. Howard Hansen (left) of Wellesley and Mrs. Erick Kauders (right) of Marblehead. The Council of Friends of the BSO hope to raise $80,000 with these parties to help underwrite the ever increasing deficit of the orchestra. (Photography Inc.)

GRAPHIC
NEWTON, MASS.
W. 10,000
OCT 5 1972
New England Newsclip

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Mrs. Robert M. P. Kennard, co-chairman of Friends of the Boston Symphony from Newton, is giving a luncheon for Mrs. Miles Clair, Mrs. Douglas D. Garfield, Mrs. L. E. Thayer, Mrs. Shepard Williams, all of Newton and Mrs. Bruce Seddon Jr. of Chuestnut Hill.

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The Spirals continue through the seventh and final Spiral when between October 27 and November 3, 20, 160 hosts entertain two guests each and each contributes $2 to the Orchestra realizing a total of $80,640.

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
OCT 24 1972
New England Newsclip

SOCIETY

by Miriam Tod

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ITEM
LYNN, MASS.
D. 34,202
OCT 2 1972
New England Newsclip

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BOSTON HERALD TRAVELER & RECORD AMERICAN
BOSTON, MASS.
D. 312 885
OCT 27 1972
New England Newsclip

Rose Walsh

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TIMES
BEVERLY, MASS.
D. 9,514
OCT 6 1972
New England Newsclip

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Other hostesses presiding over the gaily decorated tables were Mrs. Lewis H. Clark of Cambridge, who had Mrs. Francis deMarneffe, Mrs. Chauncey Gay, and Mrs. David Bird, among others at her table; Mrs. Thomas E. Jansen, Jr. of Dedham, Mrs. George Draper of Boston, Mrs. Gordon Smith of Concord, Mrs. George Blagden of Beverly and Mrs. Samuel A. Levine of Newton Center.

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JOURNAL
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TOWNSMAN
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D. 70,525
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W. 10,000
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D. 70,525
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ITEM
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D. 34,202
OCT 2 1972
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BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
OCT 27 1972
New England Newsclip

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TIMES
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D. 9,514
OCT 6 1972
New England Newsclip

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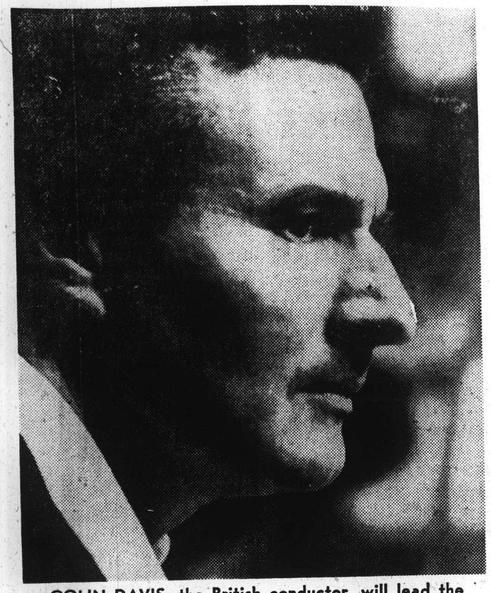
JOURNAL
PROVIDENCE, R. I.
S. 207,211
OCT 15 1972
New England Newsclip



COLIN DAVIS, the British conductor, will lead the Boston Symphony Orchestra at Veterans Memorial Auditorium Thursday night in an 8:30 concert.

TIMES
PEABODY, MASS.
W. 6,043
OCT 18 1972
New England Newsclip

Davis to conduct Sibelius

BOSTON — Colin Davis, Principal Guest Conductor of the Boston Symphony Orchestra conducts the Orchestra on Friday, October 20 at 2:00 p.m., on Saturday, October 21 at 8:30 p.m. and on Tuesday, October 24 at 7:30 p.m. Mr. Davis conducts works of Sibelius and Elgar.

. Mr. Davis opens the concerts with the Sibelius Symphony no. 3 in C and follows it with Elgar's Violin concerto. Joseph Silverstein, concertmaster of the orchestra, is the soloist in the Violin concerto.

Colin Davis began his conducting career in 1949 and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of Don Giovanni.

This marked a turning point in his career: he was shortly afterwards appointed Music Director of the Sadler's Wells Opera, and made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's War requiem, and in the 1962-63 season led the London Symphony in a tour of Europe, Japan and Australia.

In 1967 Mr. Davis took up his appointment as chief conductor of the BBC Symphony Orchestra, which he relinquished to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras among them the Israel Philharmonic, the Philadelphia Orchestra, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of Peter Grimes, Wozzeck and Pelleas et Melisande.

Joseph Silverstein has been concertmaster of the orchestra since 1962. Born in Detroit, he studied at the Curtis Institute and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elizabeth of Belgium International Competition and later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia. Mr. Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England. Mr. Silverstein is a faculty member of the New England Conservatory and Chairman of the faculty of the Berkshire Music Center

JOURNAL
PROVIDENCE, R. I.
D. 67,117
OCT 20 1972
New England Newsclip

Music Last Night

Boston Symphony Heard Playing Sibelius, Elgar

By EDWIN SAFFORD

Sibelius and Elgar: two fossils found in post-romantic rock formations. Right or wrong? The Boston Symphony Orchestra, under Colin Davis, set out last night in Veterans Memorial Auditorium to prove what you are liable to read in today's music appreciation bible "ain't necessarily so."

They succeeded. There were but two works on the program, Sibelius' third symphony and the Elgar violin concerto with the orchestra's concertmaster, Joseph Silverstein, as soloist.

For starters, that was superlative programming. The two pieces, known if at all through recordings mostly, are rarely enough given to jar appetites awake. Too, they are of a quality quite above the normal.

Davis, the British conductor whose Berlioz performances have been brilliant and who is one of the orchestra's "principal guest conductors," brought both composers alive in tremendous fashion. In this concert he emphasized pulse more than meter in his podium manner, following adrenaline as opposed to the metronome.

For either Sibelius or Elgar, given the control they received, the approach produced engrossing results. The Finnish composer's symphony represented a liberation from the 19th century symphony as a holy vocation, for example.

With that in mind, perhaps, Davis gave the work and its quasi-folk materials, reminiscent of the "Lemminkaeinen" legends, spatial properties which marked a noticeable difference between the third and second symphonies. Clarity and lyricism were everywhere evident, the only blemish evident being the first movement's winds' entrance.

Elgar's concerto dates from about the same time but harkens back more. It is thicker in texture, has greater passion and intends to create an emotional effect.

Davis and the orchestra nevertheless kept to a similar clarity in the accompaniment. There was no muddiness and those glorious risings of sonority set amidst so much reflection were beautifully molded.

Silverstein's playing began in a style more appropriate to Sarasate than the Edwardian Elgar. Whereas his performance during last Spring's Bach Festival was clean and direct, last night he resorted too often to a vibrato throb that came close to distortion.

Elgar's is a long concerto, though, demanding enormous concentration. And the reflective passages do threaten to string it out a bit. In that respect, the violinist held the piece together, grasping attentions throughout.

Furthermore, he mastered the almost unobservable (to a nonstring player) virtuosic sections, of which the concerto abounds, in no uncertain way. By the third movement, also, his throb had subsided. You could come away happier.

This was the Bostonians' first concert of their Providence season and it was a winning one. Let us hope they bring Colin Davis back.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000
OCT 20 1972
New England Newsclip

Colin Davis to conduct

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Davis began his conducting career in 1949 and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe.

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BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
OCT 21 1972
New England Newsclip

Sibelius, Elgar Featured

Davis Conducts Symphony

By ELLEN PFEIFER
Music Critic

Colin Davis returned yesterday to conduct the Boston Symphony Orchestra in two weeks of concerts and brought with him two rather unfamiliarand not altogether successful works by Sibelious and Elgar.

• Symphony Review

The first, Sibelius' enigmatic Third Symphony, is an unusual three-movement work with a first movement whose themes are gay but undistinctive, worked into a structure that isn't wholly conclusive or convincing. The second movement is a pleasant dance and the third marked by a repetitive pompous melodic figure.

Davis and the orchestra played it in a way, however, that capitalized on attractive features, notably textures and sonorities, minimizing some of the structural problems and making it all seem more a successful work than it really is. In particular, the second movement produced some beautifully refined playing from the winds and a finely graded balance of musical layers.

Joseph Silverstein was the soloist in the lengthy Elgar Violin Concerto, and I think it's about time that BSO principals were selected for this kind of major exposure instead of some of the second-rate youngsters often brought in.

The concerto is long, lyrical, and exceedingly romantic — almost Bathetic. It compounds the problem of too-sweetness by having first and second movements inhabiting the same perfumed and sentimental world and a third movement which cannot seem to break away entirely, even featuring a cadenza quoting themes from the previous movements.

Silverstein's playing was some of the best I have heard from him, with a lovely, if somewhat lean, tone and pitch for the most part square on. He was admirably faithful to the score and Elgar's explicit phrasing, although I personally felt he could have been slightly less zealous in observing ritards—the piece veers dangerously close to being silly and any more exaggeration can push it over the brink.

Davis and the orchestra partnered Silverstein well with the kind of ensemble one doesn't always encounter in concerto performances.

ITEM
LYNN, MASS.
D. 34,202
OCT 17 1972
New England Newsclip

* * *

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The Boston Globe
(MORNING)
D. 281,042 SUN. 566,377
OCT 23 1972
New England Newsclip

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
OCT 26 1972
New England Newsclip

. . . and BSO 'discoveries'

Are the Third Symphony of Sibelius and the Elgar Violin Concerto in your listening repertoire? Probably not until recently if you're a Boston Symphony regular. For his second program as a principal guest conductor of the BSO, Colin Davis revived them both – the former for the first time at Symphony Hall since 1939, the second as a subscription series "first," after two isolated single performances in 1934 and 1967.

The comparative brevity of the Third Symphony and its marked economy in the use of orchestral means are in marked contrast with the general conception of Sibelius's style. However, this is still symphonic writing on a grand scale, without the weightier and more personal convolutions of a Mahler or a Bruckner, now so much in vogue. The Third – a three- rather than a four-movement work, incidentally – conveys a Nordic airiness and freedom typical of the composer, whose cool, soaring musical language, "in" or not, is quite unlike any other.

Mr. Davis approached the work with obvious affection, which was translated into a well-knit, sonorous performance by the orchestra. The BSO has a history of seeing eye to eye with Mr. Davis, a professional friendship bound to offer rewards to the listening audience.

* * *

The Elgar Concerto, conceived with the opulent violin tone and complementary technical prowess of Fritz Kreisler in mind, is a specialized and demanding work. Not only does it ask its soloist to delve into his collection of virtuoso devices, but there is an overall personal, if not specifically stated message to convey.

For Elgar, in addition to tailoring the work to Kreisler's sterling performing abilities in 1910, also envisioned the piece as the tonal personification of a friend, gender unspecified, of whom he was obviously deeply fond. Thus the intimate character that pervades the concerto has become part and parcel of its deft and challenging compositional framework.

Concertmaster Joseph Silverstein took on this formidable solo assignment, emerging, not surprisingly, with highest honors. While his may not be the ultimate tone or technique of a Kreisler, his playing was charged with the singing intensity and the sense of individual nuance that this concerto must have to fulfill its original intent. It was a solid realization, in which Mr. Davis and Mr. Silverstein's colleagues had an equal part.

Boston Symphony taps rich era

By Michael Steinberg
Globe Staff

In the history of western music, is there another 10-year period as rich as the one immediately before the 1914 war? That was the decade in which what we still call "modern music" was invented, but beyond that, the sheer quality is staggering, as well as the variety of voices heard and the wonderful sense of doors and windows being thrown open.

For his first program this season with the Boston Symphony Orchestra, Friday afternooon in Symphony Hall, Colin Davis reached into that decade, and to two composers whose music is neither the most popular of the period (Strauss or Puccini) nor the most central and critical (Debussy, Stravinsky, Schoenberg, Webern, Berg). He gave us the third symphony of Sibelius, written in 1907 and not played by the orchestra since 1939, and the Elgar violin concerto, finished in 1910 and done here just once before, in 1934, the year of the composer's death, and then on a pension fund concert rather than in the regular series.

That I don't like the Sibelius third is of no consequence, although I think very few other people like it either: with the sixth, which Gunther Schuller revived at the New England Conservatory last year, it has always been the least played of Sibelius's symphonies, and by some margin. The third has none of the sort of scratchily individual intellectual force of the fourth and seventh syphonies, nor is it a heartily vulgar "success piece" like the second or the fifth.

It is an essay in taste and classical writing, modest both in its dimension — three movements, none very long nor of great compositional or expressive density — and in its sonority — woodwinds by twos, no tuba, kettle drums as the only percussion. There is something uncompromising to that stance which is rather appealing, and the greyness of the textures is impressive and somehow compelling. The material, however, seems dry, except in the not-quite-slow middle movement, where it looms toward the sticky, and you really have to be Beethoven to make strong music out of such drastically neutral themes.

It is obsessive music with its insistent literal or rhyming repetitions of small fragments, and a bit boring. Even so, it is the statement that could have been made by that one man only — how fascinating its obstinate antiromanticism must have seemed when this piece was new — and as we are threatened and surrounded today by musical facelessness worse and more distressing than the dumbest noodlings of the 18th Century concerto grosso factories, such assertion of individuality is a quality I come to appreciate more and more.

Elgar's was an unmistakable voice, too. He was also a great composer with much to say, but a professional through and through, with complete control on every structural level. In his ample, emotional violin concerto, there is much to admire. The surefootedness with which he marshals the progression from one event to the next, for example, or the miraculous orchestral style that is so lush and so transparent at the same time. There is also much to love in this concerto, from something as overriding as its mood, the sadness, an intense and consuming sadness, that lives so comfortably with energy and discipline, or the detail as touching as the pains he always takes to give the second violins something particularly beautiful to play. The most special feature of the concerto is the cadenza in the last movement, and surely this is the only concerto in which the cadenza is its most poetic and introspective point. The last movement, a very vivacious allegro, with piquantly oblique harmonies, makes its way gradually toward the upward progression of two semitones with which the whole work began. With that the cadenza is opened, with what Elgar himself referred to as "a sad look back at the first movement."

It is an amazing invention, that cadenza, perhaps the most vivid composition of a dream in music, something that scarcely seems to happen in real time, as fragments from earlier in the work are recalled over miraculously shadowy sonorities in the orchestra. It is a stroke that is perfectly placed, compositionally, technically and psychologically.

It was an afternoon of splendid performances. I have no reservations whatever about the performance of the Sibelius, which was cohesively conducted by Davis, and beautifully played by the orchestra. Joseph Silverstein, the orchestra's concert master was the soloist in the concerto (by the way, his predecessor in the 1934 performance was Jascha Heifetz). I have almost nothing but praise for Silverstein's negotiation of this extraordinarily taxing work. Obviously, it is something that he loves and understands, and he has the musical and technical mastery with which to cope with it. The one reservation I do have pertains to his sound, which I found excessively laden with vibrato.

There is a lovely theme in the last movement which Elgar specifically requests to be played with vibrato and at that point Silverstein had nothing new to give it or with which to characterize it, and I found that the insistent intensity of his vibraing was both a little monotonous and a little fatiguing. Otherwise, let me say it again, both musically and from the technical and violinistic point of view, his performance seemed to me exemplary. And its excellence was of course made possible to the huge degree by the superb framework that Davis provided with the orchestra, a framework that was infallibly sturdy from the structural point of view, that assured a continuing progression of gorgeously beautiful sounds (and this is a concerto which is particularly physical, and in which the purely sensuous aspect is singularly important), and which was ideally attentive to the leads of the soloist. In sum, it is a concert of exceptional distinction.

E. J. DIAS

A Look At the Arts

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259
NOV 5 1972
New England Newsclip

I was delighted last week to see Colin Davis on the podium in Symphony Hall, where he conducted the second concert in the Boston Symphony Orchestra's current Tuesday "B" Series. Davis, now listed as 'principal guest conductor" of the orchestra, was, according to reliable sources, offered the directorship of the Boston Symphony when William Steinberg retired from the post. For personal reasons — namely, that he wanted to devote more time to his present work as musical director of England's Royal Opera House, Covent Garden — Davis refused the honor, which went instead to Seiji Ozawa.

Davis obviously, however, has the respect and admiration of the Boston Symphony players, who perform well under his baton. He is not a showy conductor, but his beat is firm and steady and his musicianship — in interpretation, in shading, in building to climaxes — is first-rate. Tuesday's program, which was played splendidly, was devoted to Sibelius "Symphony No. 3," a work unusually light and pastoral in tone for the Finnish composer, and to Sir Edward Elgar's "Violin Concerto in B Minor," with the orchestra's able concertmaster, Joseph Silverstein, as soloist. The Elgar is richly romantic and lush in its melodies, for even though the composer lived through the first three decades of the 20th Century, he never really left the 19th Century.

Silverstein's fiddling was accurate, of good tone quality, with admirably-controlled technique, of good tone quality, ble for fire and passion of playing, but, technically, he is a master of his instrument — and the result was pleasing.

Incidentally, venerable Symphony Hall now boasts a sumptuous addition. The Picture Gallery on the second floor has been remodeled to serve as a multi-purpose room for meetings, receptions, cocktails, and occasional dining. It is open before each concert and remains open during intermission and after the concert so that music-lovers can partake of light refreshments. Called the Cabot-Cahners Room, it is named in honor of Mary Lou Cabot and Helene Cahners, founders of the Council of Friends of the Boston Symphony.

Colin Davis Conducts BSO

For last weekend's audiences at Symphony Hall, the Boston Symphony Orchestra provided a concert of pleasant, gratifying music making. It may not have been the stirring occasion that more dramatic fare sometimes offers, but it was the kind of warm, easy - going affair that left the listener with a sense of security that everything is fine with the BSO.

At these concerts, Colin Davis made his first appearance of the season as principal guest conductor and Joseph Silverstein partook of a much happier role for him as solo violinist. The program consisted of two straightforward works not often heard in the standard repertoire these days, but each quite standard in its own right. They were Symphony No. 3 in C by Sibelius and the Elgar Violin Concerto.

Both works, romantic in spirit and content, are old - fashioned in an engaging sort of way. But there the similarity stops. The symphony, completed in 1907, approximately three years berore the concerto, at least makes harmonic obeisance in the direction of modern times, whereas the Violin Concerto is a throwback to the nineteenth century.

Sibelius' Third Symphony is shorter (it has only three movements); its texture is leaner than its two predecessors; certainly it is more relaxed. Here is the directness and simplicity which the earlier works never really achieved. No longer does the heaviness and impression of things being overblown persist. And the result is that in this symphony eloquence has taken over from grandiloquence. It is music with a lilt, almost pastoral in character, and rather jocose at times.

Mr. Davis and the Orchestra played the symphony as if they really enjoyed doing it. The pacing was leisurely, the phrasing artful. In complete command, Mr. Davis shaped each turn with the skill of a master craftsman, yet did it so effortlessly that the music seemed to flow along on its own momentum. And I am hard put to recall when the Orchestra played pianissimo, especially in the cello and bass sections, with such a delightfully hushed whisper.

The Elgar concerto belongs to the same bag as the Brahms, Schumann, Bruch and Tchaikovsky concertos. It is romantic with a capital R. Nevertheless, it does have its own identity. What it lacks in innovation, it has in tender themes and lovely musical moments. In the hands of musicians who cherish them, these rise to delight an audience.

Whether the concerto is, as some maintain, Elgar's strongest contribution to the literature, it is certainly a work that deserves more frequent hearing here. In England, of course, it is almost as common as tea and scones.

Mr. Davis has a special way with his countryman's music and this devotion seems to have rubbed off well on Joseph Silverstein. Together they gave the concerto an affectionate reading which, even in the light of the small tone from the violin, came off with great charm, exactitude and beauty, much like the wonders of a small jewel. The sympathetic accompaniment scarcely made one aware of the slightness of Mr. Silverstein's tone. It was a wholly satisfying performance. Symphony Hall could well stand more like it.

H.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
OCT 26 1972
New England Newsclip

The Boston Globe
(MORNING)
D. 261,042 SUN. 366,377

OCT 29 1972

New England Newsclip

Boston Symphony Orchestra trustees Mrs. James Perkins, Westwood, and Mrs. Harris Fahnestock, Boston.

ALCOTT BANKS, president of the orchestra trustees, and Thomas D. Perry Jr., manager.

Symphony Hall with a new look

ALISON ARNOLD

Something new has been added to 72-year-old Symphony Hall. It's the Cabot-Cahners Room, made possible by grants given in honor of Mary Louise Cabot and Helene Cahners, founders and first co-chairmen of the Council of Friends of the Boston Symphony Orchestra.

Funds provided solely for this purpose have made possible the refurbishing of this room, formerly the Picture Gallery. It will be open to the public at all times.

Improved acoustics will make it a perfect place for small concerts, meetings and receptions. There are two bars and refreshments will be served a la carte before, during and after concerts. Occasional dining will take place in this room.

Modern lighting, Chinese lacquer red carpet and white walls make a glamorous background for the paintings that will continue to be shown. And by summer, air conditioning will make this room a pleasant refuge.

THE CABOT-CAHNERS ROOM, formerly the Picture Gallery, in its new dress. (Globe photos by E. T. Welsh)

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

OCT 21 1972

New England Newsclip

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Other improvements in Symphony Hall were funded by the Frederick J. Kennedy Memorial Foundation, Inc. These include carpeting on all three floors, the resurfaced floors and new parlor.

PRESENT AT the opening of the Cabot-Cahners Room at Symphony Hall were Talcott M. Banks, president, Mrs. Harris Fahnestock, trustee, and Mrs. James H. Perkins, trustee, of the Symphony's Board of Trustees.

The Boston Globe
(EVENING)
D. 495,932

OCT 20 1972

New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

OCT 20 1972

New England Newsclip

SOCIETY

by Miriam Tod

After a long tradition of 72 years almost to the day there are going to be some changes in the habits of those attending one of Boston's most sacred rituals — the Friday afternoon Symphony concerts. How the changes will be viewed by some of the older diehards who consider Friday afternoon attendance at Symphony Hall in the same light as their Sunday morning attendance at church is a question that will be answered this afternoon when they view the glories of the "new" home of Boston Symphony Orchestra.

That there has been considerable activity behind the scenes in this building that is one of Boston's prides and joys was revealed this week and spectacular is the only word to describe it. The entire upper floor art gallery has gone and in the place of the towering ceiling, the marble and the general air of dinginess so prevalent before is a modern room complete with a bar at either end, acres of red carpeting, contemporary chandeliers, small black and chrome tables and chairs and, most welcome of all, a lowered ceiling by way of baffles giving the room a reasonable decibel of noise level instead of the deafening one it had before.

This new room is to be called The Cabot-Cahners Room in honor of Mrs. Mary Louise Cabot and Mrs. Norman Cahners who were the first cochairmen of the then newly formed Council of Friends of the Boston Symphony Orchestra, and whose families donated the $100,000 needed to renovate the room. It will be opened for light refreshments such as sandwiches and coffee, as well as cocktails, one hour before every event held at Symphony Hall; it will be open for cocktails or champagne at intermission in the civilized way of a Covent Garden or a Metropolitan Opera House and will remain open after a performance for friends to meet. As if the timing had been planned to coincide the new large garage at the corner of Westland Avenue, almost next door to Symphony Hall, will open tomorrow making a visit to Symphony for any event an easy matter of one stop parking, for both refreshments and the performance. It would seem a happy way to celebrate the 72nd anniversary of this acoustically perfect building that opened for the very first time on Oct. 15, 1900.

Sunday will see the culmination of months of hard work on the part of two organizations who have joined to produce an unusual and interesting event, the Garden Club of Hingham and the Friends of the Hingham Public Library.

It would seem to many that the wheel has come a full circle and that more than the traditional ghosts normally associated with Halloween will walk the carpeted floors of Hingham's modern spacious public library on Oct. 22, 23 and 24. The Garden Club and the Friends have cooperated in bringing to the library a standard flower show and creative arts show called "Arts in Living" in which the junior sections in particular will show fruits and vegetables grown especially by them. This is particularly appropriate for the entire show will take place on the very site on which the Agricultural Hall of old stood for close to 100 years before it was torn down to make way for the town's modern library and office complex. For years Harvest Festivals and agricultural shows were held in the huge old building at which local inhabitants proudly displayed the fruits of their labors.

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ALISON ARNOLD

A brighter Symphony Hall

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Other interiors of Symphony Hall have been refurbished through the generosity of the Frederick J. Kennedy Memorial Foundation, Inc. The floors have been resurfaced and the first floor parlor has been redone.

Air conditioning will be installed by summer and further renovations have been provided for in public areas that have had no major improvements since the hall was built in 1900.

There are also changes in the program book. It now has a new size and includes color pages. So it's hoped there will be increased advertising revenue.

And to those conservative Bostonians who are against change, Thomas D. Perry Jr., manager of the orchestra, explains: "You have to spend money to make money." And that's what everyone wants to do for the Boston Symphony Orchestra.

★

Fall and winter fashions will be shown at Bonwit Teller, Thursday evening, to benefit the Assn. for the Performing Arts. Spectators will sit at small marble-topped tables in the elegant Designer Salon that will be filled with flowers. At this informal showing cocktails will be served at 6 o'clock and the show will take place at 7:15 so husbands can get ideas for Christmas gifts.

There is no chairman for the committee planning this pleasant evening for, as Mrs. John J. Donahue, Winchester, explains: "We're all 'Indians' in this thing, There are no 'chiefs.' I guess we're the only group in town that does it this way, but it seems to work."

Among the loyal "Indians" are Mrs. Robert Watson, Mrs. Peter Dupuis, Mrs. John Latshaw, Mrs. John Cataldo, Mrs. Ernest Cirace, Mrs. Thomas Powers, Mrs. Ernest Grable, Mrs. Wallace Yaffe, Mrs. Robert Mullin, Mrs. Albert Pagliarulo and Mrs. William Stone.

★

The Pilgrim fathers would be shocked to hear of dancing on Sunday. But a dinner dance to preserve one of their houses will be held Sunday evening at the Winsor House, Duxbury. It's the Maj. John Bradford House in Kingston and was built in 1674 on land owned by his grandfather, Gov. William Bradford, one of the original Colonists.

The house has been owned and maintained since 1921 by the Jones River Village Club and its subcommittee, the Bradford House Council. During the past summer the house was closed to visitors so that extensive repairs could be made. It is also the site of an important "dig" conducted by archaeologists of the Plimoth Plantation, Plymouth.

A social hour will be held at the Bradford House before the dinner dance. Hosts and hostesses for the evening are members of the Bradford House Council. They include the Peter Athertons, the Samuel Babbitts, the Robert Berglunds, Dr. and Mrs. John Funkhouser, the Brian Hasletts, the Louis Lapinskis, the Herbert Macys and Mr. and Mrs. James Richards.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 21 1972

New England Newsclip

Symphony Hall's new look

By Nora E. Taylor

Symphony Hall, ancient Boston bastion of music, and home of the Boston Symphony Orchestra, is turning a new face to the world, inside at least. There's lots of bittersweet-red carpeting, acoustic tile, some fresh paint, new flooring, and air conditioning going in.

None of these improvements affects the BSO's operating budget. Some years ago sums of money were privately donated for the specific purpose of improving the marbled halls of the building. After long study a way has been found to use the money that will benefit public and orchestra.

The picture gallery — formerly a noisy horror — has been transformed into an elegant, carpeted, quiet room with modern chandeliers, where refreshments will be served, before, during, and after concerts.

Symphony spokesmen envisage light luncheons and dinners for concertgoers prior to Symphony Hall events. Many will welcome this innovation because of the paucity of restaurants in the neighborhood. At other times the room will be used for staff meetings and for chamber concerts.

The gallery is now named the Cabot-Cahners Room to honor Mary Louise Cabot and Helene Cahners who made it all possible. It will still function as a display area for art, with rotating exhibitions. The first one installed comes from the Museum School of the Museum of Fine Arts.

The same softly shaded carpeting is going into other areas of the formerly echoing halls, and the room below the picture gallery will be refurbished too. Other improvements in the lighting fixtures, etc., will come along.

Meanwhile, as if to celebrate a brighter look within the hall, the Boston Symphony program book has broken into color. It is now of magazine size but will still contain the program notes that have for long provided basic background information on the music to be played.

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The Boston Globe
(EVENING)
D. 495,033

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New England Newsclip

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The acoustics will now make it possible to have concerts of chamber music there, as well as meetings and receptions. As Talcott Banks, president of the trustees of the orchestra, points out: "There's no reverberaion now and people can talk without shouting." Paintings will continue to be shown there.

Other interiors of Symphony Hall have been refurbished through the generosity of the Frederick J. Kennedy Memorial Foundation, Inc. The floors have been resurfaced and the first floor parlor has been redone.

Air conditioning will be installed by summer and further renovations have been provided for in public areas that have had no major improvements since the hall was built in 1900.

There are also changes in the program book. It now has a new size and includes color pages. So it's hoped there will be increased advertising revenue.

And to those conservative Bostonians who are against change, Thomas D. Perry Jr., manager of the orchestra, explains: "You have to spend money to make money." And that's what everyone wants to do for the Boston Symphony Orchestra.

★

Fall and winter fashions will be shown at Bonwit Teller, Thursday evening, to benefit the Assn. for the Performing Arts. Spectators will sit at small marble-topped tables in the elegant Designer Salon that will be filled with flowers. At this informal showing cocktails will be served at 6 o'clock and the show will take place at 7:15 so husbands can get ideas for Christmas gifts.

There is no chairman for the committee planning this pleasant evening for, as Mrs. John J. Donahue, Winchester, explains: "We're all 'Indians' in this thing, There are no 'chiefs.' I guess we're the only group in town that does it this way, but it seems to work."

Among the loyal "Indians" are Mrs. Robert Watson, Mrs. Peter Dupuis, Mrs. John Latshaw, Mrs. John Cataldo, Mrs. Ernest Cirace, Mrs. Thomas Powers, Mrs. Ernest Grable, Mrs. Wallace Yaffe, Mrs. Robert Mullin, Mrs. Albert Pagliarulo and Mrs. William Stone.

★

The Pilgrim fathers would be shocked to hear of dancing on Sunday. But a dinner dance to preserve one of their houses will be held Sunday evening at the Winsor House, Duxbury. It's the Maj. John Bradford House in Kingston and was built in 1674 on land owned by his grandfather, Gov. William Bradford, one of the original Colonists.

The house has been owned and maintained since 1921 by the Jones River Village Club and its subcommittee, the Bradford House Council. During the past summer the house was closed to visitors so that extensive repairs could be made. It is also the site of an important "dig" conducted by archaeologists of the Plimoth Plantation, Plymouth.

A social hour will be held at the Bradford House before the dinner dance. Hosts and hostesses for the evening are members of the Bradford House Council. They include the Peter Athertons, the Samuel Babbitts, the Robert Berglunds, Dr. and Mrs. John Funkhouser, the Brian Hasletts, the Louis Lapinskis, the Herbert Macys and Mr. and Mrs. James Richards.

22

TIMES
PEABODY, MASS.
W. 6,043

OCT 25 1972

New England Newsclip

Boston Symphony will present Berlioz, Beethoven

BOSTON — On Friday afternoon, October 27 and Saturday evening, October 28, Colin Davis conducts the Boston Symphony Orchestra in works of Berlioz and Beethoven. Janet Baker, mezzo-soprano, is soloist.

Mr. Davis opens the concert with Berlioz' Overture to "Les francs-juges" and follows that with Berlioz' "Nuits d'ete". Janet Baker is soloist for that work. The concert closes with Beethoven's Symphony No. 2 in C.

Colin Davis began his conducting career in 1949 and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of Don Giovanni. This marked a turning point in his career: he was shortly afterwards appointed Music Director of the Sadler's Wells Opera, and made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's War requiem, and in the 1962-63 season led the London Symphony in a tour of Europe, Japan and Australia. In 1967 Mr. Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras among them the Israel Philharmonic, the Philadelphia Orchestra, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of Peter Grimes, Wozzeck, and Pelleas et Melisande.

Janet Baker, one of Britain's most distinguished singers, makes her debut with the Boston Symphony Orchestra at these concerts. She came to international prominence a little more than a decade ago when she made her first tour of France, Sweden and the USSR with Benjamin Britten's English Opera Group. She sang in the United States for the first time in 1966, and has been a regular visitor to this country in the years since, in recital and orchestral appearances. Last season she sang a recital of duets with Dietrich Fischer-Dieskau, accompanied by Daniel Barenboim at Carnegie Hall, New York. Janet Baker has received an honorary doctorate of music from the University of Birmingham, and was designated a Commander of the Order of the British Empire by Elizabeth II in 1970. Her repertoire ranges from the baroque to the contemporary, and her many recordings are on Angel, Argo, L'Oiseau-Lyre and Everest labels.

SUBURBAN PRESS
AND RECORDER
NATICK, MASS.
W. 5,300

OCT 26 1972

New England Newsclip

Music lovers

BOSTON SYMPHONY – This weekend guest conductor Colin Davis will conduct the works of Berlioz and Beethoven, Friday, Oct. 27 at 2 p.m. and Saturday Oct. 28 at 8:30 p.m.; Berlioz "Nuits d'ete" and Beethoven Symphony No. 2 in C.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

OCT 26 1972

New England Newsclip

Davis guests with symphony

On Friday at 2 p.m. Oct. 27 and 8:30 p.m. Saturday evening, Oct. 28 at Symphony Hall, Colin Davis conducts the Boston Symphony Orchestra in works of Berlioz and Beethoven. Janet Baker, mezzo-soprano, is soloist.

Mr. Davis opens the concert with Berlioz' Overture to "Les francs-juges" and folows that with Berlioz' "Nuits d'ete". Janet Baker is soloist for that work. The concert closes with Beethoven's Symphony no. 2 in C.

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

OCT 26 1972

New England Newsclip

Davis guests with symphony

On Friday at 2 p.m. Oct. 27 and 8:30 p.m. Saturday evening, Oct. 28 at Symphony Hall, Colin Davis conducts the Boston Symphony Orchestra in works of Berlioz and Beethoven. Janet Baker, mezzo-soprano, is soloist.

Mr. Davis opens the concert with Berlioz' Overture to "Les francs-juges" and folows that with Berlioz' "Nuits d'ete". Janet Baker is soloist for that work. The concert closes with Beethoven's Symphony no. 2 in C.

The Christian Science Monitor
BOSTON, MASS.
D. 217,484

OCT 30 1972

New England Newsclip

BSO: words and music by Davis, Miss Baker

By Louis Snyder

Not within recent memory has a voice from the podium of Symphony Hall politely but firmly reproved a Boston Symphony subscription audience for its lack of manners.

This happened, however, not a moment too soon, last Friday afternoon when Colin Davis, now a principal guest conductor of the BSO, faced a surprised traditional assemblage in the middle of a superb realization of Berlioz's "Nuit d'Ete" and entreated it, one and all, "please, please" to stop rustling programs, to stifle coughs, to control dropping handbags, and otherwise make it possible for orchestra, soloist Janet Baker, and himself to proceed.

* * *

Fortuitously, since his first acclaimed appearances with the orchestra in Boston in 1967, Mr. Davis has become not only a favorite son locally but Covent Garden's musical director and an outstanding international figure. Perhaps this is why his measured reproof brought forth a spate of approving applause, and noticeable compliance throughout the rest of the afternoon. Nevertheless, it is sad to realize that one of the most beautiful and penetrating performances of this or several seasons had to contend with built-in thoughtlessness and inattention, imposed by a few on performers and fellow-listeners alike.

The program opened with the Berlioz Overture to "Les Francs-Juges," an astonishing orchestral tour de force intended to preface an opera which finally never saw the light of day. Written in the composer's youth, it is a showy catalog of dramatically daring things to come, brilliantly crafted and aurally overpowering. If programs were rustled or handbags dropped, they couldn't have been heard over this rich surge of sound.

"Nuits d'Ete," the song cycle which followed, presented Miss Baker as mezzo-soprano soloist in her BSO debut. A solo recital in Cambridge, under Peabody-Mason auspices last year, will be remembered fondly as her previous local appearance. Then as now, Miss Baker revealed herself as one of the major vocal interpreters now before the public.

* * *

Wonderously on Friday, the admonition for silence after two numbers of the six which make up "Nuits d'Ete" didn't ultimately destroy the continuity which binds these intimate, delicately wrought songs. The Gautier poems, progressively more impassioned, are matched by musical settings of impelling emotional impact in which the voice soars as a solo instrument on even terms with the orchestra. Miss Baker's lovely mellow sound was matched by her deep-felt projection of word and mood; Mr. Davis and the orchestra provided accompaniments to enchant the ear and melt the heart.

There was a sense of happily disciplined agreement between conductor and orchestra, if not large emotional dividends for the listener, in the Beethoven Second Symphony which followed the break. This is, of course, a compositional product of what we must believe was one of the most devastating periods of Beethoven's life — the struggle against his impending deafness. Thus its free-flying melody and unmistakable serenity present an eternal paradox.

Mr. Davis's way with the Second was crisp and sure, and the BSO played admirably for him. However, the great experience of the program had been their collaboration with Miss Baker in the Berlioz song cycle, and for once Beethoven came in second (no pun intended).

The Boston Globe 23
(MORNING)
D. 261,042 SUN. 566,377
OCT 28 1972
New England Newsclip

Berlioz's 'Nuits d'ete' a rare treat at Symphony Hall concert

By Michael Steinberg
Globe Staff

Good for Colin Davis! At yesterday afternoon's Boston Symphony concert, he turned around and actually told the audience something it ought long ago to have been told—from the stage— about its manners.

Berlioz's exquisite Gauthier cycle, "Nuits d'ete" was on the program, with Janet Baker to sing it. After the last couple of minutes of "le spectre de la rose" had been drowned in coughing and program-rattling, Davis, after a quick consultation with Joseph Silverstein, the concertmaster, told the audience to "read the poetry when you get home and listen to the music while you are here." The nonstop rustling, he said, made it extremely difficult for the orchestra to play, and, he added "you don't know when you will be able to hear these again."

The last time Boston Sumphony subscribers had a chance at "Nuits d'ete" was in April 1955 (which is when the beautiful record with Victoria de los Angeles and Charles Munch was made). That was also the first, which is even more astonishing than the nearly 54-year interval since the last performance of Berlioz's "Frances-juges" overture, which began yesterday's program.

It was marvelous to have both works back, and in such beautiful performances. "Nuits d'ete" is more a sequence of six lovely songs than a unified cycle in the "Dichterliebe" sense, but they wonderfully represent what Berlioz could do at the delicate end of his expressive spectrum. The range of "Nuits d'ete" is great, from "L'ile inconnue," all light and air, to the darkness and gravity of "Sur les lagunes." That range, though, all happens within astonishingly narrow physical confines. There are no excursions into declamatory style, there is nothing loud, and even special orchestral effects like those eerie violin harmonics in "Au cimetiere" occur with extreme rarity.

But with what fantasy and virtuosity Berlioz handles his "plain" materials, and how individual his voice always is. So when the rose says to the dreaming girl, "I come from Paradise," Berlioz can turn you inside out just by adding the harp's simple A major cascade to his four woodwinds, two horns and strings. A man who could find his way to the center even of giants like Shakespeare and Virgil, he responds fully to the images of Gauthier, and there is in "Nuits d'ete" that conjunction of poetic sensibility and compositional power that makes great songs. "Nuits d'ete" is one of the loveliest moments of the Romantic movement.

The Overture to Berlioz's early, unperformed, then lost opera, "Les franc-juges," which deals with the creepy, underground Vehmic tribunals in medieval Germany, is engaging and surprising. A grand and powerful introduction leads to what starts out to be a harmless, then ravishingly pretty allegro.

The Italian lightness is a surprise, within which is contained the further surprise of how well Berlioz could write a symmetrical tune (this one he lifted from a flute quintet he had written 13 years earlier when he was all of 11). Then the next layer of surprise is revealed when from this material he takes you into directions as unexpected as the extremely slow-motion woodwind music over a highly jittery string accimpaniment, or the scoring which seems to get almost demonstratively more colorful.

The Boston Symphony played "Francs-juges" with great brilliance for Davis, and their playing was transparent and beautifully shaded in the songs. Janet Baker is one of those people who make singing sound terribly easy, and who even make it seem quite natural to be intelligent, musical and to pronounce French perfectly.

Davis completed the concert with a knowingly shaped, witty, vivacious performance of Beethoven's Symphony No. 2. But, talk about surprises: How about that introduction and those "genie-out-of-the-bottle" codas to the first and last movements?

Symphony Features Berlioz and Beethoven

By Ellen Pfeifer
Music Critic

• Symphony Review

Berlioz' "Les Nuits d'ete," which the Boston Symphony Orchestra performed yesterday with Janet Baker — Colin Davis conducting — is a cycle of extraordinary sensual poems by Theophile Gautier, poems of a fantastic, supremely romantic nature (the kind which would appeal greatly to Berlioz). The subjects are ordinary enough in the song medium — a lovers walk in the woods, a bereaved lover's lament etc. — but the language conveys some rather unusual images of a delicious, f occasionally precious nature. Written originally for the piano, the composer's settings The composer's setings written originally for the piano, are straightforward, simple, economial, especially for Berlioz, and they are quite moving. Sometimes, the accompaniments are the simplest kinds of repeated rhythmic figures and the textures absolutely transparent.

Te be performed well, the songs require a great deal of subtlety of nuance as well as a rather wide range and vocal flexibility. Ms. Baker, do not get me wrong, has a beautiful voice and sings intelligently, but I felt she was not quite into the songs, that she hadn't grasped completely the variety of moods, however fine the distinctions. Her tone sounded pretty much the same throughout the cycle and the light-hearted song about the walk in the woods seemed no different in mood than the eerie one about a visit to the cemetery.

Her understanding of the individual word meanings was not obious at all times either and the "Reviens, Reviens" of "L' Absence," for example, lacked the pleading quality it ought to have.

The musical framework provided by Davis was exquisite, clear, beautifully-shaped and well paced. He preceded the songs with about as different a kind of Berlioz as is possible to find—the Overture of "Les Frances-juges"—in which he displayed the same kind of knowingness about how things should go, where they should be ominous, gay and exiciting.

He concluded with Beethoven's infrequently heard Symphony No. 2, which he gave a straight, finely-detailed if unsurprising performance.

About ten minutes into the Berlioz songs, Davis found it necessary to admonish the particularly noisy audience flipping the pages of the program book in order to read the the texes.

Since he brought up the subject, I'd like to add that audiences during the past two concerts I've attended were atrocious. It's the same old kind of disturbance too, jangling charm bracelets, whispers and crackling cellophane candy wrappers, The last are the worst of all, especially when offenders try to stifle the noise by unwrapping slowly. It's just as noisy and even more lengthy and irritating a process. It always seems to happen during slow movements and no amount of nasty looks will shame offenders into silence. Audiences ought to be forced to surrender all potential noise makers at the door.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
OCT 28 1972
New England Newsclip

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227
OCT 31 1972

The Boston Symphony

Magnificence for Ozawa

By Robert Commanday
Chronicle Music Critic

Boston

Saturday night, I was wishing that the San Francisco Symphony audience could share in hearing the Boston Symphony, and not only because it was an exceptional program exceptionally well performed.

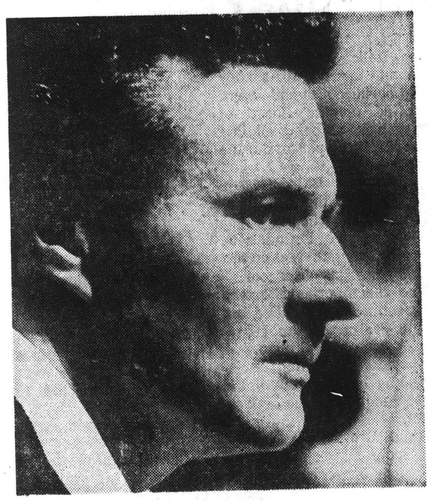
It was illuminating and provocative to hear the thoroughly beautiful instrument which will next year become Seiji Ozawa's other major responsibility.

(In the interim he serves as musical adviser, with Colin Davis and Michael Tilson Thomas as principal guest conductors.)

In view of San Francisco's long-range plan to build some sort of auditorium for its orchestra, it was also instructive again to hear the BSO in its classic single-purpose Symphony Hall. The orchestra's tone blooms in the hall in direct and personal ways that cannot happen in an opera theater.

INNATE

In contrast to the BSO sound under Erich Leinsdorf and William Steinberg, the music flowed smooth and natural with Colin Davis on the podium. Davis never imposes a highly personal conducting manner, never impresses himself on the details otherwise. In consequence, the players are encouraged to follow their innate musicianship, which is first class, deep into the BSO ranks.



CONDUCTOR COLIN DAVIS
The music flowed smooth, natural

Freed from pressure or restraints, the strings play with a soft, unified luster and perfection of ensemble.

There is also a sheen to the tone, and possible intensity which was not, however, much called for by Davis. The cellos have a particularly round, warm tone, as if from a single baritone voice of rich quality. The balance with the winds and their performance was elegant.

Only the brasses tend to be a little too bright and, apart from this tonal picture, following an old BSO style set by the trumpeter Roger Voisin.

The program featured Berlioz' "Nuits d'Ete," with the incomparable mezzo soprano, Janet Baker, as interpreter extraordinaire. San Francisco knows her distinctive way with this song cycle and will experience it again during the coming season. This time, she was, if anything, more inspired.

INTENSITY

She reached into the delicate, elusive poesy, illuminating a thousand shades of intensity. The delicacy of feeling, whether in moods of ecstasy, longing, sweet mourning or wistful love-dreaming, were inescapably penetrating, because Miss Baker defined them with such exquisite involvement.

Her voice was radiant and Davis' treatment of the fine Berlioz palette was subtlety itself. He is one of the major Berlioz interpreters, and proved it here once again.

Berlioz' early "Les Francs—Juges" overture, is not deep, but prophetic in its brilliant theatricality, and Davis brought out this character incisively.

With Beethoven's second symphony, the BSO demonstrated as Davis developed it — Beethoven was light, transparent and joyous, with a particular singing grace and intimate charm in the larghetto. It was chamber music perfection extended to the symphonic scale.

There is no question but that the Boston Symphony can be as great as its conductor and that Ozawa has succeeded to the podium of an orchestra which is still magnificent.

24.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

OCT 27 1972

New England Newsclip

Chamber Players Wow Colombia

By ELLEN PFEIFER
Music Critic

The Boston Symphony Chamber Players recently returned from a week's concert tour of Colombia, South America where, as part of the Partnership of the Americas program, they encountered some incredible audiences.

"Five thousand people jammed into the Cathedral at Medellin," recalled Joseph Silverstein, BSO concert master, "and over half of them stood throughout the concert. At the end, they set a new precedent by applauding in the cathedral. We were taken very much by surprise by that.

We also had some nice contacts with students in informal master classes in Bogota where the entire orchestra turned out to see us."

Under the Partnership, the Antioquia state and Massachusetts are sister states and the former has a very impressive cultural program including a large music festival. Apparently the people's love of music and musicians is great enough to overcome the anti-Americanism often displayed in South American countries.

"There was not a trace of hostility," Silverstein said. "Even at the master classes which were held at American cultural centers, no one showed any reluctance to come to the centers and our reception was very warm and pleasant."

Ironically, the Chamber Players often do not encounter the same kind of warm reception in Boston, at least not by all critics all the time. And reviews have occasionally suggested that the players, composed of principals from the Boston Symphony Orchestra, are under-rehearsed and sight-read their way through the chamber concerts.

"That's a lot of nonsense," Silverstein said, "and you know it. We're very serious, professional musicians and outside of Boston we're considered the best group of our kind. When we go other places we're very sought after even though we are orchestra musicians.

"We've never taken a performance on stage where we felt we were desperately short of rehearsal time.

"We were berated when we performed the Webern String Trio for playing from the score. If the critic had been really careful he would have known that the music is only printed that way. For that little 10 minutes piece we put in maybe 30 to 40 hours of rehearsal. For the Messiaen Quartet for the End of Time, we rehearsed 25 hours.

"We don't take our responsibility lightly. Then the critics will review students we coach and say how fantastic their performance is. We just get a little resentful when people say we take a cavalier attitude," Silverstein continued.

"Let me tell you about another incident," he said and told of Jerry Berlin, the Civil Liberties Union lawyer and amateur clarinetist, who performed with the Chamber Players in a CLUM benefit several years ago. "He was expecting two run-throughs with the group." Instead he had a lot of rehearsals "and some of the players would stay afterwards with him to give individual help."

The willingness to rehearse shown by the Chamber Players is characteristic of the BSO as a whole, according to Silverstein. "Most guest conductors are surprised to find after every rehearsal three or four hands will go up with the request, 'Maestro, can we do this section over.' We have a reputation for wanting to rehearse and play well. Our attitude is known as being warm and eager to please.

"For a long time the orchestra has been trying to get Eugene Ormandy to conduct and finally he came last summer. For years, it was too difficult for him to come, now he's dying to come back."

BSO rehearsals, private teaching, and solo performances make rehearsing with the Chamber Players quite difficult and leaves the performers with very little leisure time. "Take, for example, tomorrow. It's supposed to be a free day," said Silverstein referring to a Wednesday. "At 10:30 a.m. we'll begin on the Boykan," a world premiere by Brandeis composer Martin Boykan which Players perform at their opening concert of the season, Nov. 12. "We'll start on the Brahms (Quintet in B-minor for Clarinet and Strings at noon.

"We should be finished by three and then I have to fly to Syracuse where I'm playing the Mendelssohn Concerto that night."

The Chamber Players is not just "a boondoggle, a chance to pick up some extra bread," Silverstein commented. "In fact, the money is just not commensurate with all the effort. There has to be some reward beyond just the business of playing a concert. All the people in the group have had extensive chamber music experience and that's a part of their musical life they don't want to lose."

As for repertory, Silverstein feels the Chamber Players have nothing to be ashamed about either. Going by his figures, in fact, the group has an admirable record for performing 20th century music and especially works by composers in the area.

"To learn a piece like the Boykan is quite an expenditure of effort in mid-season. It's tough to sandwich in the commitment to the piece and to the composers of the area.

"To say we are ill-prepared is unfair in our case," Silverstein said. "But, face it, anything that emanates from Symphony Hall is fair game. We're the establishment and, therefore, sitting ducks. But we resent that our integrity is impugned.

"To say we are ill-prepared is a bum rap. It's so absurd a charge that it doesn't deserve a rebuttal."

NEW YORK, N. Y.
LAW JOURNAL
D. 3,000

OCT 31 1972

Brooklyn Bar Sponsors Centennial Concert

PAGE ONE

The Brooklyn Bar Association, as part of the fall program of its centennial-year celebration, has arranged a centennial concert by the Boston Symphony Orchestra at the Brooklyn Academy of Music at 8:30 P.M. Thursday.

The symphony orchestra will be conducted by Colin Davis in a program of Wagner, Beethoven and Brahms. Tickets are $6.95 each.

Information is available from Bernadette Dolan, chairman of the centennial concert committee, 624-0675.

New York Post
D. 623,245 SAT. 354,797

OCT 25 1972

Boston Symphony in B'klyn

The Brooklyn Institute of Arts and Sciences will sponsor a series of three Thursday evening concerts by the Boston Symphony Orchestra on Nov. 2, Feb. 8 and March 29 at the Brooklyn Academy of Music. Colin Davis, James Levine and Lorin Maazel will be the conductors, respectively. For ticket information, call 638-5159.

New York Post
D. 623,245 SAT. 354,797

OCT 14 1972

* * *

The Brooklyn Institute of Arts and Sciences will sponsor a series of three Thursday evening concerts by the Boston Symphony Orchestra. The concerts will take place on Nov. 2, Feb. 8 and March 29.

For ticket information, call the Brooklyn Institute, 638-5159.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,549

OCT 22 1972

Boston Orch To Play Here

A series of three evening concerts by the Boston Symphony Orchestra will be staged in Brooklyn during the fall and winter months under the auspices of the Brooklyn Institute of Arts and Sciences.

All concerts will be held on Thursday nights with discount subscriptions for senior citizens and students.

The first concert, on Nov. 2, will feature selections from Wagner, Beethoven and Brahms with Colin Davis conducting. James Levine will wield the baton Feb. 8th, with selections by Mozart and Mahler. The concluding concert on March 29 features numbers by Barber, Prokofiev and Sibelius with Lorin Maazel conducting.

New York Post
D. 623,245 SAT. 354,797
NOV 2 1972

Words & Music

HARRIETT JOHNSON

Davis Leads Baker in Berlioz

Colin Davis is a conductor who is more concerned with big effects than less apparent subtleties. He opened the Boston Symphony's five-event Philharmonic Hall series last night with Berlioz's Overture to "Les francs-juges," and opera whose "cast of thousands" was dramatized by the ear-splitting volume that he caused to storm through the hall.

Davis, music director of the Royal Opera House, Covent Garden, and together with Michael Tilson Thomas, a principal guest conductor for the Bostonians, conducts with healthy vigor and the results he gets are healthily athletic and not without nuance, but missing in imagination and instrumental color.

His British colleague, mezzo-soprano soloist, Janet Baker, was the soloist in the Berlioz cycle, "Nuits d'ete, Op. 7," six songs to poems by Theophile Gautier, which followed the composer's overture.

Personal Music

As a man who was obsessed by love, Berlioz created some of his most personal and haunting music in these songs done with insight and exquisite taste by Miss Baker. Each of the six, the best known of which is "L'Absence," is with one exception involved with tragic love.

Since I last heard Miss Baker in French songs, she has moved much closer to the core of French style and coloring. Her enunciation is sharper, and her voice, which has always in my experience been beautiful and untrammeled, has more of the pungent, lyrical, slightly nasal timbre which the French language, if properly enunciated, inspires.

Throughout the cycle she was absorbingly expressive. In "Le Spectre de la Rose," her voice became a sliver at the end of the phrase, "Des pleurs d'argent de l'arrosoir." One somehow caught immediately the feeling of the rose sprinkled by pearled, silvery tears. Her passionate outbursts on the other hand in each repetition of "Ah'," during "Sur les Lagunes," a lament for a beloved, lost friend, were the quintessence of vocal exuberance.

While he couldn't be faulted in the letter of his collaboration, Davis and orchestra missed much in projecting the moods of these songs. Essentially he is not a tone-colorist. A robust man, his interpretations are robust too, honest and straightforward. So it was with the Symphony No. 2 by Beethoven, which closed the program.

The next program in the Bostonians' series will be Nov. 29 when William Steinberg will lead Mahler's Symphony No. 2 in C Minor, the "Resurrection," with soprano Benita Valente and contralto Beverly Wolff as

Staten Island Advance
STATEN ISLAND, N. Y.
D. 66,825 SUN. 65,718
NOV 6 1972

Conductor, composer both share plaudits

By BYRON BELT

Colin Davis, the gifted British conductor who is assuming the jumpy podium mannerisms of a Bernstein, over-conducted Saturday's Boston Symphony Orchestra concert at Carnegie Hall. The players smiled a great deal at the foolish antics, but they played a glowing Brahms Third symphony, a melodramic Beethoven "Coriolan" overture, and accompanied pianist Jerome Lowenthal in the same composer's delightful Second Piano Concerto.

Davis is too gifted to dilute his talents with a pretty blatant attempt to become a super-star maestro, but the audience which jammed the hall ate it up and cheered conductor and the magnificent orchestra to the skies.

There were cheers too, for Jerome Lowenthal's rather prosaic, hardtoned and sentimentally phrased performance of the keyboard concerto. Only in the first movement cadenza was there real style in conception and execution.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
NOV 6 1972

Ostrovsky and Moerschel Shine in Joint Recital

Fred Ostrovsky and Joel Moerschel, members of the Boston Symphony violin and cello sections respectively, took advantage of the orchestra's current New York visit to give a joint recital in Carnegie Recital Hall Saturday afternoon.

Since there is precious little music written for this particular combination of instruments, Messrs. Ostrovsky and Moerschel gave just about the only program they could: the duos by Kodály and Martinu and Ravel's Sonata. Thanks to the stylistic dissimiliarities of these three craftily executed pieces, there was never a suggestion of the aural fatigue that one might expect from so limited a medium.

The excellent performances also deserved rapt attention. Both men played with all the committed involvement of orchestral musicians delighted to be on their own, balanced by the kind of precision teamwork that comes from years of symphonic experience. The interpretations were uniformly cultured and characterful with the Kodaly full of vigor and brio, the Martinu coolly limned and the Ravel a model of suave sophistication.

PETER G. DAVIS.

Middle-European Fare By the Boston Symphony

Solid, dependable middle-European fare was the order of the evening for the Boston Symphony's Carnegie Hall concert Saturday night: Beethven's Second Piano Concerto and "Coriolanus" Overture and the Brahms Third Symphony—hardly the thing for anyone in search of adventurous programing.

In Colin Davis's hands these well-tried classics received trim neatly organized and wholly civilized performances offering few revelations. At its best this was fine, honest music-making, although one might have hoped for a slightly less formal approach and an occasional point of view—even an outrageous one would be better than none at all

For the Concerto Mr. Davis properly reduced the ochestra to Mozartean proportions and together with soloist, Jerome Lowenthal, gave the piece a very precise, courtly reading. Mr. Lowenthal's poised pianism was beyond reproach, and he injected a welcome note of virile bravado into this happy work.

PETER G. DAVIS.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786
NOV 6 1972

Bostonians In Good Form

The Boston Symphony, which virtually took up residence here last week with three concerts in four days, proved once again Saturday night at Carnegie Hall what a fine addition it is to the musical scene in New York.

Colin Davis, who along with Michael Tilson Thomas is a principal guest conductor of the orchestra, led the group in forceful and spirited readings of Beethoven's Coriolanus Overture and Brahm's Third Symphony.

Jerome Lowenthal joined the orchestra as soloist in Beethoven's Second Piano Concerto to complete the program, which was the first in a series of four at Carnegie.

Beethoven, Brahms

Both the overture and the symphony were played with the proper robustness and richness. The Brahms work particularly was performed with great expressiveness; the third is a far more delicate piece than Brahms' earlier symphonies, and Davis conducted it with admirable sensitivity and restraint.

Lowenthal's performance of the Beethoven concerto was precise and poised but lacked warmth and feeling.

—Steven Matthews

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786
NOV 3 1972

Baker in a Fine Debut

By STEVEN MATTHEWS

The Boston Symphony Orchestra and mezzo-soprano Janet Baker warmed a damp and chilly evening Wednesday with a lovely performance of Berlioz's "Nuits d'ete" at Philharmonic Hall.

It was Miss Baker's debut with the orchestra as well as the opening of the group's New York season and it was an auspicious event for all. The audience was obviously pleased and the musicians responded enthusiastically to Miss Baker's singing.

"Nuits d'ete" is an arrangement of six love poems by Theophile Gautier. It is more a piece for voice than orchestra, and Miss Baker was easily equal to its elegance; the orchestra provided a fine accompaniment.

The other works on the program, Berlioz's Overture to "Les francs-juges" and Beethoven's Second Symphony, provided a far greater chance for the musicians.

Out of the Trunk

The overture, written for a never-completed opera about a medieval German court, is as classic in theme as it is romantic. The orchestra handled its darting, singing melody with great feeling and exactness.

In the Beethoven, neither a slightly slow first movement nor a bobbled trumpet entrance in the scherzo, detracted greatly from the over-all performance. The Second represents the first blossoming of Beethoven's symphonic genius, and the orchestra articulated it superbly.

Colin Davis, one of the Boston Symphony's two principal guest conductors, led the group with precision. He is not the most passionate of conductors, but he was both powerful and delicate when needed, and the orchestra responded in kind.

The program will be repeated tonight.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
NOV 8 1972
New England Newsclip

Music: A British Star

Janet Baker Impressive in Her Singing of Berlioz With the Bostonians

By DONAL HENAHAN

The difference between impressive vocalism and impressive singing, so often overlooked in times that put more emphasis on brawn than brain, was demonstrated fully at Philharmonic Hall Wednesday night. Janet Baker, Britain's most valuable feminine contribution to the lower voice categories since Kathleen Ferrier, took up Berlioz's song cycle, "Nuits d'été," with the complete sympathy and support of the Boston Symphony Orchestra under Colin Davis.

Miss Baker, a mezzo-soprano of rare cultivation, vocalized the Berlioz extremely well, but beyond that she sang it with intelligence and affecting artistry, passing up every opportunity to display her own gifts at the expense of Berlioz's score.

Others certainly have discovered more obvious kinds of drama in "Nuits d'été." In fact, there were times when one felt that a more abandoned interpretation would not have been out of place. The opening "Villanelle" itself, for instance, seemed somewhat too matter-of-fact, and "L'Absence" lacked the ecstatic outpouring that other singers have given it, as well as the emotional extravagance that seems so much a part of any Berlioz. But Miss Baker made up for that by bringing out a strangely pathetic and moving aspect to these songs.

Mr. Davis, conducting the Bostonians with such sensitivity that one heard the singer's every note, matched her perfectly in restraint and care for musical detail. Miss Baker's intonation even in those difficult places where the orchestra follows the singer instead of leading her could not have been more dead on-center, and at times her ability to color a tone like a great instrumentalist allowed her to achieve blendings that would have charmed the ear of Berlioz, that master of orchestration.

Beethoven's Symphony No. 2, in a poised and carefully articulated reading, and a robust performance of Berlioz's "Les francs-juges" Overture filled out the program.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
NOV. 9 1972
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BERLIOZ'S "NUITS D'ETE"

Meditating far back over the years, Theophile Gautier in his "Histoire du romantisme" adjudged Hector Berlioz as filled with "...depth of passion, amorous or melancholy dreaminess, longings and questionings of the soul, infinite and mysterious sentiments not to be rendered in words and that something more than a we which escapes language but may be divined in music."

A fair enough judgment, and there exists no better epitomization of it than "Nuits de'ete," a cycle of six songs that the composer set to poems of Gautier himself. Berlioz commenced upon the composition in 1834 and did not complete the orchestration of the full cycle until 1856 — a period that embodied the greater part of his creative output. The "Nuits" represents, though, all that is best in Berlioz, unshackled from grandiosity, artificiality and stammering. If you think of the best passages, say, in "La Damnation de Faust," "Romeo et Juliette," "L'Enfance de Christ" and the "Requiem," you get some idea of the economy of means, the transparence and the poignancy that runs through every bar.

The cycle is archtypical of that consummate form of musical expression, the French art song. And like many towering prototypes it has never been surpassed if equalled by its successors. But unlike such prototypes, a performance of the "Nuits" is a rarity. Thus the advent of the eminent British artists, the mezzo - soprano Janet Baker and the conductor Colin Davis, who joined the orchestra here last weekend, was only the second occasion of its rendering at the subscription concerts in BSO history.

The occasion will not soon be forgotten by the lucky ones who heard it. Miss Baker, making her initial appearance with the Symphony, showed herself in every way worthy of the formidable reputation that has preceded her. Her voice covers a wide range with astonishing expressive power and richness of timbre. The moods of the songs runs from the melancholy to the haunting and to the jocose, and the requisite stage presence and dramatic statement stood always in easy abundance.

As for Colin Davis, his way with Berlioz is by now one of the legends of contemporary music making, and he collaborated in inspiring the players to spin a wonderful orchestral filigree out of the richly inflected score. After the second song, he stopped the proceedings, turned to the audience and chided them for their rustling of the programs. Admonishing them to listen and return home before reading the texts of the poems, he added either, "It might be a long time before you have the opportunity to hear such beautiful music again," or, "It might be a long time before you hear this music so beautifully done." Which ever way it was put, he was dead right.

The program opened with one of Berlioz's earlier works, "Les francs-juges" overture, a museum piece that deserves a fate better than it has enjoyed. Audiences in this country for some reason have never cottoned to Berlioz's overtures, and so much the worse for the audiences. As this reading demonstrated, the "Francs-juges" has ever so much zing and zest amid the pompier. Some Friday afternoon trombone trouble to the contrary, the traversal was passing fine.

Mr. Davis concludeds the concert with a performance of Beethoven's Second Symphony which was notable for its buoyancy and vivacity — a proper ending to a characteristically pleasing guest fortnight's visit here. He will be back in February for two additional weeks.

This weekend the orchestra is on tour. It returns next weekend when the guest conductor will be Daniel Barenboim, who will do a program consisting of Haydn's Symphony No. 86 in D and Bruckner's Symphony No. 9 in D minor.

26.

Barenboim to conduct Symphony

BOSTON — Daniel Barenboim conducts the Boston Symphony Orchestra on Thursday November 9 at 8:30 p.m., Friday November 10 at 2:00 pm, Saturday November 11 at 8:30 pm and Tuesday November 14 at 8:30 pm in works of Haydn and Bruckner. Mr. Barenboim opens these concerts with Haydn's Symphony no. 86 in D and follows it with Bruckner's Ninth Symphony.

Daniel Barenboim conducted the Boston Symphony for the first time at the 1969 Berkshire Festival. Born in Bueonos Aires in 1942, he began piano studies at the age of five with his father and mother, both of whom were accomplished pianists, and gave his first recital at seven.

His mentors were, first Adolf Busch in Buenos Aires, then, when his family moved to Israel, Igor Markevitch, with whom he studied conducting.

Later he took lessons at Salzburg from Edwin Fischer and Enrico Mainardi Daniel Barenboim made his debut in London as a pianist in 1956, playing a Mozart concerto with the Royal Philharmonic and Josef Krips, and giving a solo recital. The following year he played for the first time in the United States with the Symphony of the Air directed by Leopold Stokowski. Since that time he has become one of the world's most widely traveled musicians.

He has played throughout the five continents, and since 1966 has also worked extensively as a conductor with many orchestras, among them the English Chamber Orchestra, the Israel Philharmonic, the New Philharmonia, the Philadelphia Orchestra, the Los Angeles Philharmonic and the New York Philharmonic.

This season Daniel Barenboim appears as soloist with leading American orchestras, and gives recitals in San Francisco, Atlanta, Miami, Boston and in other major cities.

TIMES
BEVERLY, MASS.
D. 9,514
NOV 8 1972
New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043
NOV 8 1972
New England Newsclip

The Christian Science Monitor
BOSTON, MASS.
D. 217,[illegible]
NOV 14 1972
New England Newsclip

Barenboim as 'compleat musician'

He conducts BSO, and plays solo Chopin recital

By Louis Snyder

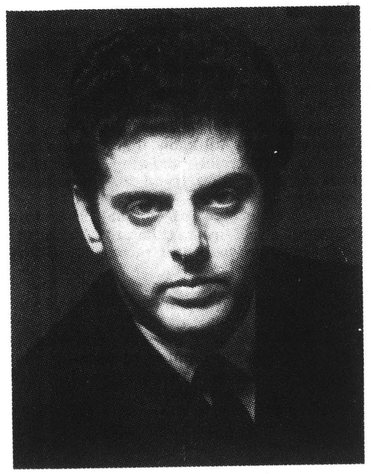
The persuasively talented hands of Daniel Barenboim are making a lot of music in and around Boston these days. Last week, beginning Thursday evening, he conducted the first of two programs with the Boston Symphony — four concerts (there remains one tonight at Symphony Hall, one in Providence on Thursday) — and on Sunday afternoon he appeared as a solo pianist in an all-Chopin recital at Symphony Hall. Next Friday afternoon and Saturday evening, he'll complete the second half of his Boston debut with the BSO, after a first conducting stint with the orchestra at Tanglewood in 1969.

Boston is not unacquainted with the rise of Mr. Barenboim in the musical firmament. At the age of 15 (to the alarm of some critics and the amazement of the public), he pinch-hit for a well known pianist at Jordan Hall with a taxing Beethoven sonata program. In the intervening 12 years his progress has inevitably been followed with considerable interest.

A visitor from Outer Appreciasia to either his performance as a conductor or a solo pianist wouldn't need much prompting to realize that here is a "compleat" musician. Like the Angler, he faces a score with an admixture of admiration and a will to conquer. That a musicianly intelligence directs his hands has been evident in these recent manifestations.

The BSO program was divided in two — Haydn's Symphony No. 86 in D, and Bruckner's Symphony No. 9 in D minor. The same Haydn, given a strangely limp performance earlier in the week in Cambridge by the Cappella Coloniensis under Gunther Wich's direction, became forthright and alive under Mr. Barenboim's baton. For one thing he made use of forces Haydn would have envied — no textbook daintification of "composer's intentions" — with the result that this delectable Paris symphony sang out crisp, classic, and clear.

Bruckner Ninth is the product of a man at once simple and complex, and for all but deep



Daniel Barenboim

Brucknerites, it shows it. The symphony, as history reinforced by program notes tells us, is the final supreme effort of a humble composer, almost equally imbued in religion and musical notation. Its extended, rather unlaced, solemn passages are weighted down with the most portentous speculation, its jaunty Scherzo perhaps less easily explained. In any case, there is a lot of it, with themes and good intentions going this way and that, not always with direction specified or ends achieved, but somehow cathedral-like in its abstract grandeur. You can either take it very seriously or just take it.

Is there a right and only way to do this Ninth? It would seem not, but certainly it is the conductor's task to hold it together and present it in an organized, palpable form, with all the springs of heavenly aspiration tucked neatly and reverently in place. Mr. Barenboim, with a minimum of gesticulation and an almost complete absence of sentimental drool, managed it admirably, with the help of a corps of responsive, sonorous musicians.

Alone on Symphony Hall's stage on Sunday afternoon with a piano and Chopin, Mr. Barenboim was still a non-violent David facing an illusory Goliath. To say that, from the first notes of the F minor Fantasie, his playing was solid doesn't sound like much of a compliment unless one confirms it by recalling that the recital ended with an equally sure-fingered A-flat major Polonaise. Nowhere in between was there a hint of pressure, misconception, or uncomprehension of the pieces at hand. The playing was clean, the tempos logical, the interpretations tender, but decided.

Most of the selections were familiar and well tried: the B-flat minor Sonata ("Funeral March"), the melting Berceuse (Op. 57), a lilting Barcarolle (F-sharp major, Op. 60), and of course the A-flat major Polonaise to which Mr. Barenboim brought the flinty spark of youth. To begin the second half, he played the Polonaise-Fantaisie in A-flat major (Op. 61), not so well known to some but fascinating in its continuous wash of moods and rhythms.

At the end, three encores — all Chopin — were asked and graciously given. And the audience departed — not electrified, it wasn't that kind of concert — but deeply satisfied by exposure to a masterly technique and unobtrusive musical penetration coming to glorious grips with the giant among pianistic composers.

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900
NOV 9 1972
New England Newsclip

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200
NOV 9 1972
New England Newsclip

Boston Symphony Programs Listed

BOSTON — Daniel Barenboim conducts the Boston Symphony Orchestra on Thursday Nov. 9 at 8:30 p.m. Friday Nov. 10 at 2 p.m. Saturday Nov. 11 at 8:30 p.m. and Tuesday Nov. 14 at 8:30 p.m. in works of Haydn and Bruckmer. Mr. Barenboim opens these concerts with Haydn's Symphony no. 86 in D and follows it with Bruckmer's Ninth Symphony.

Daniel Barenboim conducted the Boston Symphony for the first time at the 1969 Berkshire Festival.

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NEWS
MALDEN, MASS.
D. 12,420
NOV 2 1972
New England Newsclip

MERCURY
MEDFORD, MASS.
D. 045
NOV 2 1972
New England Newsclip

The Boston Globe
(MORNING)
D. 251,012 SUN. 662,277
NOV 10 1972
New England Newsclip

Boston Symphony Orchestra — Symphony Hall, Nov. 10 at 2 p.m., Nov. 11 at 8:30; Daniel Barenboim conducting Haydn's Symphony No. 86 in D, and Bruckner's Symphony No. 9 in D-Minor.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000
NOV 3 1972
New England Newsclip

To conduct BSO

BOSTON — Daniel Barenboim will conduct the Boston Symphony Orchestra, Thursday, Nov 9 at 8 30 p m , Friday, Nov. 10 at 2 p m , Saturday, Nov. 11 at 8 30 p m., Tuesday Nov. 14 at 8 30 p m. in works of Haydn and Bruckner.

Barenboim opens these concerts with Haydn's Symphony No. 86 in D and follows it with Bruckner's Ninth Symphony.

Symphony to play tonight

Daniel Barenboim conducts the Boston Symphony Orchestra on Thursday Nov. 9 at 8:30 p.m., Friday Nov. 10 at 2 p.m., Saturday Nov. 11 at 8:30 p.m. and Tuesday Nov. 14 at 8:30 p. m. in works of Haydn and Bruckner. Mr. Barenboim opens these concerts with Haydn's Symphony no. 86 in D and follows it with Bruckner's Ninth Symphony.

Daniel Barenboim conducted the Boston Symphony for the first time at the 1969 Berkshire Festival. He has played throughout five continents, and since 1966 has also worked extensively as a conductor with many orchestras, among them the English Chamber Orchestra, the Israel Philharmonic, the New Philharmonia, the Philadelphia Orchestra, the Los Angeles Philharmonic and the New York Philharmonic.

This season Daniel Barenboim appears as soloist with leading American orchestras, and gives recitals in San Francisco, Atlanta, Miami, Boston and in other major cities. Mr. Barenboim's recordings are on the Angel, CBS and Deutsche Grammophon labels.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

NOV 18 1972 New England Newsclip

At BSO Concert

Conducting Problems

By ELLEN PFEIFER
Music Critic

Watching Daniel Barenboim conduct these last two weeks with the Boston Sympony Orchestra has confirmed an impression I've had of him for several years — he is really uneasy with any music that isnt' concerned with obvious emotional content and large scale gesture.

Of the composers he has conducted here (or in Tanglewood) he has been far more successful with Tchaikovosky, Bruckner, Elgar and early Stravinsky than with Haydn, for example, or middle Stravinsky.

Yesterday's concert was a fairly telling illustration. The program included Elgar's Funeral March from "Grania and Diarmid" and his wonderful "Falstaff" symphonic study; Stravinsky's Concerto in D for string orchestra and the "Firebird" Suite.

"Falstaff," although rarely played, is a wonderful work, highly programmatic and closely based on the Shakespearean episodes in "Henry the Fourth," Parts I and II, which deal with the corpulent, luxurious knight.

Scored for large orchestra, it has a rich variety of themes, associated with Sir John and Prince Hal (the former has a particularly appropriate motif which in its bumpy rise and fall of intervals perfectly describes Hal's boon companion); tremendous wit and a good deal of sympathy (so that the Falstaff does not give way to caricature); some lovely depictions of the English country side; and an independent architectural strength that holds the work together regardless of programmatic explanations.

The Funeral March, taken from Elgar's incidental music to W. B. Yeats and George Moore's play, "Grania and Diarmid," proved also to be an attractive piece of solemn and noble mood although probably not obvious enough melodically to make it a staple for state occasions as Elgar predicted.

Both these works and the "Firebird" which closed the concert proved basically congenial to Barenboim's temperament and thus received rather good performances. There were some problems about the "Falstaff" which proceeded from the too-fast tempi which Barenboim selected initially—things like rhythmic details that were not cleanly articulated. Also, the dynamic scale seemed too limited and I wished several times that Barenboim would let go a little more.

However, things went well for the most part and the orchestra played beautifully — especially the solos of Joseph Silverstein and Harold Wright (Silverstein recently told me that on hearing Wright play the first time, he thought, "He's invented an entirely new instrument." And certainly the sound he produces is beautiful in a way few other instrumentalists achieve.)

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

NOV 11 1972 New England Newsclip

BSO Performs Haydn, Bruckner

Performance Below Standard

By ELLEN PFEIFER
Music Critic

Maybe it was because they were performing for the second time that day and the third time in 24 hours, but the Boston Symphony Orchestra players just don't seem up to their recent standard of performance at yesterday afternoon's concert in Symphony Hall.

It perhaps had something to do, too, with conductor Daniel Barenboim who is rather over-extended, himself, with a solo recital Sunday afternoon in addition to a two-week conducting stint with the orchestra. He seemed, at any rate, to have very little understanding about the Haydn Symphony No. 86 and not much more passion in his response to Bruckner's Symphony No. 9.

The Haydn sounded very much different in this performance than in the one by the Cappella Coloniensis last Monday night. The sound was larger and, in its use of modern instruments (the

• Concert Review

Cologne group uses stringed instruments with gut strings and older forms of winds and brass) more conventional although not nearly so interesting and delicate.

But more basic to the problem, the BSO's performance under Barenboim lacked graciousness and vivacity. The allegros were over-accented on the strong beats producing a choppiness that untimately resulted in monotony. And the slow sections, particularly the Capriccio, were mannered and curiously disjointed, never achieving a flowing quality.

In the Bruckner (that tragic uncompleted work for which the aging composer prayed to have death postponed and on which he worked the day he died, the performance never really captured the longing, the solemnity, and the haunting quality really written into that score. Nor were those on-the-brink hamonies really explicated.

And, then, the orchestra was just not playing with what has become their usual polish — the strings sounded a little raw and not always square on pitch, the brass, too, were having some problems playing in tune, even the winds sounded not as refined as usual.

The Boston Globe
(MORNING)
D. 261,012 SUN. 566,377

NOV 10 1972 New England Newsclip

Barenboim let Haydn pull surprises

By Michael Steinberg
Globe Staff

What has happened with the Boston Symphony in the last several months is that playing beautifully has again become its habit. That was so most of the summer at Tanglewood, and this fall for Thomas, Steinberg, Silverstein and Davis the orchestra has sounded stunning week after week.

Therefore, first sensation at the concert conducted by Daniel Barenboim in Symphony Hall last night was shock at the coarse and ragged playing of Haydn's Symphony No. 86, which opened the program. The strings sounded edgy, although the most persistent problem was that things were simply not clean and together.

I have heard performances ably conducted by Barenboim, live with the English Chamber Orchestra, and various things on records. Last night, however, with conducting that seemed to go more for choreography descriptive of the music than for gestures calculated to help the orchestra play confidently, he was getting generally dismal results. To indulge, under the circumstances, in the grand-seigneural gesture of letting the orchestra tremble its way unconducted through a couple of pages of Haydn suggested that Barenboim was enormously more involved with the show he was offering than with the music played.

Not that he had much to say to Haydn anyway: the quick movements were straight but uninflected, the slow ones wandered vaguely from beat to beat. It has been said that the essence of Haydn's style was dramatic surprise at the moment, but surely it is not the performers who ought to be surprised.

Bruckner's 9th Symphony presumably had more rehearsal per minute of playing time than the Haydn. Ensemble, at least, was precarious only occasionally. On the other hand, in Bruckner's bigger scoring, which this orchestra can project so sumptuously, the playing went from merely coarse to out-and-out raucous.

From point of view of interpretation, Barenboim provided a choice between inattentive and fussy.

The program is repeated this afternoon at 2, and tomorrow nd Tuesday evening at 8:30.

TIMES
BEVERLY, MASS.
D. 9,514

NOV 15 1972 New England Newsclip

BSO schedules works by Elgar

BOSTON — Daniel Barenboim conducts the Boston Symphony Orchestra on Friday November 17 at 2:00 p.m. and Saturday November 18 at 8:30 p.m. in works by Elgar and Stravinsky. Barenboim opens the concert with Elgar's funeral march from "Grania and Diarmid" and follows it with Elgar's "Falstaff" symphonic study. Barenboim will then conduct Stravinsky's Concerto in D for string orchestra and closes the concert with the Firebird Suite by Stravinsky.

Daniel Barenboim conducted the Boston Symphony for the first time at the 1969 Berkshire Festival. Born in Buenos Aires in 1942, he began piano studies at the age of five with his father and mother, both of whom were accomplished pianists, and gave his first recital at seven. His mentors were, first Adolf Busch in Buenos Aires, then, when his family moved to Israel, Igor Markevitch, with whom he studied conducting. Later he took lessons at Salzburg from Edwin Fischer and Enrico Mainardi.

Barenboim made his debut in London as a pianist in 1956, playing a Mozart concerto with the Royal Philharmonic and Josef Krips, and giving a solo recital. The following year he played for the first time in the United States with the Symphony of the Air directed by Leopold Stokowski. Since that time he has become one of the world's most widely traveled musicians. He has played throughout the five continents, and since 1966 has also worked extensively as a conductor with many orchestras.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 16 1972 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BARENBOIM'S BRUCKNER . . .

Conventional wisdom has it that orchestras that are conducted by a series of guests in lieu of a full-time director soon go to seed. The players, so the argument runs, need an authority figure; the ensemble needs the imprint of its own uniqueness, and so on. By these lights the Boston Symphony's present season would be a candidate for disaster unremitting. Thomas, Steinberg, Silverstein, Davis and Barenboim before mid-November, and Bernstein, Jochum, Mazzel, Haitink and Ozawa yet to come.

As it stands, nevertheless, I cannot recall a time when the orchestra has been performing so consistently well as it has been doing these days. The great leap forward of the strings a few years back is now being matched in the woodwinds and brass and the consequent orchestral sound and esprit are unmistakeable.

When Daniel Barenboim arrived here last week for his first visit as a conductor, then, he had rather a lot going for him. Mr. Barenboim lost little time in displaying a talent well calculated to make the most of his opportunity. His vehicles—Haydn's Symphony No. 86 in D and Bruckner's Ninth – were more consistent with the wares of an old-time maestro from Central Europe than with a 31-year-old native of Argentina reared in Israel and artistically come of age in England.

But did that matter? No way. He dealt with the material as if he were twice his age and to the Viennese manner born. And what material. For a listener truly prepared to give himself over to the piece, a proper performance of Bruckner's D Minor Symphony can be an awesome experience. Never mind that the composer never lived to write its last movement. The unfinished Ninth is magnificently organized music whose organic growth from its materials unfolds into a nobly proportioned whole. The adagio, so achingly Bruckner's final statement, leads with an intensity of expressiveness onto planes of spirituality of a height and scope reserved for such summings up as, say, the last quartets of Beethoven or Schubert's "Winterreise" cycle.

There are many ways to interpret Bruckner and one needn't agree with the conductor's every tempo or his mediation among the innumerable climaxes. Indeed, I for one found myself at odds at a good many points in this performance, be it the clip at which the scherzo commenced, or the frequently ragged entrances of the heavy brass, or some sonoritiers that brayed more than they compelled. Yet the overall conception jelled; one felt that Mr. Barenboim (conducting, incidentally, without a score) knew exactly what he wanted and get it.

The Haydn symphony went quite swimmingly too. The striking themes, harmonic adventuresomeness, the swift changes in rhythm and texture coupled with sudden silences are all resolved into a beautifully unified whole. This is the quintessence of art-to-conceal-art classical writing, and heavens knows why the 86th seldom gets an airing. Mr. Barenboim showed a firm but easy hand, and the irrepressible score sparkled with an incisive lyricism.

For his second and last appearance this week he leads the orchestra in Elgar's Funeral March from "Grania and Diarmid" and "Falstaff" symphony, together with Stravinsky's Concerto in D for string orchestra and "Firebird Suite."

BSO CHAMBER PLAYERS

The Chamber Players played to a full house in the first of the Sunday afternoon series of three concerts last weekend at Sanders Theatre.

Now in their fourth season under the joint auspices of the Harvard Music Department and the Boston Symphony Orchestra, the time, place and ambiance of these concerts make them reminiscent of that fine old New York City institution of bygone years, The New Friends of Music, with its programs in Town Hall. The opening program consisted of Beethoven's quintet for piano and strings, the first performance anywhere of Martin Boykan's Concerto for Thirteen Players and Brahms' clarinet quintet.

The Beethoven quintet in ordinary hands is pleasantly rough and ready, a cut above music for the troops. these first-desk players, though, for transcend ordinary hands, and the early Beethoven came out suave, perfect of pitch and remarkably precise in ensemble, in conjunction with Gilbert Kalish's strong yet refined piano work. Deutsche Grammophon could have taped the performance and sold it off on records without more ado.

Boykan's intricate new piece came off on one hearing as a skillfully derivative exercise in pointillism as handed down by Webern. The composer could have done well to ponder the Master's penchant for brevity though — the material here seemed to me to be insufficiently compelling in terms of sonorities, rhythmic innovations or structure to justify its fairly porlonged running time. The work must have posed performing difficulties, for Joseph Silverstein was there to conduct and had plenty of work on the podium.

The big work of the program was the Brahms' quintet, with Harold Wright, clarinetist. Surely the Clarinet Quintet, with its understated pathos and moments of biting passion, comes pretty close itself to being a final statement. As interpreted by the ensemble, the work came through as predominately elegiac, its emotional intensity subdued and with great emphasis on the tonal coloration. The intensity that lies very close beneath the surface was permitted to emerge only occasionally, as in the rhapsodic second section o fht slow movement and in the coda of the last movement, when the opening theme dramatically returns—one of the more poignant moments in chamber music literature.

Harold Wright is a consummate instrumentalist with stupefying control. Though he can do just about anything with a clarinet, he never flaunts his matchless gifts but always subordinates them the the greater food of the ensemble. The performance of all five players was effectively brought off and much deserving of the stomping applause that greeted the conclusion.

The second program is scheduled for Sunday, Fabruary, 4. Now is a good time to order a ticket while some are still available.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

NOV 18 1972 New England Newsclip

At BSO Concert

Conducting Problems

By ELLEN PFEIFER
Music Critic

Watching Daniel Barenboim conduct these last two weeks with the Boston Sympony Orchestra has confirmed an impression I've had of him for several years — he is really uneasy with any music that isnt' concerned with obvious emotional content and large scale gesture.

Of the composers he has conducted here (or in Tanglewood) he has been far more successful with Tchaikovosky, Bruckner, Elgar and early Stravinsky than with Haydn, for example, or middle Stravinsky.

Yesterday's concert was a fairly telling illustration. The program included Elgar's Funeral March from "Grania and Diarmid" and his wonderful "Falstaff" symphonic study; Stravinsky's Concerto in D for string orchestra and the "Firebird" Suite.

"Falstaff," although rarely played, is a wonderful work, highly programmatic and closely based on the Shakespearean episodes in "Henry the Fourth," Parts I and II, which deal with the corpulent, luxurious knight.

Scored for large orchestra, it has a rich variety of themes, associated with Sir John and Prince Hal (the former has a particularly appropriate motif which in its bumpy rise and fall of intervals perfectly describes Hal's boon companion); tremendous wit and a good deal of sympathy (so that the Falstaff does not give way to caricature); some lovely depictions of the English country side; and an independent architectural strength that holds the work together regardless of programmatic explanations.

The Funeral March, taken from Elgar's incidental music to W. B. Yeats and George Moore's play, "Grania and Diarmid," proved also to be an attractive piece of solemn and noble mood although probably not obvious enough melodically to make it a staple for state occasions as Elgar predicted.

Both these works and the "Firebird" which closed the concert proved basically congenial to Barenboim's temperament and thus received rather good performances. There were some problems about the "Falstaff" which proceeded from the too-fast tempi which Barenboim selected initially—things like rhythmic details that were not cleanly articulated. Also, the dynamic scale seemed too limited and I wished several times that Barenboim would let go a little more.

However, things went well for the most part and the orchestra played beautifully — especially the solos of Joseph Silverstein and Harold Wright (Silverstein recently told me that on hearing Wright play the first time, he thought, "He's invented an entirely new instrument." And certainly the sound he produces is beautiful in a way few other instrumentalists achieve.)

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

NOV 11 1972 New England Newsclip

BSO Performs Haydn, Bruckner

Performance Below Standard

By ELLEN PFEIFER
Music Critic

Maybe it was because they were performing for the second time that day and the third time in 24 hours, but the Boston Symphony Orchestra players just don't seem up to their recent standard of performance at yesterday afternoon's concert in Symphony Hall.

It perhaps had something to do, too, with conductor Daniel Barenboim who is rather over-extended, himself, with a solo recital Sunday afternoon in addition to a two-week conducting stint with the orchestra. He seemed, at any rate, to have very little understanding about the Haydn Symphony No. 86 and not much more passion in his response to Bruckner's Symphony No. 9.

The Haydn sounded very much different in this performance than in the one by the Cappella Coloniensis last Monday night. The sound was larger and, in its use of modern instruments (the

• Concert Review

Cologne group uses stringed instruments with gut strings and older forms of winds and brass) more conventional although not nearly so interesting and delicate.

But more basic to the problem, the BSO's performance under Barenboim lacked graciousness and vivacity. The allegros were over-accented on the strong beats producing a choppiness that untimately resulted in monotony. And the slow sections, particularly the Capriccio, were mannered and curiously disjointed, never achieving a flowing quality.

In the Bruckner (that tragic uncompleted work for which the aging composer prayed to have death postponed and on which he worked the day he died, the performance never really captured the longing, the solemnity, and the haunting quality really written into that score. Nor were those on-the-brink hamonies really explicated.

And, then, the orchestra was just not playing with what has become their usual polish — the strings sounded a little raw and not always square on pitch, the brass, too, were having some problems playing in tune, even the winds sounded not as refined as usual.

The Boston Globe
(MORNING)
D. 281,672 SUN. 565,377

NOV 10 1972 New England Newsclip

Barenboim let Haydn pull surprises

By Michael Steinberg
Globe Staff

What has happened with the Boston Symphony in the last several months is that playing beautifully has again become its habit. That was so most of the summer at Tanglewood, and this fall for Thomas, Steinberg, Silverstein and Davis the orchestra has sounded stunning week after week.

Therefore, first sensation at the concert conducted by Daniel Barenboim in Symphony Hall last night was shock at the coarse and ragged playing of Haydn's Symphony No. 86, which opened the program. The strings sounded edgy, although the most persistent problem was that things were simply not clean and together.

I have heard performances ably conducted by Barenboim, live with the English Chamber Orchestra, and various things on records. Last night, however, with conducting that seemed to go more for choreography descriptive of the music than for gestures calculated to help the orchestra play confidently, he was getting generally dismal results. To indulge, under the circumstances, in the grand-seigneural gesture of letting the orchestra tremble its way unconducted through a couple of pages of Haydn suggested that Barenboim was enormously more involved with the show he was offering than with the music played.

Not that he had much to say to Haydn anyway: the quick movements were straight but uninflected, the slow ones wandered vaguely from beat to beat. It has been said that the essence of Haydn's style was dramatic surprise at the moment, but surely it is not the performers who ought to be surprised.

Bruckner's 9th Symphony presumably had more rehearsal per minute of playing time than the Haydn. Ensemble, at least, was precarious only occasionally. On the other hand, in Bruckner's bigger scoring, which this orchestra can project so sumptuously, the playing went from merely coarse to out-and-out raucous.

From point of view of interpretation, Barenboim provided a choice between inattentive and fussy.

The program is repeated this afternoon at 2, and tomorrow nd Tuesday evening at 8:30.

TIMES
BEVERLY, MASS.
D. 9,514

NOV 15 1972 New England

BSO schedules works by Elgar

BOSTON — Daniel Barenboim conducts the Boston Symphony Orchestra on Friday November 17 at 2:00 p.m. and Saturday November 18 at 8:30 p.m. in works by Elgar and Stravinsky. Barenboim opens the concert with Elgar's funeral march from "Grania and Diarmid" and follows it with Elgar's "Falstaff" symphonic study. Barenboim will then conduct Stravinsky's Concerto in D for string orchestra and closes the concert with the Firebird Suite by Stravinsky.

Daniel Barenboim conducted the Boston Symphony for the first time at the 1969 Berkshire Festival. Born in Buenos Aires in 1942, he began piano studies at the age of five with his father and mother, both of whom were accomplished pianists, and gave his first recital at seven. His mentors were, first Adolf Busch in Buenos Aires, then, when his family moved to Israel, Igor Markevitch, with whom he studied conducting. Later he took lessons at Salzburg from Edwin Fischer and Enrico Mainardi.

Barenboim made his debut in London as a pianist in 1956, playing a Mozart concerto with the Royal Philharmonic and Josef Krips, and giving a solo recital. The following year he played for the first time in the United States with the Symphony of the Air directed by Leopold Stokowski. Since that time he has become one of the world's most widely traveled musicians. He has played throughout the five continents, and since 1966 has also worked extensively as a conductor with many orchestras.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 16 1972 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BARENBOIM'S BRUCKNER . . .

Conventional wisdom has it that orchestras that are conducted by a series of guests in lieu of a full-time director soon go to seed. The players, so the argument runs, need an authority figure; the ensemble needs the imprint of its own uniqueness, and so on. By these lights the Boston Symphony's present season would be a candidate for disaster unremitting. Thomas, Steinberg, Silverstein, Davis and Barenboim before mid-November, and Bernstein, Jochum, Mazzel, Haitink and Ozawa yet to come.

As it stands, nevertheless, I cannot recall a time when the orchestra has been performing so consistently well as it has been doing these days. The great leap forward of the strings a few years back is now being matched in the woodwinds and brass and the consequent orchestral sound and esprit are unmistakeable.

When Daniel Barenboim arrived here last week for his first visit as a conductor, then, he had rather a lot going for him. Mr. Barenboim lost little time in displaving a talent well calculated to make the most of his opportunity. His vehicles—Haydn's Symphony No. 86 in D and Bruckner's Ninth – were more consistent with the wares of an old-time maestro from Central Europe than with a 31-year-old native of Argentina reared in Israel and artistically come of age in England.

But did that matter? No way. He dealt with the material as if he were twice his age and to the Viennese manner born. And what material. For a listener truly prepared to give himself over to the piece, a proper performance of Bruckner's D Minor Symphony can be an awesome experience. Never mind that the composer never lived to write its last movement. The unfinished Ninth is magnificently organized music whose organic growth from its materials unfolds into a nobly proportioned whole. The adagio, so achingly Bruckner's final statement, leads with an intensity of expressiveness onto planes of spirituality of a height and scope reserved for such summings up as, say, the last quartets of Beethoven or Schubert's "Winterreise" cycle.

There are many ways to interpret Bruckner and one needn't agree with the conductor's every tempo or his mediation among the innumerable climaxes. Indeed, I for one found myself at odds at a good many points in this performance, be it the clip at which the scherzo commenced, or the frequently ragged entrances of the heavy brass, or some sonoritiers that brayed more than they compelled. Yet the overall conception jelled; one felt that Mr. Barenboim (conducting, incidentally, without a score) knew exactly what he wanted and get it.

The Haydn symphony went quite swimmingly too. The striking themes, harmonic adventuresomeness, the swift changes in rhythm and texture coupled with sudden silences are all resolved into a beautifully unified whole. This is the quintessence of art-to-conceal-art classical writing, and heavens knows why the 86th seldom gets an airing. Mr. Barenboim showed a firm but easy hand, and the irrepressible score sparkled with an incisive lyricism.

For his second and last appearance this week he leads the orchestra in Elgar's Funeral March from "Grania and Diarmid" and "Falstaff" symphony, together with Stravinsky's Concerto in D for string orchestra and "Firebird Suite."

BSO CHAMBER PLAYERS

The Chamber Players played to a full house in the first of the Sunday afternoon series of three concerts last weekend at Sanders Theatre.

Now in their fourth season under the joint auspices of the Harvard Music Department and the Boston Symphony Orchestra, the time, place and ambiance of these concerts make them reminiscent of that fine old New York City institution of bygone years, The New Friends of Music, with its programs in Town Hall. The opening program consisted of Beethoven's quintet for piano and strings, the first performance anywhere of Martin Boykan's Concerto for Thirteen Players and Brahms' clarinet quintet.

The Beethoven quintet in ordinary hands is pleasantly rough and ready, a cut above music for the troops. these first-desk players, though, for transcend ordinary hands, and the early Beethoven came out suave, perfect of pitch and remarkably precise in ensemble, in conjunction with Gilbert Kalish's strong yet refined piano work. Deutsche Grammophon could have taped the performance and sold it off on records without more ado.

Boykan's intricate new piece came off on one hearing as a skillfully derivative exercise in pointillism as handed down by Webern. The composer could have done well to ponder the Master's penchant for brevity though — the material here seemed to me to be insufficiently compelling in terms of sonorities, rhythmic innovations or structure to justify its fairly porlonged running time. The work must have posed performing difficulties, for Joseph Silverstein was there to conduct and had plenty of work on the podium.

The big work of the program was the Brahms' quintet, with Harold Wright, clarinetist. Surely the Clarinet Quintet, with its understated pathos and moments of biting passion, comes pretty close itself to being a final statement. As interpreted by the ensemble, the work came through as predominately elegiac, its emotional intensity subdued and with great emphasis on the tonal coloration. The intensity that lies very close beneath the surface was permitted to emerge only occasionally, as in the rhapsodic second section o fht slow movement and in the coda of the last movement, when the opening theme dramatically returns—one of the more poignant moments in chamber music literature.

Harold Wright is a consummate instrumentalist with stupefying control. Though he can do just about anything with a clarinet, he never flaunts his matchless gifts but always subordinates them the the greater food of the ensemble. The performance of all five players was effectively brought off and much deserving of the stomping applause that greeted the conclusion.

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28

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

NOV 16 1972 New England Newsclip

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Thisseason Barenboim appears as soloist with leading American orchestras, and gives recitals in San Francisco, Atlanta, Miami, Providence, Boston, and other major cities. Barenboim's recordings are on the Angel, CBS and Deutsche Grammophon labels.

JOURNAL
PROVIDENCE, R. I.
D. 67,117

NOV 17 1972 New England Newsclip

Music Last Night

Boston Symphony Brings More Elgar Works to R.I.

By EDWIN SAFFORD

More good programming and more Elgar. The Boston Symphony Orchestra brought with it last night to Veterans Memorial Auditorium Daniel Barenboim as conductor and he brought two works by the British composer, these following Elgar's violin concerto last month.

In company with Stravinsky's Concerto in D for string orchestra and the 1911 suite from "The Firebird," the Elgar pieces were the funeral march for "Grania and Diarmid" and the symphonic study, "Falstaff."

The Elgar revival thus continues apace. It is much welcomed. "Falstaff" is a marvelous piece, an abstraction from parts of Shakespeare's "King Henry IV" plays and from the rotund, loveable, frustrating, ill - mannered knight, Sir John Falstaff himself.

You hear him at the outset in his fat, spraddle-legged, jovial steps. Elgar, as in other scores, dwells fragmentarily on his musical themes but it is possible to conjure up fairly explicit scenes and characters — Doll Tearsheet, Pistol and Bardolff at the Boar's Head, for example.

The whole thing is vigorously human, truthful to its source in a way Verdi was, and ultimately moving. Those final measures really clutch the heart.

Barenboim led a performance containing plenty of snap. Perhaps he took the composer too much at his word by not allowing the surging fragments to have more spread. In total, however, his was a quite satisfactorily realized reading since it had a grasp both of the music and of the rich material on which it was based.

The funeral march, totally unfamiliar to one listener, was part of a set of incidental music to a play by W.B. Yeats and George Moore. An expected somber mood prevailed, unsurprisingly, with a typically Elgarian full orchestra. It was but a tantalizing sample of what the other two pieces in the set might be like.

In Stravinsky, Barenboim, who was not exactly stiff yet also not balletic in his conducting, seemed just as much at home. Furthermore, he got a pleasing warmth from the Boston strings.

There were a couple more in the Concerto than demanded. That did not spoil matters terribly, except perhaps for those who prefer their Stravinsky neo-classicism drier. And it certainly abetted "The Firebird".

Hearing the score played by such an orchestra spoils you for most experiences in the ballet theater where the pit sound is much thinner. Few ballet bands can achieve the big moment of Kaschei's infernal dance which Barenboim let blast right on top of the round of the princesses as Stokowski used to do.

The conductor, you must know, is a considerable pianist. He is developing a following as a podium man, too, and last night gave evidence why. He has room for development, but it will be based on firm technical ground.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

NOV 20 1972 New England Newsclip

BSO, Barenboim in 'dead march,' 'infernal dance'

By David Sterritt

Under the baton of young, brightly talented Daniel Barenboim, the Boston Symphony held to the 20th century in its latest program.

It was a successful outing: Elegance and exoticism were both movingly on hand, from the thunderous bass pizzicati of an Elgar "dead march" to the crashing climax of a Stravinsky "infernal dance."

The concert's Elgarian first half began with the Funeral March for "Grania and Diarmid," Op. 42, in its first performance by the BSO. Composed as incidental music for a play by W. B. Yeats and George Moore, this is a sweeping, almost epical work. Yeats praised its "heroic melancholy," a quality which pervades its calm, gentle conclusion as thoroughly as its comprehensive gamut of sad moods.

* * *

Mr. Barenboim plunged into the conducting of it, reaching for nuances and careful details with an energy that remained consistent throughout the Friday afternoon. Yet there was a feeling of some small disjointedness among the orchestral forces during the march. For all his obvious sympathy with the piece, Mr. Barenboim did not seem to feel quite the rapport here that was in evidence for the rest of the program.

Elgar's "Falstaff" symphonic study, Op. 68, fared very well, however, right from its slippery low-register opening theme. Many of Sir John's most humanly mysterious aspects are explored in this sophisticated portrait. Yet the composer often stresses a folksy humor, which remains lightly skittish even as it glimpses the ponderous inner sadness of its subject.

Sundry moodmaking elements mingle and succeed one another, from the delightful sardonicism of the solo bassoon, to the lyricism of the solo violin (handled with delicate sentimentality by concertmaster Joseph Silverstein). Mr. Barenboim allowed each atmospheric shade a world of play, with a special understanding of Elgar's occasional faint exoticisms, leading to the neat final touch of the sudden whispered ending.

* * *

The Stravinskian second half opened with the 1946 Concerto in D for string orchestra. Though this is not an immediately gripping work, the orchestra moved briskly into the jaunty Vivace, then retreated to an airy melodiousness in the central Arioso. And there was an effective urgency to the jabs that gain paramount importance during the stirring but sprightly Rondo conclusion.

The concert ended with the second-most-familiar Suite from "L'Oiseau de Feu," that of 1911. Mr. Barenboim showed a firm command of each section's prevailing feel: the delicate spiciness of the Introduction's enchanted garden and dance. The self-conscious exoticism of "The firebird's entreaties." The playful, only faintly heavy "game of the princesses." The lyrical beauty of the "Round of the princesses," featuring marvelous woodwind work.

In a sure-fire audience-pleasing gambit, the orchestra held the round's final soft note with extraordinary control. And then launched into the final "Infernal dance" with a crashing vigor and dynamic pungency that nearly knocked its listeners out of their chairs. One could scarcely do better than to end a program with seminal Stravinsky at his most brashly energetic best. It was a happily exciting conclusion.

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The Boston Globe
(MORNING)
D. 251,042 SUN. 365,877
NOV 15 1972
New England Newsclip

New work by Brandeis composer

Chamber Players in Boykan concerto

By Michael Steinberg
Globe Staff

The Boston Symphony Chamber Players have just lent their attention, prestige, and drawing power to a new and difficult work by a non-brand-name composer. This was Martin Boykan's Concerto for Thirteen Players. Joseph Silverstein conducting, the Chamber Players gave the premiere at the first concert in their regular series Sunday afternoon in Sanders Theater, and repeated it Monday evening at the annual Irving Fine Memorial Concert in Slosberg Recital Hall, where Boykan teaches.

Boykan, in his late thirties, writes little, slowly, and carefully. The Concerto, finished last year, is a big piece, three movements, about 23 minutes (I was surprised when I timed it at the second hearing — I had thought shorter). The instrumentation: flute doubling piccolo, clarinet, bass clarinet, bassoon horn, trumpet, trombone, one each of bowed strings, harp, piano. No oboe, and the sonority in general tends toward the round, the compact, rather than toward the sharp-edged.

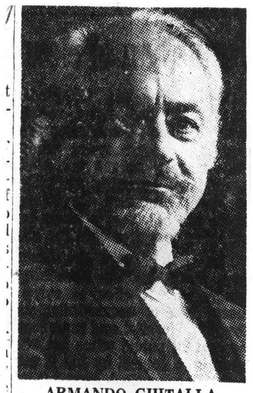
The second movement is the one you would instantly identify as from the world of concertos: it has a violin solo throughout (very well played by Max Hobart). The two movements on either side, the first quite slow, the last more scherzando in character, are in the Brandenburg-to-Webern chamber concerto tradition. Solo, concertino, and tutti roles shift all the time, but the central argument of the work is one of play of contrasting weights, textures, densities.

That comes out most clearly in the opposition of legato and staccato. There is a thread of sustained melody, passed from instrument to instrument and through all registers, and behind and around it a nervous fretwork of accompaniments, punctuations, and airspaces. It is clean, transparent, and, for all its nonstop and intense dissonance, it remains somehow very surveyable. In character it is soft-spoken and serious. Its rather muted wit grows out of Boykan's effective writing for the instruments (I am thinking of a detail like the surprising smoke spiral from the cello just before the end).

An estimable piece, and I wish it a better performance, bolder, freer to move. But I found the Chamber Players' other performances at these concerts equally unpersuasive. "My, wasn't that lovely?" said one Cambridge lady to another after the Brahms Clarinet Quintet? Well, in so far as the performance had made many sweet sounds and no others, yes. There were, of course, well-realized details, but what a lot of dropped stitches and missed opportunities, with so many mountains and hills made low, the crooked straight, and the rough places plain. But gentlemen, you were supposed to be playing a Brahms quintet not bucking for the Nobel Peace Prize!

At Brandeis, Irving Fine's amiable Partita for Wind Quintet got a lick and a promise. The other works on the two programs were the Brahms C minor Piano Quartet (Brandeis) and Beethoven's Quintet for piano and winds (Sanders).

UNION LEADER
MANCHESTER, N. H.
D. 21,008
NOV 16 1972
New England Newsclip



ARMANDO GHITALLA

Philharmonic Pops Concert Set for Sunday

This Sunday evening, Rolland Tapley of the Boston Symphony conducts the New Hampshire Philharmonic Orchestra in its first pre-season honest-to-goodness Pops Concert at the Sheraton-Wayfarer Convention Center in Bedford.

With a limited number of seats left, this "fun and fund raising" affair promises to be a SRO concert.

Featured guest artist is Armando Ghitalla, first trumpet of the Boston Symphony, as an added attraction, several members of the national company of "Godspell," currently playing at the Wilbur Theater in Boston, will present selections from that hit musical.

Jeffrey (who plays the "Christ" part) and his wife, Evelyn Weller, as well as Falko A. Schilling of Manchester, are the taltented young players from the cast who will make a guest appearance.

The NHPO Concert, a "Thanksgiving Pops Concert," promises to become an annual affair. At this time no complete tables are still available, although reservations for cancellations are being accepted.

Chairman of the Concert Committee is Falko M. Schilling.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
NOV 8 1972

Music: A Young Violinist

Marylou Speaker, a young Boston Symphony violinist who appeared Monday night at Carnegie Recital Hall, made it clear in the course of her program that she is the kind of musician any orchestra would be lucky to have in its ranks. Miss Speaker, an Oregonian by birth, joined the B.S.O. two years ago, and has been a soloist with the Boston Pops. She plays in tune, with great facility and in unimpeachable taste.

•

Her major offering was the Prokofiev Concerto No. 1 in D, with Elizabeth Wright's piano accompanying in place of orchestra (a practice that used to be quite common in violin recitals but recently has been out of favor). Miss Speaker took a literal, fairly unimaginative approach to the music that led one to wonder whether she is by temperament the soloist type. But her technique and her musicianship were fully adequate to the job, which is saying a good deal.

Early in her program, Miss Speaker made minor errors, possibly attributable to nervousness, so that some effect was lost in both Wieniawski's Prelude (Op. 10, No. 6) and Paganini's Caprice No. 21 in A. But the staccato section in the Paganini was dazzlingly executed, and there was nice spray of impressionism thrown around Szymanowski's "La Fontaine d'Arethuse" by the violinist and her excellent pianist.

•

In Mozart's Adagio in E (K. 261), another orchestral piece, Miss Speaker played without much character, though accurately and intelligently. Schoenberg's "Phantasy" (Op. 47), a prickly problem from every angle, was similarly successful, though Miss Speaker discovered no more fantasy in the score than other violinists have.

DONAL HENAHAN.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 310,835
NOV 15 1972
New England Newsclip

Chamber Performance Proves 'Correct'

By DAVID SATZ

The Boston Symphony Chamber Players, performing at Sanders Theatre this past Sunday, gave an instructive showing of what the upper echelons of professional music-making is about.

The concert began with the Beethoven quintet for piano and winds, Op. 16. This is one of the many works which the young composer created as a vehicle for his talents as a pianist. However, the piano part sounded recessive in this performance.

• Concert Review

ASIDE FROM this problem and a few minor scrapes over intonation, this was an Officially Correct performance, obviously well within the technical means of the players and moderate to the point of squareness.

A noteworthy event followed: the successful first performance of a new work by Martin Boykan, whose orderly but highly imaginative musical language creates a delightful sense of spontaneity while at the same time making ingenious use of near-repetition and subtle variation.

THIS WORK, Concerto for Thirteen Players, showed an astounding finesse in the handling of instrumental combinations. Hopefully this concerto will become a regular part of the Chamber Players' repertoire.

Such projects in contemporary music should be a major focus of almost every performing organization, but especially when there is so much potential both in terms of performers and in terms of the tremendous compositional activity today, little of which ever reaches the public even through inadequate performances.

The Brahms Quintet, the last work on the program, is one of the few undeniably first-rate chamber pieces featuring the clarinet.

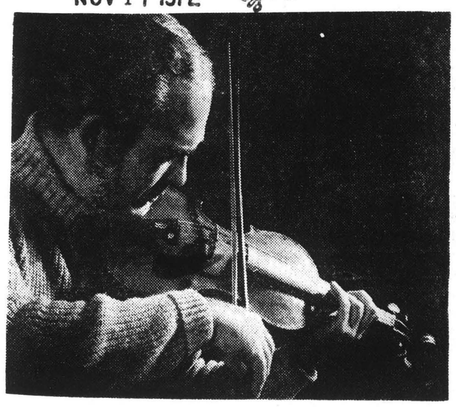
THE PART demands sensitivity, flexibility, and control. Harold Wright, who had performed in both previous pieces, untiringly fulfilled every requirement of this difficult score with a directness and clarity that contrasted with the artificially fervent style of the string quartet.

In a pleasing reversal of the usual situation between winds and strings, it was the quartet who had to work hard to keep pace with the variety of expressive shadings and rubato of the clarinet.

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 34,227 SUN. 7,000
NOV 17 1972

COLLEGE RECITALIST — Assistant conductor and concertmaster for Boston Symphony Orchestra, Joseph Silverstein will perform the Violin Concerto of Tschaikovsky at the 25th season opening of Fairleigh Dickinson University's Concert Series, Nov. 30 at the Hackensack campus.

The Record
HACKENSACK, N. J.
D. & SUN. 147,389
NOV 17 1972



FDU soloist

Joseph Silverstein, assistant conductor of the Boston Symphony Orchestra, will be soloist in the Symphony's special concert at Orrie de Nooyer Auditorium, Hackensack, Nov. 30 at 8:30 p.m. The program, conducted by Michael Tilson Thomas, will present works by Beethoven, Tchaikovsky, and Brahms. Ticket information is available from FDU Concerts, Fairleigh Dickinson University, Teaneck.

30.

TIMES
BEVERLY, MASS.
D. 9,514
NOV 1 1972
New England Newsclip

Boston Symphony Orchestra gets three new trustees

BOSTON — It was recently announced that Archie C. Epps, III, of Cambridge, Mrs. George Lee Sargent of Dover and John Hoyt Stookey of New York, all Overseers of the Boston Symphony Orchestra, have been elected to the Board of Trustees.

Archie C. Epps, III, Dean of Students at Harvard College, is a native of Lake Charles, Louisiana. After receiving his A.B. degree from Talledega College in Alabama, he went to Harvard for graduate studies and was awarded a graduate degree in religion in 1961. Dean Epps has been a Teaching Fellow in Middle Eastern Studies, and is now tutor in Leverett House. From 1964 to 1967 Dean Epps was Assistant Conductor of the Harvard Glee Club, and is now adviser to the Leverett Opera Society. He was Assistant Dean of Harvard College from 1964 until his appointment in 1970 as Dean of Students in Harvard College. He edited **The Speeches of Malcolm X at Harvard**, which was published in 1968 with a long essay on Malcolm X's thoughts and rhetoric. Several of his other articles, appearing in national journals, have dealt with the subject of Afro-American history.

Mrs. George Lee Sargent was born in Grosse Point, Michigan. She was educated at the Ethel Walker School and Kingswood School, Cranbrook, and lived until her marriage to George Lee Sargent in Bermuda and Colorado. She is now a Trustee of Tufts University and of the Ethel Walker School; a member of the Board of Governors of the New England Medical Center Hospitals Inc.; a Director of the New England Patriots Football Club; and a member of the Advisory Committee of development to the Executive Council of the Episcopal Church. Mrs. Sargent has been Chairman of the Council of Friends of the Boston Symphony Orchestra since 1971. She is the mother of four children.

John Hoyt Stookey was educated at Hotchkiss School, Amherst College and the Columbia University Engineering School, and was a member of the Industrial Engineering Honors Society. His musical interests are varied: he is President of the Berkshire Boy Choir, which has appeared on several occasions with the Boston Symphony at Tanglewood; Vice President of the Oratorio Society of New York; and a former President and singing member for fifteen years of the Canterbury Choral Society of New York. He is also Chairman of the Council of Friends of the Boston Symphony Orchestra in New York. Mr. Stookey is President of Wallace Clark, Inc., and a Director of the National Distillers and Chemical Corporation, and of Reigel Textile Corporation. He is Trustee of the Stowe School and Treasurer and Trustee of the College for Human Services. Mr. Stookey is the father of four children.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
NOV 7 1972
New England Newsclip

Rose Walsh

Spiral Parties Whirl On...

Boston Symphony Orchestra's Council of Friends, latest fund-raising venture, the Spiral Parties, is whirling on in fantastic fashion. The idea is unique and when carried out correctly can amount to a handsome financial total. The individual party-giver agrees to host and solicit $2 from up to six people who then will continue the Spiral. These six people in turn act as hosts and invite and solicit five people. Each of the five people invite four of their friends to some diversion and on and on it goes.

Parties have been held throughout New England and as far west as Ann Arbor, Mich., where the orchestra has frequently played. They have taken the form of bike hikes, tennis and croquet games, field trips to various museums and special shows. A Lexington family has a collection of old home movies taken of friends when they all were growing up. The movies were shown as a surprise to their guests.

Students, housewives, members of various women's and church organizations, as well as many of the members of the orchestra (the fund benefits the BSO) have done their interesting party bit. Bass player John Salkowski has been invited to a champagne reception in his home town, Squantum, where he will be guest of honor.

Steven Solomon in the Development Office in Symphony Hall will answer any questions from interested Spiral hosts or hostesses.

SUNDAY POST
LYNN, MASS.
S. 15,000
NOV 26 1972
New England Newsclip

Berklee College of Music President Lawrence Berk, Mrs. Lawrence Berk, president of the Berklee Faculty Wives association and director of the Department of Public Information; Vice-President Lee Eliot Berk, and Mrs. Manuel Kurland, executive director of the Boston Symphony Youth Concerts, in discussion following the Premiere of Berklee Faculty member Phil Wilson's "The Earth's Children", which was especially composed for the Berklee Thursday Night Dues Band and the Boston Symphony Orchestra and dedicated to the Youth Concerts. Over 13,000 young people attended these Youth Concerts, which were founded by conductor Harry Ellis Dickson.

DOVER-SHERBORN
SUBURBAN PRESS
NATICK, MASS.
W. 1,500
NOV 2 1972
New England Newsclip

Mrs. Sargent orchestra director

Mrs. George Lee Sargent of Dover, an overseer of the Boston Symphony Orchestra, has been elected to the orchestra's Board of trustees.

She was born in Grosse Point, Mich. She was educated at the Ethel Walker School and Kingswood School, Cranbrook and lived until her marriage to Mr. Sargent in Bermuda and Colorado.

She is now a trustee of Tufts University and of the Ethel Walker School; a member of the Board of Governors of the New England Medical Center Hospitals Inc.; a director of the New England Patriots Football Club; and a member of the advisory committee of development to the Executive Council of the Episcopal Church.

Mrs. Sargent has been chairman of the Council of Friends of the Boston Symphony Orchestra since 1971. She is the mother of four children.

CHRONICLE
REVERE, MASS.
W. 6,500
NOV 2 1972
New England Newsclip

Mrs. George Lee Sargent On BSO Board

Mrs. George Lee Sargent of Dover is one of three new members elected to the Board of Trustees of the Boston Symphony Orchestra.

Chosen with her are Archie Epps, III , dean of students at Harvard, and John H. Stookey of New York, oresident of Wallace Clark, Inc. and director of the National Distillers and CMHEICAL Corp., and of Reigel Textile Corp.

Mrs. Sargent was born in Grosse Point, Mich. She was educated at the Ethel Walker School and Kingswood School, Cranbrook, and lived until her marriage to George Lee Sargent in Bermuda and Colorado. She is now a Trustee of Tufts university of New England Medical Center Hospitals Inc.; Director of the New England Patriots Football Club; and a member of the Advisory COMMITTEE OF DEVELOPMENT TO THE Executive Council of the Episcopal Church.

MESSENGER
NORWOOD, MASS.
W. 7,500
NOV 10 1972
New England Newsclip

Youth Concerts Begin Tomorrow

The Youth Concerts at Symphony Hall will begin on Saturday, November 11, at 11 a.m., according to the Norwood Creative Arts Committee. Sixty members of the Boston Symphony Orchestra under the direction of Harry Ellis Dickson will be performing.

Fifty students in Grades 5 through 8 have bought series tickets for the 1972-'73 season and will be going to Boston on Jan. 27 and March 24, as well as tomorrow.

The bus will leave Junior High North parking lot at 9:30 a.m. and return there at 1 p.m.

Saturday morning's program promises to be exciting since its theme is "Music in Multi—Media":

Peter and the Wolf, Prokofieff, narrated by Daniel Wyndham with slides.

From "Pictures at an Exhibition," Moussorgsky, "Ballet of the Unhatched Chicks," "Baba—Yaga," "The Great Gate of Kiev."

"The Earth's Children," Paul Wilson, with the "Thursday Night Dues Band," Berklee College of Music. (For Symphony Orchestra augmented by a concert-jazz ensemble, depicting the moods and strength of today's youth

DOWN BEAT
CHICAGO, ILL.
E. O. WEEK 67,000

NOV 9 1972

Phil Wilson's *The Earth's Children*, a piece written for symphony orchestra and large jazz ensemble, will be performed by the Boston Symphony Orchestra and the Berklee College of Music Thursday Night Dues Band as part of the symphony's Youth Concert series Nov. 10, 11, 13, 17&18. The two principal soloists, both Berklee students, will be **Jan Konopasek**, baritone sax, of Czechoslavakia (he was on Oliver Nelson's *Berlin Dialogue* LP) and **Tony Klatka**, fluegelhorn (featured on **Woody Herman's** last two albums and a former arranger for **Wayne Cochran**). Wilson will conduct the five performances of the symphony/jazz work.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

NOV 21 1972

New England Newsclip

Berklee, Conservatory students offer jazz with different strokes

By Ray Murphy, Globe Staff

One of the compensations for living in Boston is provided by the city's colleges which keep us in touch with our cultural traditions and verities.

Two of them, Berklee College of Music, the nation's only jazz college, and the New England Conservatory of Music's jazz department, performed such roles last week in separate events.

The Berklee contribution was by far the more ambitious. Phil Wilson, head of the Berklee trombone department, presented his symphonic tone poem, "The Earth's Children," in Symphony Hall with a complement of young jazz musicians and Boston Symphony players. It was a bold work brought off in great style despite obstacles inherent in such a blending of jazz and more traditional forms.

The few attempts made to mix the symphonic players in with jazz musicians have usually resulted with the jazz section sounding as if it were tacked on. Wilson overcame that nicely by exploiting elements common to both idioms. The cultural shock then was considerably lessened and the older Symphony musicians and the younger jazz players, 19 members of the college's Thursday Night Dues Band, swung happily together at this latest in a series of youth concerts.

Wilson, a native of Belmont, is a musical veteran. He played for the Woody Herman band and has arranged for Buddy Rich.

He conducted the full orchestra for the tone poem which he divided into six parts. The piece had to do with being born and growing up. It started off with some bells and a spacy oboe business and then swung into a Latin theme which sounded a little like Ellington's "Caravan."

The fourth section was a rock theme. Here, the Symphony players and the Dues Band hit their stride. They were working within a similar structure. Both rock and baroque music use the 4-4 signature.

The poem wound up in an upbeat hard-driving swing finale and then an abrupt end.

The piece combined a variety of jazz figures, Latin rhythms, some Chinese and Indian touches, a resourceful use of the symphony sounds and nice solo work, especially by fluegelhorn player Tony Klatka, whose extended bop solo was a standout.

Wilson wrote and scored the work this summer and has been working it out with the Dues Band at school. The Dues Band is a solid group which keeps active playing campus dates. It has also done some television work. It is the first time they have been tied in with symphonic players though, and they carried it off like professionals. The piece was well received by the young audience in Symphony Hall and might well make a brisk-selling recording.

The Conservatory concert in Jordan Hall presented the standard big band in a series of arrangements taken from the jazz literature of the 1940s and '50s, as exemplified by Count Basie, Fletcher Henderson and Boyd Raeburn.

Some of the pieces were written and scored by students and demonstrated a good grasp of the form.

The program started off with a Basie standard which captured the brilliant brass of the Basie band. The trumpet section was exceptional. Two numbers were by a student flutist and saxophonist, Tom Lee. They were rather moody pieces, well thought out and effective. There was a nice duet between the tenor sax and trombone on one number and a showcase solo for soprano sax on another with Lee featured on the sax.

Three of the pieces were by Stanley Sagov, a graduate assistant at the school. Sagov got in a variety of effects, including a bop piece, a 12-tone number which featured a strong tenor sax solo. His best piece, and the most effective in the program, was called "Alternative Mode," a jazz-rock number with a Latin rhythm with good solo work on piano, tenor and flute.

The jazz band is one of two at the school. It is taught by Jaki Byard, the veteran pianist and part-time alto saxophonists and composer from Worcester who has played with a number of top jazzmen. Byard talked and played his way through a long solo in a piece called "I Had a Ball".

The band generally has a nice big sound and is well schooled. Its reed sectio ncould use some work, however. It is one of two full-sized swing bands at the school. The other one will also have a chance to be heard at a future concert.

NEWS
NEWBURYPORT, MASS.
D. 7,358

NOV 4 1972

New England Newsclip

Bill Plante's North Shore

Boston Symphony joining Berklee band for Youth Concert premiere

What would happen, say, if the Boston Symphony Orchestra sat down to play with the Berklee College of Music Thursday Night Dues Band?

And what do you suppose would happen if they played for 13,000 young people at Symphony Hall?

I would expect shock waves to reverberate throughout the music world for months to come.

That's what's in store November 10,11, 13, 17 and 18 when five concerts will feature the world premiere of Phil Wilson's "The Earth's Children," composed especially for symphony orchestra and the Berklee 18-piece jazz ensemble.

Phil Wilson is as personable a young man as one could hope to meet. Probably as popular as any teacher at Berklee, he looks as much the part of student (which he is) and teacher (which he is) as he does composer, performer, director (which he is).

No stranger to the symphonic-jazz idiom, he recently conducted the Westchester (N.Y.) Symphony Orchestra in the world premiere of his composition "The Left and the Right."

I met Phil Wilson during a late after-concert session at Ann and Bob Bosteels' house, too many years back, when he had brought his trombone and I had fetched a rhythm guitar. I dropped out as soon as I found I was playing all wrong chords, sat back and revelled in Phil's fluid horn. Phil comes to jazz out of New Hampshire, and to the concert stage from a variety of experiences which has included roles as trombonist-arranger for the Dorsey Brothers, Woody Herman, and the Buddy Rich orchestras.

At Berklee, he organized the Thursday Night Dues Band, an international gathering that is probably the major gem in the galaxy of eight free concerts produced by Berklee in its annual concert series.

The TNDB appears on educational television, in sacred concerts, and was filmed by the United States Information Service for a world-wide televised documentary.

Some of us have held for some time that classical modernists and the avante garde jazz composers have been heading for common ground from different starting points. It will be interesting to see how far down that road Phil Wilson has taken us with this new work, which he describes as "a six part tone poem, depicting the moods and conflicts of today's youth in his struggle for maturity."

Now I have a hard time picturing Phil Wilson saying things like that. And so would the boys in Herman's Herd. But knowing Phil, they'd expect him to grin that boyish grin of his and say, "Yuh, hey, far out, Baby."

Past Youth Concerts at Symphony Hall, which were founded by violinist-conductor Harry Ellis Dickson in 1959 to "educate, entertain, and stimulate young people, have featured Berklee faculty members Herb Pomeroy and Andy McGhee in the past, so the walls won't come tumbling down this time.

But the TNDB, Phil Wilson, AND the Boston Symphony Orchestra?

Those lucky kids.

Berklee College of Music Thursday Night Dues Band

Ear Trumpet: Kiddies and Ancients

By Richard Buell

Since children affect me much as they did the late W. C. Fields, the Boston Symphony's Youth Concerts at Symphony Hall are not the sort of thing I would normally take in. But I got invited and I went, if only to gauge my tolerance of tiny jumpers and screamers, and to see if the B.S.O., when confronted with several hundred Boston public school children, would panic and call in the Tactical Police Force.

Actually, the occasion (this was the morning of Friday, November 10) reminded me of field trips and excursions I underwent as a child, during the consulship of Dobbin, Caligula's beloved nag: the sense of deviation from school routine; a journey to a big, strange place; adults who seemed important without one's knowing why, exactly; and wondering where the bathroom was.

To beguile the ears of the little ones, conductor Harry Ellis Dickson had assembled a program of brightly colored dazzlers — "The Earth's Children", for jazz ensemble and symphony orchestra, by Phil Wilson; excerpts from Mussorgsky's "Pictures at an Exhibition"; Prokofiev's "Peter and the Wolf" — and it was for a slide show accompaniment to the latter that kids from seven elementary schools did some dynamite illustrations. The cultural transplantation in these was interesting: Peter and his friends were up a tree (*Ulmus americanus*) in Boston Common, and the hunters who saved the day were a hearteningly interracial crew. I am indebted to John Kyriakidis, one of the artists, for a lucid account of the genesis of the project; his thoroughness and tact should make him an ornament to the diplomatic corps after the Venusian takeover.

Unfortunately, I couldn't stay for the concert, but no O.D.s were reported from the premises, and Symphony Hall was still standing when I returned later that day to hear Daniel Barenboim conduct the full B.S.O. in Haydn and Bruckner.

Bless them all, I say.

Safety in programming and star conductors characterize the Boston Symphony's 1972-73 season. I heard Colin Davis conduct Berlioz (*Les Franc Juges* Overture; *Nuits d'Ete*) and Beethoven (Second Symphony), and Barenboim conduct Haydn (Symphony No. 86) and Bruckner (Ninth Symphony). Davis is both tasteful and enthusiastic and he elicited a finely gauged orchestral accompaniment for the wonderful Janet Baker in *Nuits d'Ete*. But elsewhere a certain heaviness in him that has made for earthbound readings of Mahler and Mozart brought about, with an orchestra that is never light on its feet, a lot of, well, heaviness, no matter what the tempo. Barenboim's Haydn was edgy and charmless, his Bruckner big and eloquent, and vigorously set forth by the orchestra.

BOSTON, MASS.
BOSTON PHOENIX
W. 43,630

NOV 28 1972

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

FEB 1973

The Berklee College of Music Thursday Night Dues Band and the Boston Symphony Orchestra at recent BS Youth Concerts premiered Phil Wilson's *The Earth's Children*, commissioned by and dedicated to the Youth Concerts and composed for symphony and jazz orchestra, and performed with the composer conducting. Wilson, Chairman of the Berklee Trombone Department and Board Member of the International Trombone Assoc., was formerly soloist with the Woody Herman and Dorsey Brother's Orchestras and is currently arranger for the Buddy Rich Orchestra. More than 13,000 young people attended the 5 concerts.

NEWS
NEWBURYPORT, MASS.
D. 7,358

NOV 4 1972

New England Newsclip

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DOWN BEAT
CHICAGO, ILL.
E. O. WEEK 67,000

NOV 9 1972

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

NOV 31 1972

New England Newsclip

Berklee, Conservatory students offer jazz with different strokes

By Ray Murphy, Globe Staff

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Wilson, a native of Belmont, is a musical veteran. He played for the Woody Herman band and has arranged for Buddy Rich.

He conducted the full orchestra for the tone poem which he divided into six parts. The piece had to do with being born and growing up. It started off with some bells and a spacy oboe business and then swung into a Latin theme which sounded a little like Ellington's "Caravan."

The fourth section was a rock theme. Here, the Symphony players and the Dues Band hit their stride. They were working within a similar structure. Both rock and baroque music use the 4-4 signature.

The poem wound up in an upbeat hard-driving swing finale and then an abrupt end.

The piece combined a variety of jazz figures, Latin rhythms, some Chinese and Indian touches, a resourceful use of the symphony sounds and nice solo work, especially by fluegelhorn player Tony Klatka, whose extended bop solo was a standout.

Wilson wrote and scored the work this summer and has been working it out with the Dues Band at school. The Dues Band is a solid group which keeps active playing campus dates. It has also done some television work. It is the first time they have been tied in with symphonic players though, and they carried it off like professionals. The piece was well received by the young audience in Symphony Hall and might well make a brisk-selling recording.

The Conservatory concert in Jordan Hall presented the standard big band in a series of arrangements taken from the jazz literature of the 1940s and '50s, as exemplified by Count Basie, Fletcher Henderson and Boyd Raeburn.

Some of the pieces were written and scored by students and demonstrated a good grasp of the form.

The program started off with a Basie standard which captured the brilliant brass of the Basie band. The trumpet section was exceptional. Two numbers were by a student flutist and saxophonist, Tom Lee. They were rather moody pieces, well thought out and effective. There was a nice duet between the tenor sax and trombone on one number and a showcase solo for soprano sax on another with Lee featured on the sax.

Three of the pieces were by Stanley Sagov, a graduate assistant at the school. Sagov got in a variety of effects, including a bop piece, a 12-tone number which featured a strong tenor sax solo. His best piece, and the most effective in the program, was called "Alternative Mode," a jazz-rock number with a Latin rhythm with good solo work on piano, tenor and flute.

The jazz band is one of two at the school. It is taught by Jaki Byard, the veteran pianist and part-time alto saxophonists and composer from Worcester who has played with a number of top jazzmen. Byard talked and played his way through a long solo in a piece called "I Had a Ball".

The band generally has a nice big sound and is well schooled. Its reed sectio ncould use some work, however. It is one of two full-sized swing bands at the school. The other one will also have a chance to be heard at a future concert.

Ear Trumpet: Kiddies and Ancients

By Richard Buell

Since children affect me much as they did the late W. C. Fields, the Boston Symphony's Youth Concerts at Symphony Hall are not the sort of thing I would normally take in. But I got invited and I went, if only to gauge my tolerance of tiny jumpers and screamers, and to see if the B.S.O., when confronted with several hundred Boston public school children, would panic and call in the Tactical Police Force.

Actually, the occasion (this was the morning of Friday, November 10) reminded me of field trips and excursions I underwent as a child, during the consulship of Dobbin, Caligula's beloved nag: the sense of deviation from school routine; a journey to a big, strange place; adults who seemed important without one's knowing why, exactly; and wondering where the bathroom was.

To beguile the ears of the little ones, conductor Harry Ellis Dickson had assembled a program of brightly colored dazzlers — "The Earth's Children", for jazz ensemble and symphony orchestra, by Phil Wilson; excerpts from Mussorgsky's "Pictures at an Exhibition"; Prokofiev's "Peter and the Wolf" — and it was for a slide show accompaniment to the latter that kids from seven elementary schools did some dynamite illustrations. The cultural transplantation in these was interesting: Peter and his friends were up a tree (*Ulmus americanus*) in Boston Common, and the hunters who saved the day were a hearteningly interracial crew. I am indebted to John Kyriakidis, one of the artists, for a lucid account of the genesis of the project; his thoroughness and tact should make him an ornament to the diplomatic corps after the Venusian takeover.

Unfortunately, I couldn't stay for the concert, but no O.D.s were reported from the premises, and Symphony Hall was still standing when I returned later that day to hear Daniel Barenboim conduct the full B.S.O. in Haydn and Bruckner.

Bless them all, I say.

Safety in programming and star conductors characterize the Boston Symphony's 1972-73 season. I heard Colin Davis conduct Berlioz (*Les Franc Juges* Overture: *Nuits d'Ete*) and Beethoven (Second Symphony), and Barenboim conduct Haydn (Symphony No. 86) and Bruckner (Ninth Symphony). Davis is both tasteful and enthusiastic and he elicited a finely gauged orchestral accompaniment for the wonderful Janet Baker in *Nuits d'Ete*. But elsewhere a certain heaviness in him that has made for earthbound readings of Mahler and Mozart brought about, with an orchestra that is never light on its feet, a lot of, well, heaviness, no matter what the tempo. Barenboim's Haydn was edgy and charmless, his Bruckner big and eloquent, and vigorously set forth by the orchestra.

BOSTON, MASS.
BOSTON PHOENIX
W. 43,630

NOV 28 1972

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

FEB 1973

The Berklee College of Music Thursday Night Dues Band and the Boston Symphony Orchestra at recent BS Youth Concerts premiered Phil Wilson's *The Earth's Children*, commissioned by and dedicated to the Youth Concerts and composed for symphony and jazz orchestra, and performed with the composer conducting. Wilson, Chairman of the Berklee Trombone Department and Board Member of the International Trombone Assoc., was formerly soloist with the Woody Herman and Dorsey Brother's Orchestras and is currently arranger for the Buddy Rich Orchestra. More than 13,000 young people attended the 5 concerts.

PASTE OVER

32.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
NOV 13 1972
New England Newsclip

Music Center gets grant from National Arts

The Berkshire Music Center at Tanglewood received a grant of $200,000 and the Boston Symphony Orchestra $100,000, according To an announcement by the National Endowment for the Arts in Washington Thursday. The 1972 grants totaling $5.2 million, are distributed among 97 orchestras and other musical organizations throughout the country. Four million dollars the grants comes from federal funds and the rest from other sources. Each recipient must match the federal grant with an equal sum raised from other sources. Some of the funds must be used to support public programs for young people's audiences, others to set standards and [illegible]. The federal [illegible] made since 1965 and the Symphony has received [illegible] matching grants in the past.

UNION
SPRINGFIELD, MASS.
D. 79,398
NOV 10 1972
New England Newsclip

$10,000 Grant To Springfield

The springfield Symphony Orchestra and the Berkshire Music Center in Tanglewood are among 97 orchestras and other musical organizations to receive grants totaling $5.2 million from the National Endowment for the Arts, the federal agency announced Thursday.

The Springfield Symphony will receive a grant of $10,000 for programs for young people and the Berkshire Music Center will receive $200,000 for special programs. The center's allocation is from private funds.

Agency chairman Nancy Hanks said the money $1.1 million of it from private sources, support projects ranging from professional orchestras to college groups and from inner - city school concerts to performances by gifted young artists.

"Not only do these grants benefit the public, but they also help the more than 8,000 musicians in these orch[illegible] who have devoted [illegible] to the field of [illegible] Hanks said.

The following [illegible] made in New [illegible]

Programs [illegible] People: Bos[illegible] Society [illegible] Symphony [illegible] 000; Sym[illegible] Greater [illegible]

WORCESTER, MASS.
D. 61,977
NOV 10 1972
New England Newsclip

Orchestras To Receive U.S. Funds

WASHINGTON (UPI) — [illegible] total of 97 orchestras and o[illegible] musical organizations will [illegible]ceive $5.2 million in grants [illegible] year from the National E[illegible]ment for the Arts, the f[illegible] agency announced yester[illegible] Chairman Nancy Han[illegible] the money — $1.1 milli[illegible] from private sources - [illegible] go to recipients in 39 st[illegible] District of Columbia a[illegible] Rico to support proje[illegible] ing from professional [illegible] to college groups, f[illegible] city school concerts [illegible] ances by gifted you[illegible]

"Not only do t[illegible] benefit the public, [illegible] "but they also he[illegible] than 8,000 musici[illegible] orchestras who [illegible] their lives to [illegible] music."

The following [illegible] made in New E[illegible] Boston Philha[illegible] $7,000; Boston [illegible] chestra, $100,[illegible] Society of G[illegible] $20,000; New [illegible] Orchestra, $2[illegible] land Philhar[illegible] Providence, [illegible] Symphony [illegible] Vermont Symphony [illegible] Association, Middlebury, $10,000; Portland Symphony Orchestra, Maine, $20,000. Berkshire Music Center, Tanglewood, Mass., $200,000, (one-half private funds).

TRIBUNE
SANFORD, MAINE
W. 8,040
NOV 16 1972
Bos Sym. Oct.
New England Newsclip

Music Grants

WASHINGTON UPI - A total of 97 orchestras and other musical organizations will receive $5.2 million in grants this year from the National Endowment for the Arts, the federal agency announced Thursday.

Chairman Nancy Hanks said the money - $1.1 million of it from private sources - would go to recipients in 39 states, the District of Columbia and Puerto Rico to support projects ranging from professional orchestras to college groups, from inner city school concerts to performances by gifted young artists.

"Not only do these grants benefit the public," she said, "but they also help the more than 8,000 musicians in these orchestras who have devoted their lives to the field of music."

The following awards were made in New England:

Programs For Young People: Boston Philharmonic Society, $7,000; Boston Symphony Orchestra, $100,000; Symphony Society of Greater Hartford, $20,000; New Haven Symphony Orchestra, $23,500; Rhode Island Philharmnic Orchestra, Providence, $25,000; Springfield Symphony Orchestra, $10,000; Vermont Symphony Orchestra Association, Middlebury, $10,000.

Professional Services: Portland Symphony Orchestra, Maine, $20,000.

Special: Berkshire Music Center, Tanglewood, Mass., $200,000, one half private funds.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
NOV 21 1972
New England Newsclip

MAESTROS MEET—Seiji Ozawa, Boston Symphony Orchestra conductor, greets famed composer-conductor Leonard Bernstein and his mother, Mrs. Samuel Bernstein, at recent dinner of Boston Chapter, American Friends of the Hebrew University, at which Maestro Bernstein received the Scopus Award.

NEWS
NEWBURYPORT, MASS.
D. 7,354
NOV 16 1972
New England Newsclip

COURANT
HARTFORD, CONN.
D. 165,925
NOV 17 1972
New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000
NOV 17 1972
New England Newsclip

SOUTH MIDDLESEX DAILY NEW
FRAMINGHAM, MA.
D. 24,0
NOV 9 1972

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
NOV 19 1972
New England Newsclip

MINUTE MAN
BEDFORD, MASS.
W. 2,993
NOV 16 1972
New England Newsclip

TIMES-UNION
BURLINGTON, MASS.
W. 7,200
NOV 16 1972
New England Newsclip

NEWS
MELROSE, MASS.
D. 2,800
NOV 16 1972
New England Newsclip

NEWS ADVERTISER
WESTFIELD, MASS.
D. 5,000
NOV 16 1972
New England Newsclip

NEWS
MILFORD, MASS.
D. 11,172
NOV 16 1972
New England Newsclip

TENCE VIEWER
SUDBURY, MASS.
W. 3,000
NOV 16 1972
New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350
NOV 16 1972
New England Newsclip

Kruman
BRATTLEBORO, VT.
D. 8,000
NOV 18 1972
New England Newsclip

TIMES
GLOUCESTER, MASS.
D. 22,000
NOV 16 1972
New England Newsclip

ITEM
CLINTON, MASS.
D. 4,150
NOV 17 1972

SUN
LOWELL, MASS.
D. 42,250
NOV 16 1972
New England Newsclip

ENTERPRISE
BROCKTON, MASS.
D. 60,687
NOV 16 1972
New England Newsclip

MINUTE MAN
LEXINGTON, MASS.
W. 8,234
NOV 16 1972
New England Newsclip

JOURNAL
CONCORD, MASS.
W. 6,000
NOV 16 1972
New England Newsclip

Bernstein Opens Symphony Series

Leonard Bernstein opens the Boston Symphony Orchestra's Romantic Series Thursday, Nov. 22 at 8:30 p.m. in works by Mozart, Wagner and Berlioz. Bernstein begins the concert with Mozart's Symphony No. 40 in G minor, follows it with Wagner's Prelude and Liebestod from 'Tristan and Isolde,' and closes the concert with Three Orchestral excerpts from 'Romeo et Juliette' by Berlioz.

The Romantic Series consists of three concerts -- November 22, January 25 and March 1. Eugen Jochum conducts in January with works by Handel, Mozart and Strauss, and Colin Davis closes the series in March with works by Sibelius and Elgar. Subscription tickets for the Thursday B ('Romantic') Series range from $10.00 to $16.50 and there are still subscriptions available.

CHRONICLE
IPSWICH, MASS.
W. 3,520
NOV 16 1972
New England Newsclip

TRI TOWN TRANSCRIPT
TOPSFIELD, MASS.
W. 4,500
NOV 16 1972
New England Newsclip

Bernstein Conducts Boston Series Opener

BOSTON — Leonard Bernstein opens the Boston Symphony Orchestra's Romantic Series Wednesday, November 22 at 8.30 p. m. in works by Mozart, Wagner and Berlioz. Mr. Bernstein begins the concert with Mozart's Symphony No. 40 in G minor, follows it with Wagner's Prelude and Liebestod from "Tristan and Isolde", and closes the concert with Three Orchestral excerpts from "Romeo et Juliette" by Berlioz.

The Romantic Series consists of three concerts — 44 season. His unique career Wednesday, January 25 and was firmly launched during March 1. Eugen Jochum that winter when he conducts in January with stituted for a suddenly ailing works by Handel, Mozart and Bruno Walter. In 1945 he Strauss, and Colin Davis began his three years as closes the series in March Director of the New York with works by Sibelius and Symphony. He has served as Elgar. Subscription tickets head of the orchestra and for the Thursday B conducting department of the ("Romantic") Series range Berkshire Music Festival and from $10.00 to $16.50 has been professor of music there are still subscriptions at Brandeis University available.

Leonard Bernstein's association with Boston and its symphony is an important part of his life. Born in Lawrence, he was graduated from Harvard in 1939 and continued his studies at the Curtis Institute in Philadelphia with Fritz Reiner and Randall Thompson and at Tanglewood for several summers as a Koussevitzky student and assistant. Arthur Rodzinsky engaged him as Assistant Conductor of the New York Philharmonic for the 1943 -

NEWS
MELROSE, MASS.
D. 2,800
NOV 15 1972
New England Newsclip

MERCURY
MEDFORD, MASS.
D. 845
NOV 15 1972
New England Newsclip

NEWS
LYNN, MASS.
D. 12,120
NOV 15 1972
New England Newsclip

GRAPHIC
NEWTON, MASS.
W. 10,000
NOV 16 1972
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
NOV 21 1972
New England Newsclip

CHRONICLE
NEEDHAM, MASS.
W. 6,500
NOV 16 1972
New England Newsclip

NEWS
AMESBURY, MASS.
W. 4,400
NOV 16 1972
New England Newsclip

ENTERPRISE
BROCKTON, MASS.
D. 61,687
NOV 11 1972
New England Newsclip

HERALD
DANVERS, MASS.
W. 4,400
NOV 16 1972
New England Newsclip

NEWS
SPRINGFIELD, MASS.
D. 95,528
NOV 20 1972
New England Newsclip

Bernstein Will Lead BSO Series

BOSTON — Leonard Bernstein opens the Boston Symphony Orchestra's Romantic Series Wednesday, Nov 22 at 8:30 p.m. in works by Mozart, Wagner and Berlioz.

Mr. Bernstein begins the concert with Mozart's Symphony No. 40 in G minor, follows it with Wagner's Prelude and Liebestod from 'Tristan und Isolde' and closes the concert with Three Orchestral excerpts from 'Romeo et Juliette' by Berlioz.

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Leonard Bernstein's association with Boston and its symphony is an important part of his life. Born in Lawrence, he was graduated from Harvard in 1939 and continued his studies at the Curtis Institute in Philadelphia with Fritz Reiner and Randall Thompson and at Tanglewood for several summers as a Koussevitzky student and assistant.

Arthur Rodzinsky engaged him as assistant conductor of the New York Philharmonic for the 1943-44 season. His unique career was firmly launched during that winter when he substituted for a suddenly ailing Bruno Walter.

In 1945 he began his three years as director of the New York Symphony. He has served as head of the orchestra and conducting department of the Berkshire Music Festival and has been professor of music at Brandeis University.

Bernstein to open BSO series

BOSTON [illegible] onard Bernstein will cond[illegible] e opening concert of the Bo[illegible] ymphony Orchestra's Rom[illegible] Series tomorrow night at 8:30 in Symphony Hall.

The program will feature Mozart's Symphony No. 40 in G Minor, Wagner's Prelude and Liebestod from "Tristan and Isolde" and three orchestral excerpts from Berlioz's "Romeo and Juliet."

Tanglewood adviser

Bernstein is an artistic director of the Berkshire Music Center at Tanglewood. The conductor-composer has a long association with the BSO, having performed with it more than 1,000 times.

The musician is currently Charles Eliot Norton, Professor of Poetry at Harvard University, Cambridge. He is in residence at the same house where he spent his undergraduate days.

The program that Bernstein will conduct is one in a series of three concerts. Eugen Jochum will conduct the second Jan. 25, featuring a program of Handel, Mozart and Strauss. Colin Davis will conduct the final concert March 1. The program will be works by Sibelius and Elgar.

Subscription tickets for the Romantic series of programs are still available at the Boston box office.

TOWN CRIER
WAYLAND, MASS.

THE BOSTON SYMPHONY ORCHESTRA, Leonard Bernstein, conductor. Music of Mozart, Wagner and Berlioz. Wed., Nov. 22 at 8:30 p.m. Symphony Hall. Info: 266-1492.

BERNSTEIN OPENS SERIES

BOSTON (UPI) — The Boston Symphony Orchestra has announced that Leonard Bernstein will open the orchestra's Romantic Series with a concert Nov. 22.

Bernstein to open Nov. Boston concert series

Leonard Bernstein opens the Boston Symphony Orchestra's Romantic Series Wednesday, November 22 at 8:30 p.m. in works by Mozart, Wagner and Berlioz. Mr. Bernstein begins the concert with Mozart's Symphony No. 40 in G minor, follows it with Wagner's Prelude and Liebstod from 'Tristan and Isolde' and closes the concert with Three Orchestral excerpts from 'Romeo et Juliette' by Berlioz.

The Romantic Series consists of three concerts—November 22, January 25 and March 1. Eugen Jochum conducts in January with works by Handel, Mozart and Strauss, and Colin Davis closes the series in March with works by Sibelius and Elgar. Subscription tickets for the Thursday B ('Romantic') Series range from $10.00 to $16.50 and there are still subscriptions available.

Leonard Bernstein's association with Boston and its symphony is an important part of his life. Born in Lawrence, he was graduated from Harvard in 1939 and continued his studies at the Curtis Institute in Philadelphia with Fritz Reiner and Randall Thompson and at Tanglewood for several summers as a Koussevitzky student and assistant. Arthur Rodzinsky engaged him as Assistant Conductor of the New York Philharmonic for the 1943-44 season. His unique career was firmly launched during that winter when he substituted for suddenly ailing Bruno Walter. In 1945 he began his three years as Director of the New York Symphony. He has served as head of the orchestra and conducting department of the Berkshire Music Festival and has been professor of music at Brandeis University.

As Laureate Conductor of the New York Philharmonic, Mr. Bernstein continues his close association with that orchestra. When he was appointed its Music Director, he became the first American-born and trained conductor to hold the position under the longest contract signed by the orchestra since the beginning of the century. He still holds the record for having conducted the largest number of performances at home and on tour and his 1000th concert with the orchestra was celebrated on December 15, 1971.

In addition to his position as Adviser to Tanglewood, Leonard Bernstein returns to his home state this year as both teacher and conductor, having been appointed Charles Eliot Norton Professor of Poetry at Harvard. He is now in residence at the same house where he spent his undergraduate days. His eldest child, daughter Jaime, is also in residence, but as a Radcliffe Junior, resident in another house.

Bernstein to Open Hub Romantic Series

BOSTON — Leonard Bernstein will open the Boston Symphony Orchestra's Romantic Series November 22 at 8.30 p. m. in works by Mozart, Wagner and Berlioz.

Bernstein will begin the concert with Mozart's Symphony No. 40 in G minor, follow it with Wagner's Prelude and Liebestod from 'Tristan and Isolde" and close the concert with Three Orchestral excerpts from "Romeo et Juliette" by Berlioz.

Bernstein to Conduct Boston Symphony's Opening Concert in Romantic Series

Leonard Bernstein opens the Boston Symphony Orchestra's Romantic Series on Nov. 22 at 8:30 p.m. in works by Mozart, Wagner and Berlioz. Mr. Bernstein begins the concert with Mzoart's Symphony No. 40 in G minor, follows it with Wagner's Prelude and Liebestod from 'Tristan unde Isolde', and closes the concert with Three Orchestral excerpts from Romeo et Juliette by Berlioz.

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In addition to his position as adviser to Tanglewood, Leonard Bernstein returns to his home state this year as both teacher and conductor, having been appointed Charles Eliot Norton Poofessor of Poetry at Harvard. He is now in residence at the same house where he spent his undergraduate days. His eldest child, daughter Jaime, is also in residence, but as a Radcliffe Junior, resident in another house.

BOSTON
BOSTON, MASS.
M. 11,500

NOV 1972

New England Newsclip

(MUSIC) BY JOAN HIGGINS

AN SOS TO THE BSO

New music is needed to save the Symphony from extinction.

Dear Mr. Ozawa:

Since your appointment as Music Director of the Boston Symphony Orchestra was announced last February, Boston has eagerly soaked up all scraps of information about you.

The enthusiasm of the musical community was catching, and now, with a full year left to wait until you assume your duties as Music Director, the Boston music lover feels like a child set before the Christmas tree who is told he can't open his gifts just yet. While keeping a firm hand on those gifts, the child feels compelled to confess to some sins. Honesty demands that certain unpleasant facts of life be told you. Mindful of what Rudolf Bing said of his successor at the Met ("The poor dear doesn't know what he's in for"), we must set your illusions straight.

In a recently published interview in the late *Boston Review of the Arts,* you stated a belief that "the Boston audience is one of the most educated, or most sophisticated audiences in many ways." You do us too much honor. We like to think we are.

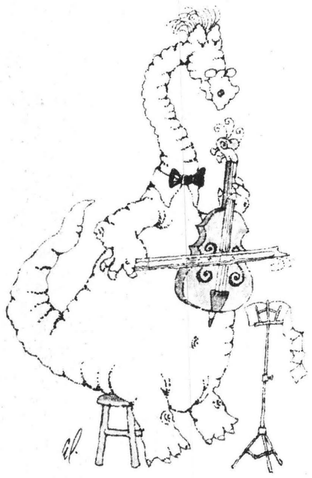
But now we seem too removed from the mainstreams of musical thought, out of touch with the vital ideas that hammer and shape artistic trends, hopelessly unaware of the ferment and excitement that mark a truly creative musical center.

When you were asked if you had any plans to educate the Boston audience, you replied, "I don't think so." Yet we would hope that you *would* see to our education, for there are great gaps in our learning.

Confused by the hubbub and not knowing *whom* to believe, we have put our faith in the leading musical figures and hope that they will lead us out of the maze and unto musical enlightenment. But growing awareness brings us to this curious truth: *They* don't know whom to believe either. Or if these towering intellects know, they're not telling us. (Leonard Bernstein once uttered the classic put-down of new music on national television. The story goes that after playing a passage by the most influential composer of the 20th century, Arnold Schoenberg, he suggested, "Now, let's open the windows and let some air in.") As you can see, we're badly in need of education. We need the guidance of a great conductor and a great orchestra to state and interpret and cajole us into understanding new musical truths.

For a long while, Boston had such an orchestra and such a conductor. During Serge Koussevitzky's reign, the BSO had the reputation of being the finest orchestra in the world with a vital, innovative repertoire.

Even now, after a transitional period that has stretched into some 20 years, our first-chair players are among



the greatest virtuosos in the world, our string section conceded to be the most ravishingly beautiful of any orchestra's, the individual musicianship of our orchestra members considered to be among the best in the nation.

What are the problems then? The problems are monumental ones that could well be the orchestra's undoing.

Boston, which spawned the august Boston Symphony Orchestra, is reluctant to admit that its offspring has any faults. But some citizens are beginning to wonder whether the kid isn't getting out of hand. Some disturbing symptoms, at first dismissed, are beginning to defy treatment: an inability to capture the interest of the young, a seemingly insatiable appetite for money, and—most significant of all—a tendency to withdraw from the musical realities of the 20th century back into the safe havens of 19th-century repertoire.

These withdrawal symptoms may be the deadliest and most insidious of all. For while money will solve many of the orchestra's problems, it may not ever reach the heart of the matter. For some time now, concerned observers have pointed to the BSO's retreat from any consistent encounters with contemporary music. Yet from its earliest beginnings in 1881 (when one out of five works was by a contemporary composer) and throughout the Koussevitzky era (when an estimated 38% of the repertoire was devoted to then contemporary works), the orchestra has had a long and brilliant history of introducing new works to an unwilling public. (Wagner was introduced at founder Henry Higginson's insistence, though he personally found his music distasteful. Brahms' *Third Symphony* was introduced to an audience that got up and left the hall by the hundreds.)

What has happened recently? Well, last year, one work by Boston composer Leon Kirchner was performed and another by Ned Rorem. That was about *it* for contemporary American composers in 1970-71.

This year's programming may send American contemporary composers marching en masse to the sea. This year, we find ourselves knee-deep in Beethoven—with the prospect of four symphonies, one piano concerto and one overture by the 19th century's most overpowering master. Further, we discover ourselves up to our ears in Wagner and Berlioz. Saddest of all, we detect only one new work to be premiered during the course of the entire season—a Flute Concerto composed by Walter Piston, a first-generation (now 79) American modernist. (That premiere, which opened the new season, marked at least the 21st time that the BSO has introduced a

Joan Higgins, a practicing musician with a Master of Music degree from the New England Conservatory of Music, was music/drama critic for the Townsman *in Wellesley, and does free-lance musical criticism for the* Boston Globe.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 463,503 SUN. 867,810

NOV 12 1972

East, West Meet As Ozawa Opens New Boston Era

By DANIEL WEBSTER
Of The Inquirer Staff

Seiji Ozawa looks forward to the easy time ahead when he will be music director of only two orchestras and one summer festival season.

The conductor will reach that golden shore next fall, when he officially adds the music directorship of the Boston Symphony Orchestra to his other title — music director of the San Francisco Symphony.

"It will be much easier for me — for us," he says after rehearsal with the Philadelphia Orchestra at the Academy. "Now, we are two weeks here, two weeks in Roma, a week there, until we don't know where we are."

We, now, is his wife and their 10-month-old daughter. On a half day's holiday here before his concerts, Ozawa says the family went shopping. "Baby shopping. Food, you know."

While that settling down will slow his travel pace, he is aware that the music world is watching his moves in Boston more than ever before. When he was chief in Toronto and then San Francisco, the Eastern music establishment looked for clues. Now, it looks for a renaissance, a new direction and vitality in an orchestra weakened by a long transition.

That transition ended last year when Ozawa was in Philadelphia. He left midway during his concerts here to be presented in Boston as the successor to William Steinberg.

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BOSTON
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NOV 1972

New England Newsclip

(MUSIC) BY JOAN HIGGINS

AN SOS TO THE BSO

New music is needed to save the Symphony from extinction.

Dear Mr. Ozawa:

Since your appointment as Music Director of the Boston Symphony Orchestra was announced last February, Boston has eagerly soaked up all scraps of information about you.

The enthusiasm of the musical community was catching, and now, with a full year left to wait until you assume your duties as Music Director, the Boston music lover feels like a child set before the Christmas tree who is told he can't open his gifts just yet. While keeping a firm hand on those gifts, the child feels compelled to confess to some sins. Honesty demands that certain unpleasant facts of life be told you. Mindful of what Rudolf Bing said of his successor at the Met ("The poor dear doesn't know what he's in for"), we must set your illusions straight.

In a recently published interview in the late *Boston Review of the Arts,* you stated a belief that "the Boston audience is one of the most educated, or most sophisticated audiences in many ways." You do us too much honor. We like to think we are.

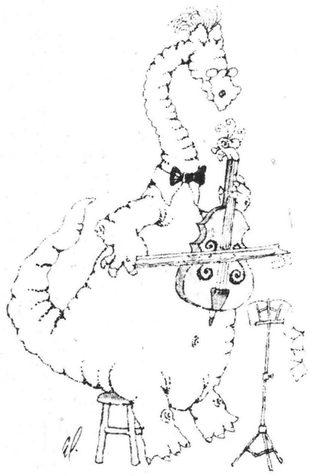
But now we seem too removed from the mainstreams of musical thought, out of touch with the vital ideas that hammer and shape artistic trends, hopelessly unaware of the ferment and excitement that mark a truly creative musical center.

When you were asked if you had any plans to educate the Boston audience, you replied, "I don't think so." Yet we would hope that you *would* see to our education, for there are great gaps in our learning.

Confused by the hubbub and not knowing *whom* to believe, we have put our faith in the leading musical figures and hope that they will lead us out of the maze and unto musical enlightenment. But growing awareness brings us to this curious truth: *They* don't know whom to believe either. Or if these towering intellects know, they're not telling us. (Leonard Bernstein once uttered the classic put-down of new music on national television. The story goes that after playing a passage by the most influential composer of the 20th century, Arnold Schoenberg, he suggested, "Now, let's open the windows and let some air in.") As you can see, we're badly in need of education. We need the guidance of a great conductor and a great orchestra to state and interpret and cajole us into understanding new musical truths.

For a long while, Boston had such an orchestra and such a conductor. During Serge Koussevitzky's reign, the BSO had the reputation of being the finest orchestra in the world with a vital, innovative repertoire.

Even now, after a transitional period that has stretched into some 20 years, our first-chair players are among



the greatest virtuosos in the world, our string section conceded to be the most ravishingly beautiful of any orchestra's, the individual musicianship of our orchestra members considered to be among the best in the nation.

What are the problems then? The problems are monumental ones that could well be the orchestra's undoing.

Boston, which spawned the august Boston Symphony Orchestra, is reluctant to admit that its offspring has any faults. But some citizens are beginning to wonder whether the kid isn't getting out of hand. Some disturbing symptoms, at first dismissed, are beginning to defy treatment: an inability to capture the interest of the young, a seemingly insatiable appetite for money, and—most significant of all—a tendency to withdraw from the musical realities of the 20th century back into the safe havens of 19th-century repertoire.

These withdrawal symptoms may be the deadliest and most insidious of all. For while money will solve many of the orchestra's problems, it may not ever reach the heart of the matter. For some time now, concerned observers have pointed to the BSO's retreat from any consistent encounters with contemporary music. Yet from its earliest beginnings in 1881 (when one out of five works was by a contemporary composer) and throughout the Koussevitzky era (when an estimated 38% of the repertoire was devoted to then contemporary works), the orchestra has had a long and brilliant history of introducing new works to an unwilling public. (Wagner was introduced at founder Henry Higginson's insistence, though he personally found his music distasteful. Brahms' *Third Symphony* was introduced to an audience that got up and left the hall by the hundreds.)

What has happened recently? Well, last year, one work by Boston composer Leon Kirchner was performed and another by Ned Rorem. That was about *it* for contemporary American composers in 1970-71.

This year's programming may send American contemporary composers marching en masse to the sea. This year, we find ourselves knee-deep in Beethoven—with the prospect of four symphonies, one piano concerto and one overture by the 19th century's most overpowering master. Further, we discover ourselves up to our ears in Wagner and Berlioz. Saddest of all, we detect only one new work to be premiered during the course of the entire season—a Flute Concerto composed by Walter Piston, a first-generation (now 79) American modernist. (That premiere, which opened the new season, marked at least the 21st time that the BSO has introduced a

Joan Higgins, a practicing musician with a Master of Music degree from the New England Conservatory of Music, was music/drama critic for the Townsman *in Wellesley, and does free-lance musical criticism for the* Boston Globe.

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NOV 12 1972

East, West Meet As Ozawa Opens New Boston Era

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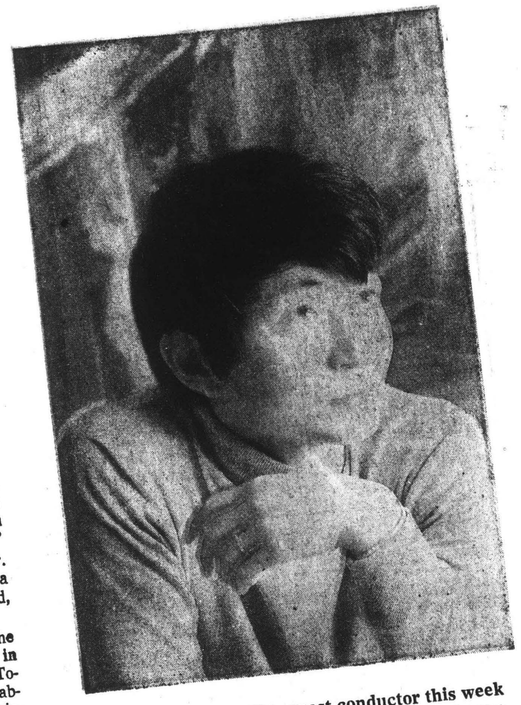

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IN THE BIG BOYS

King and Company.

Steele becomes the biggest seller of oil packages to corporations and ...ons in the world—and by swinger ... the

new Piston composition. Meanwhile, works of other American composers of perhaps greater stature—and certainly ones closer to the contemporary scene—go unplayed.)

We further learn, to our chagrin, that the liveliest programming of the season is more likely to be found in the 15 Youth Concerts sponsored by the orchestra. Here at least, some 20th century names crop up, as does the unlikely, but stimulating, presence of a rock group.

Ah ha, you say, but in its present leaderless state and with a battery of nine guest conductors, the orchestra cannot possibly attempt new works. Perhaps. But that is only a partial explanation, for the roots of the problem go far deeper. The coming season cannot so easily be explained away as yet another year of transition.

The underlying difficulty would seem to be in the lack of communication between the creators of music, the composers and the purveyors of music, the orchestra. This growing rift first came to the public's attention last summer at Tanglewood during a performance of a contemporary work by the BSO. To the delight of reporters and the consternation of the composer, staid BSO musicians were caught in the act of booing a work they were rehearsing.

Following this rehearsal, the orchestra gave the work—Charles Wuorinen's *Concerto for Amplified Violin*—what was from all accounts a rather rotten performance. The composer, a 1970 Pulitzer Prize-winner, did not retaliate by booing the orchestra. Rather he cast these far more damaging verbal barbs from the music pages of the *New York Times*: "What composers do determines *everything* about the world of music. . . . If today's orchestras manifest enough hostility to today's composers, if little enough new orchestral music is played, and if what does get played is distorted beyond all reason, then practical pressures will force composition decisions that will render the orchestra as obsolete as the sackbut."

First flutist Doriot Anthony Dwyer, who witnessed the incident at Tanglewood, offers a logical explanation: Loudspeakers on stage were turned up so high that the players were in actual physical discomfort. "The musicians' ears were assaulted," she states. "Their hearing was threatened and I think they had every right to object in any way."

Composer Charles Wuorinen sees it differently: "The issue was that the orchestra did not want to spend the to any conscious effort to avoid the orchestral medium ("I would very much like to explore its possibilities"). Yet his highly acclaimed *Exercises Enroute* totally bypasses the orchestra and addresses itself to a small chamber group.

Our orchestra, often criticized for its obsession with the past, also runs the risk of staleness by its constant recycling. Leon Kirchner, Harvard's Pulitzer Prize-winning composer, points to the danger: "Without the constant stimuli of well-prepared contemporary scores," writes Dr. Kirchner, "the past will lose its quality as well [for] it depends vitally on renewed frames of reference."

And, Wuorinen's prediction to the contrary, present indications are that composers, disheartened by bleak performance prospects and even bleaker claims to financial security, will not outlast the orchestras. Rather, the composers will be consigned to musical oblivion through the neglect of orchestras and audiences.

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These highly creative men would seem to have something to say, Mr. Ozawa. The public may be ready to hear them. How shall we know unless the BSO performs its proper function as catalyst between the creator and the listener?

That, we hope, is where you come in. From your many appearances in Boston, we know what fire and life and sense of involvement you bring to a masterwork. We are less certain of your feelings toward music of our own time. Reports filtering back from San Francisco indicate that your symphony programs are, like the BSO's, heavily weighted toward the 19th century. An inaccurate assessment? We hope so.

In Koussevitzky's day (that recurring refrain), Boston audiences were introduced to such conspicuous American talents as Aaron Copland, William Schumann, Roy Harris, Lukas Foss. All right, and such minor ones as Paul Creston, George Foote, George Chadwick (how long since you've heard a Chadwick symphony?). But the point is, we heard much contemporary music, and were able to learn to discriminate between the good and the mediocre. We believe that you should give us that opportunity once again. There are some strong indications that the orchestra may be growing increasingly ready for such encounters.

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The most dismal fact to surface among these hopeful developments is that out of a total 1970-71 symphony budget of more than $6 million, only about $20,000 was earmarked for contemporary music. In other words, the amount set aside for music to perpetuate itself amounted to approximately 1/30 of the total budget. Frightening?

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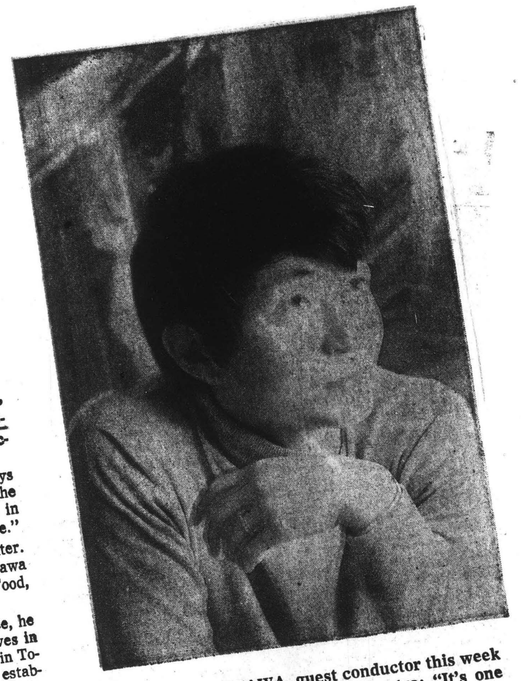

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time dealing with [the music]."

Though this particular incident may have been unduly magnified, it nevertheless tells us something of the virulence of opposition to new music from some—but by no means all—members of the orchestra. Further, it raises many lines of speculation regarding the present incompatibility of composer and performer. Has their traditional partnership reached the stand-off stage of a Western movie with each side intent on picking off the other? What of deeper significance does this minor skirmish tell us about the contemporary music scene?

Plenty.

The recent bloodletting points to a major problem experienced by contemporary composers: the problem of somehow extracting from an orchestra an adequate performance of a contemporary work. There are others.

In Boston, one of the primary problems is persuading the orchestra to deal with contemporary music at all. Even when it does tackle a contemporary score, rarely does it schedule reperformances in successive seasons though contemporary works, with their complex, intricate structures, demand repeated hearings for understanding and acceptance.

Boston composers are well aware of the depth and urgency of the problem. Composer Donald Martino, head of the New England Conservatory's composition department, believes that while it is unfair to lay the blame of tired repertoire exclusively on the BSO ("It is all part of an enormous cultural problem"), nevertheless the BSO does far less than other orchestras in performing and commissioning new works—far less, certainly, than the Chicago Symphony, for example.

The neglect of one of Boston's most outstanding composers, Seymour Shifrin, is rapidly becoming an embarrassment to the city. This year, Shifrin's *Three Pieces for Orchestra* won the Koussevitzky International Recording Award. Some years back, he received the Boston Symphony Horblit Award for "influential contributions to symphonic music." The BSO has yet to perform a single composition by Seymour Shifrin.

More and more, established composers are turning away from the orchestra, or else they write only on specific commission or when a performance is virtually assured. The BSO's one concrete effort to reverse this trend—its pilot project for a composer-in-residence—fizzled after two years.

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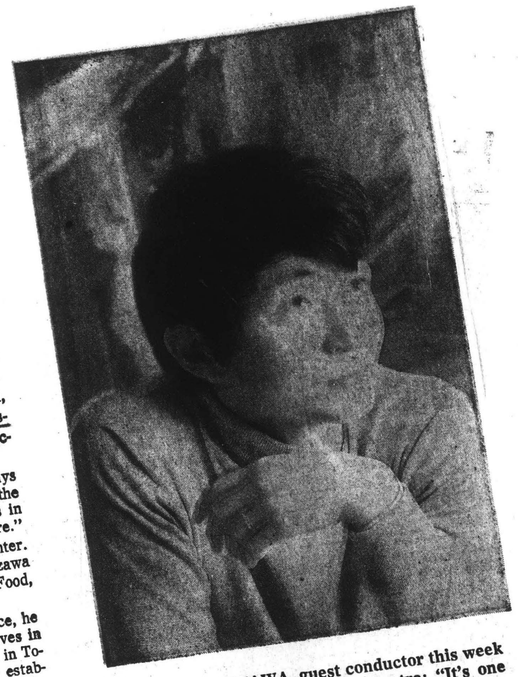
Coming up, or waiting to be brought up, as the BSO trustees suggested in appointing him?

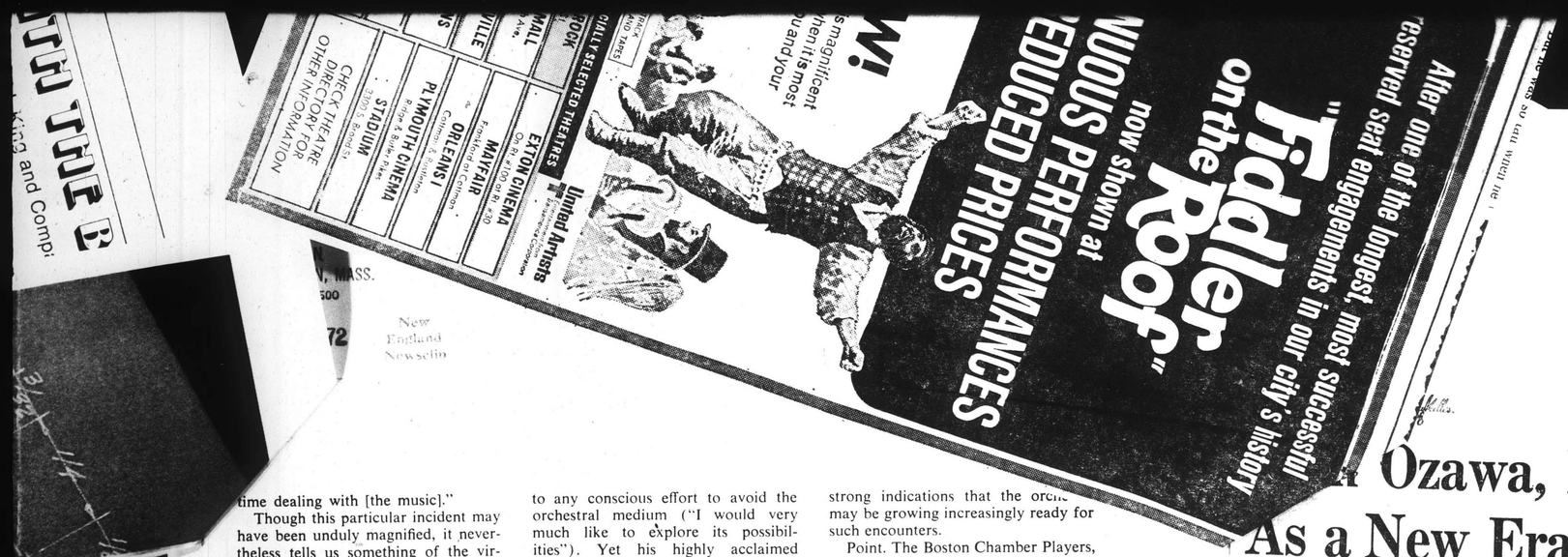
"No, no, it's coming up. There is a spirit there. They played very well last summer at Tanglewood," he smiles.

In Boston, Ozawa stamped his approval on Thomas' plan to hold concerts of new music in special settings. "I used to think the ideal way to present new music was by

Continued on Page 5, Col. 1



SEIJI OZAWA, guest conductor this week of the Philadelphia Orchestra: "It's one thing to be a guest conductor and be concerned only with musical things, quite another to be responsible for everything that happens."



time dealing with [the music]."

Though this particular incident may have been unduly magnified, it nevertheless tells us something of the virulence of opposition to new music from some—but by no means all—members of the orchestra. Further, it raises many lines of speculation regarding the present incompatibility of composer and performer. Has their traditional partnership reached the stand-off stage of a Western movie with each side intent on picking off the other? What of deeper significance does this minor skirmish tell us about the contemporary music scene?

Plenty.

The recent bloodletting points to a major problem experienced by contemporary composers: the problem of somehow extracting from an orchestra an adequate performance of a contemporary work. There are others.

In Boston, one of the primary problems is persuading the orchestra to deal with contemporary music at all. Even when it does tackle a contemporary score, rarely does it schedule reperformances in successive seasons though contemporary works, with their complex, intricate structures, demand repeated hearings for understanding and acceptance.

Boston composers are well aware of the depth and urgency of the problem. Composer Donald Martino, head of the New England Conservatory's composition department, believes that while it is unfair to lay the blame of tired repertoire exclusively on the BSO ("It is all part of an enormous cultural problem"), nevertheless the BSO does far less than other orchestras in performing and commissioning new works—far less, certainly, than the Chicago Symphony, for example.

The neglect of one of Boston's most outstanding composers, Seymour Shifrin, is rapidly becoming an embarrassment to the city. This year, Shifrin's *Three Pieces for Orchestra* won the Koussevitzky International Recording Award. Some years back, he received the Boston Symphony Horblit Award for "influential contributions to symphonic music." The BSO has yet to perform a single composition by Seymour Shifrin.

More and more, established composers are turning away from the orchestra, or else they write only on specific commission or when a performance is virtually assured. The BSO's one concrete effort to reverse this trend—its pilot project for a composer-in-residence—fizzled after two years.

Harvard's Earl Kim does not admit to any conscious effort to avoid the orchestral medium ("I would very much like to explore its possibilities"). Yet his highly acclaimed *Exercises Enroute* totally bypasses the orchestra and addresses itself to a small chamber group.

Our orchestra, often criticized for its obsession with the past, also runs the risk of staleness by its constant recycling. Leon Kirchner, Harvard's Pulitzer Prize-winning composer, points to the danger: "Without the constant stimuli of well-prepared contemporary scores," writes Dr. Kirchner, "the past will lose its quality as well [for] it depends vitally on renewed frames of reference."

And, Wuorinen's prediction to the contrary, present indications are that composers, disheartened by bleak performance prospects and even bleaker claims to financial security, will not outlast the orchestras. Rather, the composers will be consigned to musical oblivion through the neglect of orchestras and audiences.

Composer Robert Selig of the New England Conservatory insists that many gifted composers are abandoning serious composition, convinced the struggle is not worthwhile. Is that the orchestra's fault? To a large degree, believes Selig. "Everybody wants that big piece—with that big orchestra."

These highly creative men would seem to have something to say, Mr. Ozawa. The public may be ready to hear them. How shall we know unless the BSO performs its proper function as catalyst between the creator and the listener?

That, we hope, is where you come in. From your many appearances in Boston, we know what fire and life and sense of involvement you bring to a masterwork. We are less certain of your feelings toward music of our own time. Reports filtering back from San Francisco indicate that your symphony programs are, like the BSO's, heavily weighted toward the 19th century. An inaccurate assessment? We hope so.

In Koussevitzky's day (that recurring refrain), Boston audiences were introduced to such conspicuous American talents as Aaron Copland, William Schumann, Roy Harris, Lukas Foss. All right, and such minor ones as Paul Creston, George Foote, George Chadwick (how long since you've heard a Chadwick symphony?). But the point is, we heard much contemporary music, and were able to learn to discriminate between the good and the mediocre. We believe that you should give us that opportunity once again. There are some strong indications that the orch... may be growing increasingly ready for such encounters.

Point. The Boston Chamber Players, the group composed of first-chair members of the orchestra, will present three new works by three Boston composers this season. Further, their repertoire of contemporary works is constantly growing, and their sympathy toward new music may eventually influence other orchestra members.

Point. Several young members of the orchestra have organized a splinter group entitled Collage which devotes itself exclusively to the performance of contemporary chamber music. Its programs shun the far-out avant-garde and touch base only with the finest examples of current contemporary repertoire.

Point. The three Spectrum concerts, born of economic necessity, have thus far displayed some imaginative programming on the part of principal guest conductor Michael Tilson Thomas. Choices of program are not directed particularly to contemporary repertoire, but lurch drunkenly from 16th-century court compositions to electronic shock treatments à la John Cage. Interesting.

Point. The Fromm Contemporary Music Festival Week, sponsored annually at Tanglewood by the BSO and philanthropist Paul Fromm, is growing steadily in popularity and repute. Last year, two young composers, Robert Selig and Fred Lehrdahl, received joint commissions from the BSO and the Fromm Foundation. These joint commissions represent virtually all the commissioning activities sponsored by the orchestra.

Point. One unpublicized boon for contemporary music that emerges yearly from Tanglewood's Berkshire Music Center is that young performers schooled there in the techniques of new music then go out and infiltrate symphony orchestras. In the last analysis, performers trained in the new demands of contemporary music may make all the difference. (Collage, for example, was formed by Berkshire Music Center graduates now with the BSO.)

The most dismal fact to surface among these hopeful developments is that out of a total 1970-71 symphony budget of more than $6 million, only about $20,000 was earmarked for contemporary music. In other words, the amount set aside for music to perpetuate itself amounted to approximately 1/30 of the total budget. Frightening?

Ozawa, East Meets West As a New Era Begins in Boston

Continued from First Page

choosing ten pieces and then putting one in this program and other in that one so that the audiences could hear them but still hear the traditional music. Now, composers write for small groups, seven instruments, solos, chamber orchestra, and I think this music should be played by small groups. Why put them in the orchestra program?

"Leon Fleisher is doing this kind of thing for us now in San Francisco. Half the orchestra plays in the fall opera season, while the others play in this new series. They have always played school concerts or pops concerts before and have been tired at the start of the season.

"I think they will be fresh and ready for our season to begin this year. I think, though, that this is a very expensive series, but I am happy Leon has done it for us."

Ozawa's appointment in San Francisco has had important effects. The orchestra has returned to recording for the first time since Pierre Monteux conducted, and it has been chosen for a seven-week tour of Europe and Russia next year. "I am very proud," he says. "We are the first to go under the resumed cultural exchange program with Russia.

"I am getting worried. I want to take young American conductors with me, but everybody wants me to conduct. It is getting very difficult."

As Boston's pre-eminent musician, Ozawa will set the tone of the Tanglewood season as well. "I want to bring the Symphony and the school closer together. It is nice to conduct a concert in the shed and know that just across the way, the students are getting something very exciting ready.

"When you think only a few years ago, Koussevitzky conducted, ran the school, taught. I'd like to get back to that, but I am not a teacher. It is good for the Symphony to be close to the students, and I think that will be true. Gunther (Schuller, co-director of Tanglewood) and I speak the same language and understand each other well. Now Lenny (Bernstein) is very interested in the school, but he doesn't have time to teach all summer, and the conductors I ask to work with the Symphony are working with the students. I think that is good.

"All this will work if I can find time to rest in between concerts. I must find time."

Ozawa says now that he has begun to understand the differences between East Coast American and West Coast America. "It is almost like different countries," he says. "I like both, but I think neither understands the other.

"I had to move from the Barclay to the Bellevue because I had to wear a tie and jacket at the Barclay. That is something that wouldn't be a problem in San Francisco. The differences are interesting. My wife likes Boston because of the young people who are involved in everything."

Ozawa took a western idea back to Japan last year when the Japan Philharmonic — his third orchestra — was faced with financial disaster because of the cutoff of funds from television broadcasting. He took the audacious step of speaking to the Emperor at an audience. It made headlines, but did not affect his orchestra, which has since gone to court and carried on a sit-in at the TV central.

The result?

"I'm out of a job," says Ozawa.

The Boston Globe
(EVENING)
D. 195,032
NOV 22 1972
New England Newsclip

Bernstein conducts the BSO---no lack of energy

By Michael Steinberg
Globe Staff

Leonard Bernstein came to the Boston Symphony last night for the first in a series of concerts, and instantly there was that sense of occasion and festivity which his presence uniquely calls up. The program: Mozart's or, Symphony No. 40 in G minor, the Prelude and Love-Death from Wagner's "Tristan and Isolde" and the three big orchestral movements from the Berlioz "Romeo et Juliette" Symphony.

Bernstein played the Mozart as an expansive, big piece. Tempi were broad, more so maybe than what Mozart had in mind, for example, specifying "allegro molto" in cut time for the first movement, but Bernstein made a strong case for what he was about. The largeness of the phrases was impressive, and at the same time there was room for projecting lots of detail.

There was no lack of energy in forward motion.

Where a more consciously stylish performance would put the center of gravity into the first movement, Bernstein read the symphony in a more Beethovenian way as a work in which everything builds up to a climactic finale.

Up to a point the G minor supports such an interpretation — the last movement certainly has the most adventurous harmonies and rhythms, and, both by careful scene-setting as well as an extraordinary sense of the moment, Bernstein made the fierce unison passage at the beginning of the development sound shocking again. He also gave the work rather special proportions by making the conventional repeat of the first movement exposition, going through the Andante with no repeat, and then repeating both halves of the finale.

There was bigness to the sonority, too, which threatened to be a bit string-heavy at first as well as sometimes tense in violin tone, but which soon settled into something rich and handsome. A reading at once individual, questionable and convincing.

To the Wagner, Bernstein brought all the intensity you would expect, but an extraordinary measure of patience and control as well. This daringly slow performance shared with the Mozart symphony an amazing and exciting sense of newness.

One aspect of the "Tristan" music that reached me particularly this time was the delicacy and economy of Wagner's scoring: it is so rich, which is what you remember, but so clean and so much without an unnecessary note, and that you rarely get to hear. It was a performance that proceeded from a complete identification with "Tristan," and it was at the same time a very great orchestral achievement.

The Berlioz performances offered a more mixed package. The sequence leading from Romeo alone, his sadness, to the ball at the Capulets, went wonderfully, with beautiful restraint in the quiet, proto-Tristan scene at the beginning, and tremendous verve for the dance music.

When the Queen Mab scherzo gets into its stranger fantasies toward the end, there was humor and sharp characterization, but much of it was badly wanting in delicacy and sometimes even precision. The Love Scene I found least convincing, too open, too heavily leaned into, never piaissimo enough, the requests for slight retards read as grinding halts, all that producing ten minutes of sensuously gorgeous music and missing almost every element that makes this so special in its mixture of painful ardor, tenderness, and delicacy. Incidentally Bernstein, for the sake presumably of having a brilliant ending to the concert, did not play the excerpts in the order in which they occur in the symphony, and I must say I found it a touch disorienting to have a love scene before the lovers have as much as seen each other.

The program is repeated tonight at 8:30. It is given also on Friday at 2, Saturday at 8:30, and Tuesday, Dec. 5, at 7:30 with Debussy's "Faun" and Ravel's "Rapsodie espagnole" replacing the Mozart.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
NOV 24 1972
New England Newsclip

Bernstein-BSO's happy Symphony Hall reunion

By Louis Snyder

Leonard Bernstein and the Boston Symphony Orchestra have maintained a long-standing friendship, which in their infrequent meetings over the past few years has produced some rare performances.

Now that Mr. Bernstein has become Professor Bernstein for 1972-73 in the Charles Eliot Norton Chair at Harvard across the Charles, he and BSO musicians are becoming reacquainted at leisure. On Tuesday and Wednesday evenings, at Symphony Hall, he conducted the first program in a series of five (to be repeated substantially this afternoon, tomorrow evening, and on Dec. 5), leaving no doubt of the mutual renewal of musical rapport on the concert platform, or with sold-out houses, for that matter.

* * *

It is perhaps redundant to remark that Mr. Bernstein is a musician's musician, a listener's mentor, an artist for all seasons. If his innate spontaneity sometimes takes the outward form of a spectacular podium performance, which some of the untutored come to observe, it soon becomes apparent that Mr. Bernstein is serving the music at hand, first and foremost, let visual extravagances fall where they may.

On Tuesday, Mr. Bernstein and the orchestra were beginning a reunion which must, by now, be progressing at full speed. There was something of the cautious, if confident, approach to Mozart's G minor Symphony (No. 40, K. 550). This is a familiar one, very often whisked through as an example, in all its perfection, as Exhibit A in late 18th-century compositional style. Mr. Bernstein's interpretation, however, examined it more closely. There was a real attempt to extract from each of the four movements its individual musical pertinence, and a complementary assist through well chosen tempos. This was not Mozart the charmer, but the composer suddenly revealed to have a vital, serious side.

In the Prelude and Liebstod from Wagner's "Tristan und Isolde," there was a closer bond between conductor and musicians. The music surged and soared with much greater facility than in the Mozart, and Mr. Bernstein's expressed ideas about Wagner's music drama offered a delectable idea of what his potential as a conductor of Wagnerian opera will be.

After intermission, three orchestral excerpts from Berlioz's "Romeo et Juliette" revealed Mr. Bernstein as he is best known with the BSO — for his uncanny ability to fashion the large-scale musical concept — like Mahler's "Resurrection" Symphony, the Beethoven Ninth and Missa Solemnis — which have been among his latest performances with the orchestra.

While the orchestral excerpts represent only a fraction of the Berlioz Shakespearean realization, Mr. Bernstein played them as part of a boundless whole — rich-voiced, romantic, and theatrically oriented. With the orchestra and its soloists rising to each occasion, he matched the Berlioz inspiration with velvet sound in the love scene and Capulet's deserted garden, with an electric and technically amazing Queen Mab scherzo, and finally in a masterfully built transition from Romeo's reverie to the breathless exuberance of the ball at the Capulets.

Perhaps for the first time in the program, the means used to weave the spell were lost in the sheer splendor of sound, and the Bernstein image became one with the music itself. Friendship can ask no more than the response of the orchestra to their guest conductor in this dazzling Berlioz score.

In the remaining concerts today and tomorrow, and on Dec. 5, the Berlioz and Wagner selections will be played, with Debussy's Prelude to the Afternoon of a Faun, and Ravel's Rapsodie Espagnol replacing the Mozart Symphony.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
NOV 25 1972
New England Newsclip

Bernstein graces 'Faun' prelude

By Michael Steinberg, Globe Staff

Leonard Bernstein again conducted the Boston Symphony yesterday afternoon, keeping the "Tristan" Prelude and Love-Death and orchestral excerpts from Berlioz's "Romeo et Juliette" from Tuesday's and Wednesday's program, but substituting Debussy's "Prelude to the Afternoon of a Faun" and the Ravel "Rapsodie Espagnole" for the Mozart G minor.

The "Faun" was beautiful, with the freshness of a premiere, but of course with the assurance of something long settled in the muscles of face and hands. Bernstein found the dance in the piece and gave it a delicious, lilting grace. He also provided the sonorous analog to his special sense of the work's gait: less lush than usual, this "Faun," in the transparence of its polyphony of textures, seemed to look far forward to the Debussy of "Jeux" and of the great piano Study in Contrasted Sonorities. A "Faun," in sum, whose compelling sensuality was in the suppleness, the iridescence of its rhythms and textures — beautifully played by the orchestra, and with Mrs. Dwyer's flute solo especially lovely.

Ravel's "Rapsodie Espagnole," which presents a most beguiling surface but then not a lot else, wants a virtuoso orchestra—specifically one that can play with nearly uncanny delicacy — and a conductor who is good at dance music. Yesterday it had both, and my only reservation about an extremely successful performance about the Habanera, which I thought fussy, Spanish to self-conscious excess.

The "Tristan" Prelude, conducted and played with passion and control, was as beautiful as it had been Tuesday; the "Liebestod," however, Bernstein chopped at strangely instead of letting, or making, it go according to its own natural tides, and it failed to convince. The playing was a bit on the rough side, too, with the very end really spoiled by the uncertain attack and the out-of-tuneness with each other of the two oboes in that D sharp so miraculously suspended between the last two B major chords (one of the players involved later making a big intonational blot at the end of Berlioz's "Tristesse"). As for the Berlioz in general, there was again the puzzling discrepancy between the sensibility of Bernstein's handling of the "Romeo seul—Tristesses" sequence and the heavily emphatic playing of much of the Love Music, but with "Queen Mab" done this time with sufficient lightness and brilliance all the way through.

A footnote: Bernstein's programs have been made up with a view to assembling material for his Norton lectures at Harvard, rather than with regard for their own internal balances. At least it seems to me that Bernstein, who has good program sense, would not normally put "Tristan" and the Berlioz on the same program, nor dampen the effect of "Queen Mab's antique cymbals by anticipating that rare and special sound (in Debussy's "Faun").

And another: I thought it sad to see outside the hall a long line of people who would have given a lot to get in, then on the inside to see three or four dozen empty seats belonging to subscribers away for the weekend and lacking whatever faculty would have prompted them to phone and release those seats (to say nothing of the women trooping out all through the Berlioz).

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
NOV 26 1972
New England Newsclip

BSO Concert Video-Taped

By ELLEN PFEIFER
Music Critic

As part of the Charles Eliot Norton lecture series which he will deliver in the spring, Leonard Bernstein will offer a number of video-taped musical examples recorded during two Boston Symphony Orchestra concerts which he is conducting this week and next at Symphony Hall.

The first concerts Tuesday, Wednesday and yesterday were given over to what you might call the textbook classics—works of great historical significance which every music student encounters at some point in his training.

Yesterday they included Wagner's Prelude and Liebestod from "Tristan und Isolde"; Debussy's "Prelude a l'apres-midi d'un faune"; Ravel's "Rapsodie espagnole"; and Berlioz' Three Excerpts from "Romeo et Juliette."

For any other reason than Bernstein's didactic one, such a program would be impossible. The works, certainly established masterpieces, are all too alike in the way they exploit the orchestra's brilliant palette. There is too much grand statement and overt drama. Each would fit comfortably on a program balanced by selections from the 18th Century repertory or somesuch as is customary.

Nevertheless, one isn't supposed to take this programming seriously because of the practical purpose — the video-taping — the concert is to serve.

As for the performances, I'm not sure how much Bernstein's pedagogical spirit had to do with it, but there were no real examples of the eccentricity which a Bernstein interpretation can have. The readings were straightforward and clearly articulated with some brilliant playing by the musicians. What eccentricity there was was pretty

• Concert Review

much limited to Bernstein's conducting technique which is characterized by stamping feet, a few steps of hip-swinging Spanish dance (in the Ravel), and a guaranteed leap in the air for just about every movement.

His way with the "Tristan" Prelude is to take things very slowly, increasing the tension already written into the harmony and to gradually move to a dynamic climax that seems even more immense than usual. The Liebestod is somewhat disappointing in that it never becomes as ecstatic as it might — which may be due to the sonic gap created when instruments are substituted for the soprano's part.

The Debussy was beautifully played, with fine woodwind solos, particularly by Doriot Anthony Dwyer. However, the antique spell of the piece was never really achieved because of the rather casual observance of dynamics, most especially on the piano side of the scale.

The remaining works by Ravel and Berlioz were quite spectacular.

36.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

NOV 26 1972

Boston Symphony on LI

★ ★ ★ ★ ★ ★

Steinberg to conduct at C. W. Post Center

Sunday Press
MUSIC

By CHARLOTTE AMES

The Boston Symphony comes to Long Island Saturday night in a stirring program under the baton of William Steinberg, its music director.

He'll conduct this great orchestra in Wagner's Overture to the Flying Dutchman, Tchaikovsky's Symphony No. 5, and Vaughn-Williams Fantasia on a Theme by Thomas Tallis.

This is another in the fine varied offerings of Island Concert Hall. It starts at 8:40 p.m. at C.W. Post Center in Brookville. Reserved seats are $8 (students and senior citizens, $5).

Charlotte Ames

WILLIAM STEINBERG
Conductor, Boston Symphony

POST
BRIDGEPORT, CONN.
D. 84,000

NOV 29 1972 New England Newsclip

Michael Tilson Thomas Shows His Conductorial Virtuosity

Michael Tilson Thomas, who is reckoned among the foremost conductorial prodigies (one might even say the Bernstein of the 70s), conducted the Boston Symphony orchestra concert last evening in Woolsey hall, thus affording many area music afficionados their first exposure to his methods, present capacity, and potential.

During an evening of works by Beethoven, Piston and Strauss, the slight young conductor whose responsibilities include the music directorship of the Buffalo Philharmonic and principal guest conductor of the Boston ensemble, largely lived up to his much heralded promise — provided of course, that the eyes were tight shut against his excessive podium mannerisms and motions.

Crisp, Muscular Playing

Generally Mr. Thomas drew a full, bright and somewhat athletic sound from "the Aristocrat of Orchestras"; on second thought, perhaps this sort of playing might better be described as crystal clear, crisp and taut. In any event, the band from the "home of the bean and the cod" responded with the calibre of tone and precision which is expected of an orchestra of the first rank.

Mr. Thomas is usually considerate of individual composer's styles and the architecture of whatever score with which he is dealing. However he does seem to favor dramatics and strenuous tempi, which occassionally resulted in a sense of strain, particularly during Beethoven's Symphony No. 7 where some sectional inbalances also came to light. Perhaps needless to say, even when one did not entirely agree with his methods, dullness is not a factor in Mr. Thomas' interpretations. I particularly liked his assured rhythmic sense and the fashion in which he maintained the cementing presence of the melodic line, obvious or underlying.

Beethoven's "Egmont" Overture was given a grimly dramatic reading, with tension continuously mounting and an inherent sense of motion; the lyrical episodes were not lingered over, but then, the conductor's modus operandi did not lead one to expect any other approach.

Daemonic Strauss

Much the same state of affairs prevailed in Strauss' "Till Eulenspiegel," wherein the scamp of folk lore more often than not acquired a daemonic rather than merely mischievous character.

The Beethoven symphony, which is often thought to be the apotheosis of the dance is no less, perhaps even more so, the epitome of rhythm, and Mr. Thomas's rhythms were nothing less than emphatic and brimming with forward thrust and relentless energy. In addition to the occasional sectional imbalances mentioned apriori, the conductor sometimes demanded tempi so exacting that ensemble tone became harsh and the sense of iron control tended to crush the rhythmic element. While the melodic bubbling of the third movement was well enough served, the finale ascended to such heights of climatic utterance that the whole momentarily assumed the character of a raging storm at sea.

In sharp contrast to the sound theatrics, Walter Piston's Concerto for Flute and Orchestra, composed last year, proved to be an agreeable demonstration of the flute's capacity as a solo instrument. Solo instrument and orchestra are intended to function in partnership, with the flutist required to exhibit a variety of scale runs, trills, et al. Mrs. Doriot Anthony Dwyer, principal flutist for the orchestra, was equal to the occasion, demonstrating complete mastery over the material entrusted her. Nonetheless, there can be little question that the concerto is not one of Piston's most significant works; for all that, its goal was more than adequately established, and the orchestra was not remiss in dischsrging its responsibility.

Whatever his present overindulgences, Mr. Thomas is clearly a conductor who will rank high in the annals of music; indeed, he is clearly well on the road, and it is to be hoped that maturity will be attained without interference stemming from his predisposition to the theatrical.

—RICHARD DAY

REGISTER
NEW HAVEN, CONN.
D. 114,000

NOV 30 1972 New England Newsclip

At The Concert

Rehearsal Vs. Performance

During performances as opposed to rehearsals, a conductor's work is different, in many respects, and the debate goes on as to which efforts ultimately more important. Though I tned towards the corner that places greater emphasis on what transpires before the audience even enters the scene, the element of performance night chemistry cannot be minimized in terms of orchestral playing that moves beyond the authentic and transcends what is merely competent and professional.

While it was obvious last night at Woosley Hall that young conductor Michael Tilson Thomas had done his homework with both the music at hand and the musicians of the Boston Symphony Orchestra, his podium manner embodied an amalgum of wind-up toy gyrating and athletic elan that was at times only mildly disconcerting while at others — as during the final movement of Beethoven's Seventh Symphony — much like a parody. I have no doubts concerning Mr. Thomas's immersion in the re-creative act nor do I question has artistic integrity or ability. But I frequently found that his flamboyance got between me and the music. And, more importantly, I had the distinct feeling that, for the most part, the performances would have gone as well without so much of it. Perhaps better.

Beethovan's Egmont overture opened the program, and it was an accord that appropriately streesed drama — clearly one of Mr. Thomas's major aesthetic considerations throughout the evening. Contrasts were deeply etched and if the opening chords centering around F. minor were too softly contoured, the motor driven material that forms the bulk of the work-particularly the closing Allegro con brio — was spun out with compelling demonic force.

Walter Piston's recent Concert for Flute and Orchestra (1971) received its first New Haven performance and featured the orchestra's excellent principal flutist, Doriot Anthony Dwyer. Though Mrs. Dwyer made as much as she could of the several solo cadenzas and recitative — like spans, there is precious little about the musci that is either arresting or memorable. Sketchy use is made of the orchestral forces, and, indeed, this listener was left with the feeling that — even in the presence of such solid craft — the music itself seemed more like a sketch than a finished composition.

If one does not tatally share Mr. Thomas's feelings about Beethoven's Seventh Symphony — and this listener must be counted among those who do not — his feelings about it are at least his own. And bless him for that. This was no routine reading of the music that reportedly led Weber to express the opinion tha Beethoven was ripe for the madhouse (telling more about Weber's lack of perception than the music), and even when one sensed that tempo sagged or that too much nicety was intruding itself — as during much of the first movement vivace — one was also aware that the conductor holds a distrinctive and thoughtfully conceived point of view concerning what makes it tick.

Particularly admirable was the consistency with which he attempted, and with great success, to illuminate certain structural characteristics that prevade the entire work and provide another level of meaning. Due to his sharply chiseled realization of the trip motif in the third movement, for example, its frequently obscured relationship to the dotted rhythm that is germinal to the opening movement was made to stand out in relief. And his balancing of countermelody and main theme in the second movement was as sensitively wrought as the coloration and nuance provided by the responsive players.

The musicians performed Richard Strauss's "Till Eulenspiegel" with notable panache and while ensemble wasn't always as meticulous as one has come to expect from the Boston players there was plenty of evidence — here as elsewhere — to substantiate the high esteem in which they are held through-

JOURNAL-COURIER
NEW HAVEN, CONN.
D. 34,000

NOV 30 1972 New England Newsclip

Audience Spellbound At Woolsey

The Boston Symphony Orchestra with its guest conductor, Michael Tilson Thomas, held an audience that filled Woolsey Hall to the last seat spellbound Tuesday night for the second concert in the Woolsey series.

Thomas had [illegible] program filled with old [illegible] favorites with the exception of a brand new composition by Walter Piston, a concerto for flute and orchestra [illegible] Boston's lead flutist, Doriot Anthony Dwyer. The program also included Beethoven's [illegible] at Seventh Son, [illegible] Wagner and his overture to [illegible] and the [illegible] Eulenspiegel by Strauss.

Thomas brought the Boston to an exciting performance no matter what was played and his superb mastery of the tempo and dynamic power made each work one of brilliance, the concert opened with the Egmont, the incidental music to Goethe's play and the musical drama unfolded the conflict and climaxes of the tragedy's dramatization by Goethe.

Wagner Is Revived

From the nobility of the overture the orchestra turned to Piston's [illegible] which, according to program notes, was inspired by Mrs. Dwyer's virtuoso performance on the flute. Dissonant with a sharp and bright accent for the flute, one was reminded of Mercurian Pan playing his flute to the sounds of the winds and sea. Engaging and infectious as it was, the Piston work was in sharp contrast to the Beethoven overture. Mrs. Dwyer's performance, however was skillful and artistic.

Strauss' great tone poem "Till Eulenspiegel" was given a colorful reading by the young conductor and one's imagination could clearly picture the jokester Till as he played and pranked after another only to end on the scaffold which he mounted [illegible] whistling. The delightful [illegible] melody is filled with gaiety and charm with Till's motif played by the horn, piercing the [illegible] background.

Beethoven's rhapsodic Seventh all but hypnotized the audience listening to the glorious rhythms as well as [illegible] by Thomas' [illegible] the vigorous vivace of the [illegible] movement, to the second movement's lovely two themes used contrapuntally. The [illegible] work progressed in overwhelming force and with a great build-up of power. The joyous rapid movement with its dance between woods and strings, [illegible] the wild dance in the [illegible] served to further generate a gigantic flow of music filled with powerful rhythms. The audience accorded both director and orchestra a tumultuous ovation and Thomas returned several times to acknowledge the applause.

FLORENCE JOHNSON

36.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

NOV 26 1972

Boston Symphony on LI

★ ★ ★ ★ ★ ★

Steinberg to conduct at C. W. Post Center

Sunday Press
MUSIC

By CHARLOTTE AMES

The Boston Symphony comes to Long Island Saturday night in a stirring program under the baton of William Steinberg, its music director.

He'll conduct this great orchestra in Wagner's Overture to the Flying Dutchman, Tchaikovsky's Symphony No. 5, and Vaughn-Williams Fantasia on a Theme by Thomas Tallis.

This is another in the fine varied offerings of Island Concert Hall. It starts at 8:40 p.m. at C.W. Post Center in Brookville. Reserved seats are $8 (students and senior citizens, $5).

Charlotte Ames

WILLIAM STEINBERG
Conductor, Boston Symphony

POST
BRIDGEPORT, CONN.
D. 84,000

NOV 29 1972 New England Newsclip

Michael Tilson Thomas Shows His Conductorial Virtuosity

Michael Tilson Thomas, who is reckoned among the foremost conductorial prodigies (one might even say the Bernstein of the 70s), conducted the Boston Symphony orchestra concert last evening in Woolsey hall, thus affording many area music afficionados their first exposure to his methods, present capacity, and potential.

During an evening of works by Beethoven, Piston and Strauss, the slight young conductor whose responsibilities include the music directorship of the Buffalo Philharmonic and principal guest conductor of the Boston ensemble, largely lived up to his much heralded promise — provided of course, that the eyes were tight shut against his excessive podium mannerisms and motions.

Crisp, Muscular Playing

Generally Mr. Thomas drew a full, bright and somewhat athletic sound from "the Aristocrat of Orchestras"; on second thought, perhaps this sort of playing might better be described as crystal clear, crisp and taut. In any event, the band from the "home of the bean and the cod" responded with the calibre of tone and precision which is expected of an orchestra of the first rank.

Mr. Thomas is usually considerate of individual composer's styles and the architecture of whatever score with which he is dealing. However he does seem to favor dramatics and strenuous tempi, which occassionally resulted in a sense of strain, particularly during Beethoven's Symphony No. 7 where some sectional inbalances also came to light. Perhaps needless to say, even when one did not entirely agree with his methods, dullness is not a factor in Mr. Thomas' interpretations. I particularly liked his assured rhythmic sense and the fashion in which he maintained the cementing presence of the melodic line, obvious or underlying.

Beethoven's "Egmont" Overture was given a grimly dramatic reading, with tension continuously mounting and an inherent sense of motion; the lyrical episodes were not lingered over, but then, the conductor's modus operandi did not lead one to expect any other approach.

Daemonic Strauss

Much the same state of affairs prevailed in Strauss' "Till Eulenspiegel," wherein the scamp of folk lore more often than not acquired a daemonic rather than merely mischievous character.

The Beethoven symphony, which is often thought to be the apotheosis of the dance is no less, perhaps even more so, the epitome of rhythm, and Mr. Thomas's rhythms were nothing less than emphatic and brimming with forward thrust and relentless energy. In addition to the occasional sectional imbalances mentioned apriori, the conductor sometimes demanded tempi so exacting that ensemble tone became harsh and the sense of iron control tended to crush the rhythmic element. While the melodic bubbling of the third movement was well enough served, the finale ascended to such heights of climatic utterance that the whole momentarily assumed the character of a raging storm at sea.

In sharp contrast to the sound theatrics, Walter Piston's Concerto for Flute and Orchestra, composed last year, proved to be an agreeable demonstration of the flute's capacity as a solo instrument. Solo instrument and orchestra are intended to function in partnership, with the flutist required to exhibit a variety of scale runs, trills, et al. Mrs. Doriot Anthony Dwyer, principal flutist for the orchestra, was equal to the occasion, demonstrating complete mastery over the material entrusted her. Nonetheless, there can be little question that the concerto is not one of Piston's most significant works; for all that, its goal was more than adequately established, and the orchestra was not remiss in dischsrging its responsibility.

Whatever his present overindulgences, Mr. Thomas is clearly a conductor who will rank high in the annals of music; indeed, he is clearly well on the road, and it is to be hoped that maturity will be attained without interference stemming from his predisposition to the theatrical.

—RICHARD DAY

REGISTER
NEW HAVEN, CONN.
D. 114,000

NOV 30 1972 New England Newsclip

At The Concert

Rehearsal Vs. Performance

During performances as opposed to rehearsals, a conductor's work is different, in many respects, and the debate goes on as to which efforts ultimately more important. Though I tned towards the corner that places greater emphasis on what transpires before the audience even enters the scene, the element of performance night chemistry cannot be minimized in terms of orchestral playing that moves beyond the authentic and transcends what is merely competent and professional.

While it was obvious last night at Woosley Hall that young conductor Michael Tilson Thomas had done his homework with both the music at hand and the musicians of the Boston Symphony Orchestra, his podium manner embodied an amalgum of wind-up toy gyrating and athletic elan that was at times only mildly disconcerting while at others — as during the final movement of Beethoven's Seventh Symphony — much like a parody. I have no doubts concerning Mr. Thomas's immersion in the re-creative act nor do I question has artistic integrity or ability. But I frequently found that his flamboyance got between me and the music. And, more importantly, I had the distinct feeling that, for the most part, the performances would have gone as well without so much of it. Perhaps better.

Beethovan's Egmont overture opened the program, and it was an accord that appropriately streesed drama — clearly one of Mr. Thomas's major aesthetic considerations throughout the evening. Contrasts were deeply etched and if the opening chords centering around F. minor were too softly contoured, the motor driven material that forms the bulk of the work-particularly the closing Allegro con brio — was spun out with compelling demonic force.

Walter Piston's recent Concert for Flute and Orchestra (1971) received its first New Haven performance and featured the orchestra's excellent principal flutist, Doriot Anthony Dwyer. Though Mrs. Dwyer made as much as she could of the several solo cadenzas and recitative — like spans, there is precious little about the musci that is either arresting or memorable. Sketchy use is made of the orchestral forces, and, indeed, this listener was left with the feeling that — even in the presence of such solid craft — the music itself seemed more like a sketch than a finished composition.

If one does not tatally share Mr. Thomas's feelings about Beethoven's Seventh Symphony — and this listener must be counted among those who do not — his feelings about it are at least his own. And bless him for that. This was no routine reading of the music that reportedly led Weber to express the opinion tha Beethoven was ripe for the madhouse (telling more about Weber's lack of perception than the music), and even when one sensed that tempo sagged or that too much nicety was intruding itself — as during much of the first movement vivace — one was also aware that the conductor holds a distrinctive and thoughtfully conceived point of view concerning what makes it tick.

Particularly admirable was the consistency with which he attempted, and with great success, to illuminate certain structural characteristics that prevade the entire work and provide another level of meaning. Due to his sharply chiseled realization of the trip motif in the third movement, for example, its frequently obscured relationship to the dotted rhythm that is germinal to the opening movement was made to stand out in relief. And his balancing of countermelody and main theme in the second movement was as sensitively wrought as the coloration and nuance provided by the responsive players.

The musicians performed Richard Strauss's "Till Eulenspiegel" with notable panache and while ensemble wasn't always as meticulous as one has come to expect from the Boston players there was plenty of evidence — here as elsewhere — to substantiate the high esteem in which they are held through-

JOURNAL-COURIER
NEW HAVEN, CONN.
D. 34,000

NOV 30 1972 New England Newsclip

Audience Spellbound At Work

[illegible]

FLORENCE JOHNSON

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

DEC 4 1972

Music on LI

Boston Symphony pure liquid gold

By GABRIEL FONTRIER

The Boston Symphony Orchestra under William Steinberg treated an Island Concert Hall audience of 3,000 to resplendent beauties of sound last Saturday night at the C. W. Post Center Auditorium in Brookville. And it was certainly not simply "sound for sound's sake" that we all heard. Steinberg, his Spartan baton and left hand moving with the imponderable precisions of the human heart, gave us performances of the Vaughan-Williams Fantasia on a theme by Thomas Tallis and Tchaikowsky's Fifth Symphony that were musical glories to hear.

To begin with the strings of the Boston Symphony Orchestra play with a sense of ensemble one only finds in a fine string quartet. Their sound is pure liquid gold. They effect attacks and releases (and tutti pizzacatos) and nuances of dynamics that seem effortless, that are letter-perfect. The Fantasia, scored for strings, filled the hall with a magical aura of sounds that Vaughan-Williams had conjured up in this lovely work and left the audience quite breathless. No forte was forced; no pianissimo was the least ibt unbalanced.

After the first performance of his Fifth Symphony in 1888, Tchaikowsky could only report to his famous "unseen" patron, Mme. von Meck, that he was totally unsatisfied with the work . . . "Am I really played out, as they say?" Later, after a Hamburge performance, he told his nephew, Davidov, "I like it better now." All audiences have since always loved it. It is filled with the passion and fires of the late 19th Century. And Tchaikowsky's melodic genius in this work is apparent at every moment.

All these expressive magics are also projected with a wizardry of orchestration that few composers have equalled . . . and if a conductor does not make certain that orchestral colors in crystal clear "transparencies" come through to the audience a performance can fail. But Stainberg had every inch of the score in the palm of his hand. He has incredible ears that hear everything. His is a formidable brain that must operate at intervals of thousandths of a second. And he directed a virtuoso performance of this symphony I shall never forget.

The delicate, built-into-the-music nuances of tempo that he managed in the beautiful third movement — a waltz of exquisite loveliness — simply glorified a melody of elegance, charm and bitter-sweet sophistication. He prepared the entry of the horn for that famous horn solo of the second movement with a poet's touch. All the strong, expansive lines were led to convincing climaxes. And the audience roared with applause.

The only unusual . . . I do not say unsatisfactory . . . performance of the evening came at the beginning of the concert. Steinberg must have decided not to give Wagner's Flying Dutchman overture the usual flamboyant treatment. I do not believe Wagner would have been happy with this sort of thing . . . restrained explosions and orchestral boilings of sound. And it may also be that so superlative an ensemble as the Boston Symphony cannot feel comfortable sitting on an improvised stage where musicians can't immediately hear each other clearly in a circular hall that provides good sound only near the perimeter.

Whatever the reason, it was of little account considering the masterful performance of the Fantasia and Tchaikowsky that followed. May we soon have a magnificent concert hall for such concerts . . . for the ICH regular audience of at least 3,000 . . . for thousands of others who will take great delight in attending concerts here in Nassau, in a proper place that honors the art of music.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,126,001 SUN. 2,948,786

DEC 2 1972

Mahler in the Hands Of Another Master

By STEVEN MATTHEWS

The Boston Symphony, under the direction of William Steinberg, its recently retired music director, gave a precise, well-articulated reading of Gustav Mahler's Second Symphony (Resurrection) at Philharmonic Hall Wednesday night.

It is an audacious work. It is long (about an hour and 50 minutes) and complex, with thunderous crescendos, delicate pianissimos, tumultuous dissonance and soaring melody.

The orchestra was equal to the pyrotechnics, but Steinberg's conducting was very restrained and understated. The result was a slow, almost dispassionate beginning that lacked much of the fervor necessary for Mahler.

By the time they reached the third movement, a lyrical scherzo punctuated with discordant interruptions, the musicians had warmed to their task considerably, however, and were fully prepared for the gamut of emotions in the final two movements.

The Bostonians always boasted a superb string section; Wednesday night they displayed fine, well-disciplined brasses, too.

Soprano Joy Clements and contralto Beverly Wolff were the soloists in the piece, and the Westminster Choir sang the brief choral part in the fifth movement.

Miss Clements sang her small role well. Miss Wolff's voice, although pleasing, lacked some of the power range and clarity that could have been in her first solo. The choir is a lovely collection of voices and performed excellently.

The orchestra also played Ralph Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," scored for strings only. They produced a suitably mellow and sonorous tone and were properly exultant for most of the piece.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

DEC 1 1972

New England Newsclip

Music

'Resurrection' Led by Steinberg Here

By DONAL HENAHAN

Mahler's Symphony No. 2, the stupendous five-movement "Resurrection," can lift a listener out of the here and now in any responsible performance. Played to the hilt, of course, feverishly at times and with the aching longing for lost Romantic innocence that Mahler poured into his greatest works, the "Resurrection" reaches planes inhabited only by a few inspired scores in our musical history.

The Boston Symphony Orchestra's performance of the Second Symphony at Philharmonic Hall on Wednesday night never did reach ultimate levels—perhaps did not reach for them. William Steinberg conducted Mahler as he conducts so much else: with sobriety, restraint, care for detail and a determined avoidance of posturing. It was a "Resurrection" rich in anti-Romantic values, and as such often threw the score into strange, but fascinating, perspective.

●

Mr. Steinberg plainly knows this score intimately, and his pacing and phrasing often proved that it is in his bones as well as his brain. The flowing wit of the third movement, the "Saint Anthony Preaches to the Fishes" part, came through beautifully, for instance, though the tone of febrile menace that underlies the calm could not be detected.

Mr. Steinberg drew polished, balanced playing from the orchestra, and at the score's grand climaxes, which should be pulverizing emotionally but never shattering in tone, the conductor's concern for control paid off. The fortissimo outbreak marked "maestoso" in the final movement, coming after the music has fallen to a tired whisper, was managed superbly. In general, however, Mr. Steinberg's greatest successes were in the more contemplative pages rather than those in which Mahler gallops off on his wild hunts and celestial battles. Some of the finest moments of the night came when the offstage brass sounded their faraway retreats and ghostly tuckets.

The Westminster Choir delivered magnificently in the finale, and Beverly Wolff sang the contralto solos with proper intensity, though missing the exalted radiance of "Urlicht." The soprano soloist, Joy Clements, made a tentative beginning and seemed intimidated by her assignment.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

DEC 5 1972

New England Newsclip

Close-up

Heading East to Ozawa's Golden Shore

By Dan Webster
Patriot Ledger Correspondent

Seiji Ozawa looks forward to the easy time ahead when he will be music director of only two orchestras and one summer festival season.

The conductor will reach that golden shore next fall, when he officially adds the music directorship of the Boston Symphony Orchestra to his other title — music director of the San Francisco Symphony.

"It will be much easier for me — for us," he said after rehearsal at the Philadelphia Academy of music. "Now, we are two weeks here, two weeks in Rome, a week there, until we don't know where we are.

We, now, is his wife and their 10-month-old daughter. On a half day's holiday in Philadelphia before his concerts, Ozawa says the family went shopping. "Baby shopping. Food, you know."

Slowing Down

While that settling down will slow his travel pace, he is aware that the music world is watching his moves in Boston more than ever before. When he was chief in Toronto and then San Francisco, the Eastern music establishment looked for clues. Now, it looks for a renaissance, a new direction and vitality in an orchestra weakened by a long transition.

That transition ended last year when Ozawa was in Philadelphia. He left midway during his concerts in that city to be presented in Boston as the successor to William Steinberg.

"I never dreamed I would be music director there," he says. "When I was at Tanglewood as a student, I never thought it possible. Even when I was appointed the head of Tanglewood, it had not seemed possible to me. They have the tradition of the older, great maestro. But, once I was at Tanglewood, we worked very much together. The Symphony got to know me and I got to know it.

Possible

"I studied the situation a long time before I took the job. I wanted to see if it is really possible to be music director of both orchestras. I think it is possible.

"In Boston, I am fortunate to have Colin Davis as chief guest conductor, and Michael Thomas as associate. I will do six weeks, then go away while Colin is there for five weeks and Michael does some weeks. Then I will come back. Six weeks is for me about the right time. More than that, and the players are tired of you, need a change. If you do less they see a new face on the podium every week or so, and it is upsetting to them.

"I think this is the major change I will be bringing to Boston, the system of music director with chief guest conductor. It worked very well with Solti and Giulini in Chicago and I think it will be good in Boston. I think this is the only way American orchestras will go. I think it will come to Philadelphia, too.

Heavy

"In a sense it will be easier, moving back and forth between San Francisco and Boston. But the responsibility will be much heavier. It's one thing to be a guest conductor and be concerned only with musical things, quite another to be responsible for everything that happens. There aren't many who are great administrators and great conductors. Eugene Ormandy is, and George Szell was, but how many others? It seems you are either one or the other.

"My work in Boston is much easier because Maestro Steinberg made several important personnel changes. We have an excellent clarinet (Harold Wright) and a new first horn, a man from Denver I had wanted for my San Francisco Symphony. I feel that the Symphony is coming up."

On the Rise

Coming up, or waiting to be brought up, as the BSO trustees suggested in appointing him?

"No, no, it's coming up. There is a spirit there. They played very well last summer at Tanglewood," he smiles.

In Boston, Ozawa stamped his approval on Thomas' plan to hold concerts of new music in special settings. "I used to think the ideal way to present new music was by choosing 10 pieces and then putting one in this program and another in that one so that the audiences could hear them but still hear the traditional music. Now, composers write for small groups, seven instruments, solos, chamber orchestra, and I think this music should be played by small groups. Why put them in the Orchestra program?

Seiji Ozawa

"Leon Fleisher is doing this kind of thing for us now in San Francisco. Half the orchestra plays in the fall opera season, while the others play in this new series. They have always played school concerts or pops concerts before and have been tired at the start of the season.

Getting Ready

"I think they will be fresh and ready for our season to begin this year. I think, though, that this is a very expensive series, but I am happy Leon has done it for us."

Ozawa's appointment in San Francisco has had important effects. The orchestra has returned to recording for the first time since Pierre Monteux conducted, and it has been chosen for a seven-week tour of Europe and Russia next year. "I am very proud," he says. "We are the first to go under the resumed cultural exchange program with Russia.

"I am getting worried. I want to take young American conductors with me, but everybody wants me to conduct. It is getting very difficult."

As Boston's pre-eminent musician, Ozawa will set the tone of the Tanglewood season, as well. "I want to bring the Symphony and the school close together. It is nice to conduct a concert in the shed and know that just across the way, the students are getting something very exciting ready.

Getting Closer

"When you think only a few years ago, Koussevitzky conducted, ran the school, taught. I'd like to get back to that, but I am not a teacher. It is good for the Symphony to be close to the students, and I think that will be true. Gunther (Schuller) co-director of Tanglewood) and I speak the same language and understand each other well. Now Lenny (Bernstein) is very interested in the school, but he doesn't have time to teach all summer, and the conductors I ask to work with the Symphony are working with the students. I think that is good.

"All this will work if I can find time to rest in between concerts. I must find time."

Ozawa says now that he has begun to understand the differences between East Coast America and West Coast America. "It is almost like different countries," he says. "I like both, but I think neither understands the other.

A Casual Note

"I had to move from the Barclay in Philadelphia to the Bellevue because I had to wear a tie and jacket at the Barclay. That is something that wouldn't be a problem in San Francisco. The differences are interesting. My wife likes Boston because of the young people who are involved in everything."

Ozawa took a Western idea back to Japan last year when the Japan Philharmonic — his third orchestra — was faced with financial disaster because of the cutoff of funds from television broadcasting. He took the audacious step of speaking to the Emperor at an audience. It made headlines, but did not affect his orchestra, which has since gone to court and carried on a sit-in at the TV central.

The result?

"I'm out of a job," says Ozawa.

MILWAUKEE SENTINEL
MILWAUKEE, WISC.
D. 165,653

DEC 27 1972

Korean Musicians' Careers Have Habit of Intersecting

By LAWRENCE B. JOHNSON

WHEN THEY were schoolboys, Taik-ki Kim and Bo Youp Hwang stuck together. You'd hardly ever find them separated by more than, say, an octave.

But with the passing of those close, formative years of chamber music in Seoul, South Korea, the older Kim packed his violin and followed his brother to the University of Wisconsin—Milwaukee.

Meanwhile, Hwang kept fiddling while he, too, burned for a chance to continue his training in the United States. And within a year, the improbable happened: the two lads were playing duets again, both studying at UWM.

The muses are fickle, though. A few brief years together and Kim was off to Cincinnati to play in the symphony under Thomas Schippers. And Hwang? He found work with the Milwaukee Symphony Orchestra.

NOW, FRIENDSHIP is a magnetic thing. After a season with Cincinnati, Kim was induced to come "home," meaning a spot with the Milwaukee orchestra and reunion with Hwang.

Isn't that a storybook ending? High school buddies traveling half way around the world to become college classmates and finally settling into a career together.

Well, to make a short story longer, Hwang is heading a little farther down the road. Next June, he will join the Boston Symphony Orchestra.

Commradeship is dear, but "getting to play with the Boston Symphony is like a dream," Hwang admitted. "When I listen to their recordings, it's like a different world. They are one of the finest orchestras."

For a violinist of 25, Hwang's move is distinction added to distinction. In his fourth year with the Milwaukee Symphony, he is the orchestra's assistant concertmaster.

KIM'S CAREER also has developed swiftly. Back in Milwaukee for a vacation last summer, he was practically conscripted to serve Maestro Kenneth Schermerhorn as assistant principal of the second violins.

"Compared with the Milwaukee Symphony," he said, "the Cincinnati musicians are rather old, about 40 years old on the average. Musically, that didn't make too much difference to me, but socially it was difficult. Here, I can go out with my young friends in the orchestra and have a drink. It's very nice."

Kim, 26, said he found Cincinnati audiences more enthusiastic about their orchestra than Milwaukeeans, whether the repertoire was Mozart or modern. Under Schippers, a former opera conductor, programing included frequent evenings with vocal soloists.

"I thought Schippers was pretty demanding," he commented, "but other members of the orchestra said that compared with Max Rudolf (Schippers' predecessor), he wasn't too bad."

BOTH VIOLINISTS come from business families and both learned early that the Korean child who shows an interest in music works at it.

"That's a difference between this country and the Orient," said Kim, who now has pupils himself. "Here, if a child seems to lose interest before he has acquired the technique to begin progressing, the parents just let him quit."

"My father knows nothing about music," Hwang added, "but he pushed me to practice. Many times I didn't want to, but I had no choice."

The Suzuki method of teaching violin to very small children has made it the Korean national instrument, Kim said. He described competition as fierce, and said that parents are typically quite sensitive to their child's advancement in comparison with their neighbor's.

KOREANS HAVE embraced Western classical music as their own. "People go around listening to classical music all day on little transistor radios," Hwang said, "and sometimes audiences just won't let a musician quit — six encores. I remember one recital that was ended by curfew."

Kim came to UWM because his brother, Bock-ki, had studied mathematics there. In his first year, his teacher, Leonard Sorkin, and the rest of the school's Fine Arts Quartet went to South Korean during a tour.

At Kim's urging, Hwang, still a senior in high school, introduced himself to the quartet and played for them.

"They listened to me and became very excited," Hwang recalled. "They tried to show me some technical points, but I didn't understand English."

dent in the Boston Symphony. He'll be moving in at the same time as the orchestra's new music director, Seiji Ozawa, for whom Hwang auditioned.

"OZAWA TRIES to bridge Oriental music and Western," the violinist said. "He is very sensitive. He is established in classical, romantic and contemporary literature, of course, so he seems likely to begin exploring in new directions."

Hwang is intent on further study. He knows what he faces in keeping stride with a first rate orchestra under Ozawa's scrutiny.

"It's a wonderful orchestra, but when I met several of the musicians at the audition, I found out they are just people. Very nice people," he said. "I'll do my best."

TAIK-KI KIM (ABOVE) AND BO YOUP HWANG

Fiendship is a magnetic thing

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 346,967 SUN. 530,805

DEC 1 1972

Symphony Leader Takes Boston Post

Bo Youp Hwang, assistant concertmaster of the Milwaukee Symphony Orchestra, has accepted a job as a violinist with the Boston Symphony Orchestra, it was learned Friday.

Hwang confirmed his decision in an interview Friday morning, saying he would leave Milwaukee at the end of the orchestra's winter season in May and begin work in Boston in early June.

"I thought there was a very slight chance of getting the job," Hwang said. "The Boston Symphony has openings once every five years or so. When they offered, I couldn't believe it."

Hwang was selected from among about 50 violinists auditioning for the single chair last month.

"It's a splendid thing," Milwaukee Symphony Conductor Kenneth Schermerhorn said. "It's a fine job. It shows the kind of caliber we have in the orchestra."

Hwang, 25, is from Seoul, Korea, where he was educated at the National University. In 1966, he won the Chang Young music competition that allowed him to study abroad. As a result of hearing the University of Wisconsin — Milwaukee Fine Arts Quartet, he chose to come to Milwaukee.

Hwang studied violin with Abraham Loft at UWM, where he received his music degree. He joined the orchestra in 1969, becoming assistant concertmaster a year later.

In discussing his future with symphony management recently, Hwang said: "I would like to go as far in music as I can here before returning to Korea."

"I was always looking for something better," Hwang said Friday. "I had been in Milwaukee five years and I thought that was long enough."

Hwang does not regret giving up a top position with the Milwaukee Symphony for a seat farther back at Boston.

"I will see more things," he said. "It will be interesting. But I have learned a lot in Milwaukee."

In addition to the prestige of the Boston orchestra, Hwang also cited the larger financial package the eastern orchestra offered.

Bo Youp Hwang

After a lifetime of driving, he becomes nervous at the wheel. He swears that nobody can drive anymore. Nuts, that's what they are. He backs into a concrete weater and puts into a silent butler.

When he plays, he curses anyway. Sometimes he takes her out to dine. He wants good food but he doesn't want to be robbed. He complains about tips to the waiter and to the kid who parked the car.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

DEC 4 1972 New England Newsclip

Rose Walsh

Friends of the BSO Plan a Backstage Tour

We never have to ask "What's new?" from the Council of Friends of the Boston Symphony Orchestra, because the members are always a step ahead of the question. They just never run out of new ideas to make the internationally famous orchestra better known.

Now they have worked out plans for a backstage tour of Symphony Hall — interesting half hour sessions which takes participants behind the scenes of the world's first concert hall to be designed for perfect acoustics.

While the tour is going on, a guide will give a brief history of Symphony Hall and show the fascinating Ancient Instruments Room, radio and broadcast control rooms, offices and maintenance areas, musical library, TV and projection booths, recording facilities and other intriguing areas seldom open to the public.

Mrs. Edwin T. Green and Mrs. Walter Watson II have planned the tours which are open to groups or individuals by appointment. A regular one is scheduled for Monday, Dec. 11. Information is available by calling Mrs. Whitty (266-1348).

Area chairmen who are planning their mid-winter Council of Friends meetings in conjunction with these tours include Mrs. George Draper (Boston), Mrs. Charles F. Hovey (Brookline-Chestnut Hill) and Mrs. Howard Hansen (Wellesley).

This week the Hall is getting all decked out for the Yuletide season. Five 10-foot Norwegian spruce trees on the marquee outside and two 14-foot white spruce trees inside have been donated by Mrs. William Shelley from the tree farm started by her late husband.

Mrs. Robert Kistner and Mrs. Robert Mustard of Wellesley are decorating them with tiny white lights and red and white bows and all will be in readiness of Tuesday evening's concert.

Mrs. Donald Dwight, wife of the Lt. Governor will be the guest of Mrs. George Lee Sargent, chairman of the Council of Friends, and recently elected trustee of the BSO, at the pre-Symphony Table Talk Supper before the lighting takes place.

★

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

DEC 4 1972 New England Newsclip

ALISON ARNOLD

★

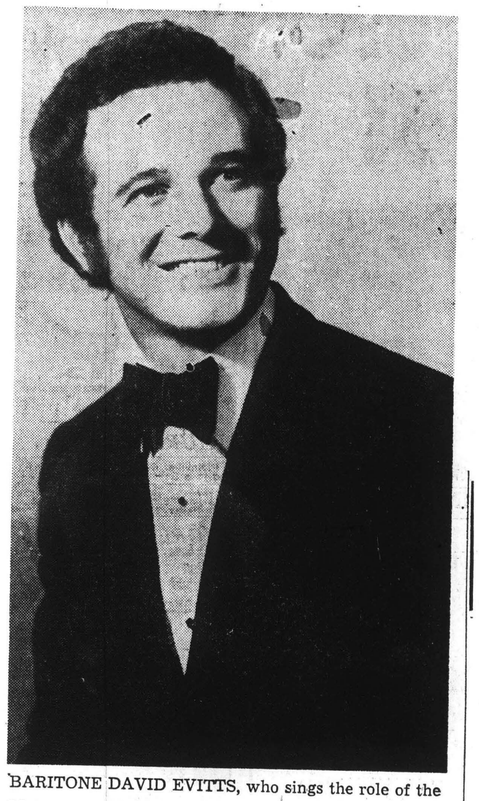
Christmas spirit will invade Symphony Hall this week. Five 10-foot Norwegian spruce trees on the marquee outside and two 14-foot white spruce trees on the marquee inside, donated by Mrs. William Shelley from the tree farm started by her late husband, will be set up in time for tomorrow evening's concert. Mrs. Robert Kistner and Mrs. Robert Mustard will decorate the trees with tiny white lights and red and white bows.

Mrs. Donald Dwight, wife of the lieutenant governor, will be the guest of Mrs. George Lee Sargent, chairman of the Council of Friends and recently elected trustee of the Boston Symphony Orchestra, at the Pre-Symphony Table Talk Supper before lighting the decorated trees.

★

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

DEC 6 1972 New England Newsclip



BARITONE DAVID EVITTS, who sings the role of the Messenger in Stravinsky's "Oedipus Rex" with Leonard Bernstein and the Boston Symphony this week, will be heard at the opening concert of a new Monday evening series which begins in January at Emmanuel Church on Newbury street in Boston's Back Bay.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

DEC 16 1972 New England Newsclip

Rose Walsh

★

BOSTON Symphony Orchestra horn player, David Ohanian, who will repeat his last Friday's Stage Door Lecture on Jan. 5, sponsored by the Council of Friends of the BSO, had the pleasure of introducing his parents, Mr. and Mrs. John Ohanian of Westport, Conn., both musicians, at last Friday's talk. He revealed that they had tried to dissuade him from a musical career, but his love of all kinds of music led him to the horn and eventually to the BSO which he joined in 1970.

But the very young musician has avocations like Chinese cooking, Hi Fi and Stereo and he built his own color TV a year ago.

Mrs. Donald B. Sinclair and Mrs. Anatole A. Haemmerle of Concord are chairmen of Series I of the Lectures which take place before the Friday concerts at Symphon Hall. Smart Christmas shoppers crossed off several names on their list when they discovered they could buy the recently-published red-covered and Christmas wrapped booklet ($1), "Know Your Orchestra."

★

SUNDAY HERALD TRAVELER &
SUNDAY ADVERTISER
S. 415,000

DEC 31 1972 New England Newsclip

Rose Walsh

★

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who's news

ARCHIE C. EPPS III, has been elected a member of the Board of Trustees of the Boston Symphony Orchestra.

Mr. Epps, Dean of Students in Harvard College, and a native of Lake Charles, Louisiana, is the first black to be elected to this position.

From 1964 to 1967 Dean Epps was Assistant Conductor of the Harvard Glee Club, and is now adviser to the Leverett Opera Society. He was Assistant Dean of Harvard College from 1964 until his appointment in 1970 as Dean of Students in Harvard College.

Epps

BAY STATE BANNER
BOSTON, MASS.
W. 17,000

DEC 21 1972 New England Newsclip

MERCURY
MEDFORD, MASS.
D. 045

DEC 5 1972 New England Newsclip

Bernstein Lead Boston Sym

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Mr. Bern concert Symphon and fol Oedip Oedi Jac E Hoffmeister Michael W and the Ha der the direc as Chorus.

NEWS
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D. 2,800

DEC 5 1972 New England Newsclip

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NEWS
MALDEN, MASS.
D. 12,420

DEC 5 1972 New England Newsclip

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TIMES
BEVERLY, MASS.
D. 9,514
DEC 6 1972
New England Newsclip

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By Michael Steinberg
Globe Staff

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"A great big lump of wonderful music, some of which never did come off right and still doesn't," is what Virgil Thomson once called "Oedipus Rex." It is the work as a whole that doesn't come off rather than any of the music (or perhaps I misread Thomson's ambiguous "which") and Stravinsky himself late in life was critical of the dramaturgy, particularly the spoken narration in the vernacular to link the tableaux whose text has been translated back into Latin for the sake of the concision and above all the incantatory possibilities of that language.

The distribution of dramatic stresses is strange (as odd, in fact, as some of Stravinsky's syllabic stresses), and you could not always immediately infer, from musical weight, which are dramatically the "important" scenes. That works when "Oedipus" is staged, and it works on records, when the listener is cued to use his imagination with extra sharpness. In concert, which is middle ground between the hotness of the one and the coolness of the other, it seems not so clear and not so convincing.

Add to that one technical problem: When a work written for the theater, and assuming the orchestra is in the pit, is given in concert, with singers and players on stage together, the singers are apt to be in trouble. Sometimes yesterday words disappeared in the orchestral tempest, which blurs the story-telling, but also irritates an audience, evaporating its concentration and sympathy.
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The Boston Globe
(MORNING)
D. 261,042 SUN. 565,377
DEC 9 1972
New England Newsclip

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
DEC 11 1972
New England Newsclip

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Leonard Bernstein conducts Boston Symphony; Handel and Haydn's annual 'Messiah'

By Louis Snyder

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Although Stravinsky's "Oedipus Rex" hasn't been done by the BSO for 20 years, both Boston and the orchestra assume a certain proprietary interest in it. The work was given its first American performances, both in Boston and New York, by Serge Koussevitzky and the orchestra in 1928, less than a year after the world premiere in Paris. And the composer himself conducted performances with the BSO in 1940.

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New England Newsclip

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New England Newsclip

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Boston Symphony Orchestra

Beethoven celebration set

BOSTON — Former Music Director William Steinberg returns to Boston Friday and Saturday, Dec. 15 and 16 to conduct the Orchestra in a weekend celebration of Beethoven's birthday.

Friday evening, Dec. 15 at 8:30 p.m. the Orchestra performs Beethoven's "Leonore" Overture no. 3, the Symphony no. 8 and the Fifth Symphony. Saturday evening the Orchestra performs Beethoven's First and Ninth Symphonies. Soloists for the Ninth Symphony are: Johanna Meier, soprano; Joanna Simon, contralto; Dean Wilder, tenor; Norman Treigle, bass; and the Tanglewood Festival Chorus under the direction of John Oliver.

William Steinberg, former Music Director of the Boston Symphony Orchestra, retired from his post in Boston at the end of last season and is now Music Director of the Pittsburgh Symphony. Under his leadership, the Boston Symphony has continued its steady progress as one of the foremost musical organizations in the world. He led concerts not only in Boston, in New York and in many other American cities, but also in the music centers of England, Germany, Austria, Italy, Spain and France. Mr. Steinberg's is a celebrated name in music all over the world and he has the distinction of being a founder of the Israel Philharmonic.

Johanna Meier makes her debut with the Boston Symphony in this performance of the Ninth Symphony. Born and trained in the United States, she appeared with the New York City Opera for the first time three seasons ago in **Capriccio**, and since that time has sung many roles with the Company. Last summer she made her debut with the Metropolitan Opera as Donna Anna in a part performance of **Don Giovanni**. Johanna Meier has appeared with many other companies, including the Opera Guild of Greater-Miami, the Washington Civic Opera and the Chautauqua Opera. During the 1972 Blossom Festival she sang in the Cleveland Orchestra's performance of Mahler's Eighth Symphony.

Johanna Simon, who has appeared with the Orchestra in recent seasons here in Boston, made her debut with the New York City Opera as Cherubino in Mozart's **The Marriage of Figaro**. Since that time she has appeared regularly with the New York City Opera and has been a guest with the Bordeaux Opera in the title role of **Carmen**, a performance she repeated with the Israel Philharmonic. During 1972 Joanna Simon has appeared at the Teatro Colon, Buenos Aires, in **Bomarzo**, at Tanglewood, at the Salzburg Festival, as well as with many orchestras and opera companies in the United States.

Dean Wilder, who is Head of the voice department at the Westminster Choir School, made advanced opera and lieder study at the Deutsche Opera, Berlin, at the Goldovsky Opera Theatre, at the Denver Lyric Opera and at the NBC Opera. In recent seasons he has appeared with many orchestras and choruses, among them the National Symphony, the Rhode Island Symphony, the Portland (Oregon) Symphony and the Cambridge Festival and Bach Society Orchestras. Until recently he taught at the New England Conservatory and Boston University. Dean Wilder sang with the Boston Symphony earlier this year in Symphony Hall and at Tanglewood.

Norman Treigle, leading bass of the New York City Opera, began his career with the New Orleans Opera Company. In 1953 he was accepted as a member of the New York City Opera and has remained there ever since. Mr. Treigle has also sung in other leading opera houses of the United States, Canada and Latin America, and with major symphony orchestras, including the New York Philharmonic, the Philadelphia, the Minnesota.

TIMES
BEVERLY, MASS.
D. 9,514
DEC 6 1972 New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043
DEC 6 1972 New England Newsclip

DOVER-SHERBORN
SUBURBAN PRESS
NATICK, MASS.
W. 1,500
DEC 14 1972 New England Newsclip

THE BOSTON SYMPHONY ORCHESTRA IS CELEBRATING BEETHOVEN'S BIRTHDAY THIS WEEK WITH A PERFORMANCE OF THE NINTH SYMPHONY. THE PERFORMANCE, UNFORTUNATELY, IS SOLD OUT. Tune in next week.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
DEC 8 1972 New England Newsclip

Bernstein subs for Steinberg

Leonard Bernstein will replace William Steinberg as conductor of the two special Boston Symphony Orchestra concerts, Dec. 15 and 16.

The program for the two Beethoven evenings has been changed to the Ninth Symphony each night, with the same orchestra, choruses and soloists as previously scheduled. Steinberg's illness caused the changes in conductor and material.

FENCE VI
SUDBURY
W. 3,000
MINUTE MAN
LEXINGTON, MAS
W. 8,234
MINUTE M
BEDFORD
W. 2,993
TIMES-UNION
BURLINGTON, MASS.
W. 7,200
JOURNAL
CONCORD, MASS.
W. 6,000
DEC 7 1971
DEC 7
DEC 7 1972
DEC 7
DEC 7 1972 New England Newsclip

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THE LEDGER
BROOKLINE, MASS.
W. 8,500
DEC 8 1972 New England Newsclip

ITEM
LYNN, MASS.
D. 34,202
DEC 8 1972 New England Newsclip

Northeastern News
Boston Mass
DEC 1 1972 New England Newsclip

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
DEC 14 1972 New England Newsclip

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UNION
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Boston Symphony Orchestra

Beethoven celebration set

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William Steinberg, former Music Director of the Boston Symphony Orchestra, retired from his post in Boston at the end of last season and is now Music Director of the Pittsburgh Symphony. Under his leadership, the Boston Symphony has continued its steady progress as one of the foremost musical organizations in the world. He led concerts not only in Boston, in New York and in many other American cities, but also in the music centers of England, Germany, Austria, Italy, Spain and France. Mr. Steinberg's is a celebrated name in music all over the world and he has the distinction of being a founder of the Israel Philharmonic.

Johanna Meier makes her debut with the Boston Symphony in this performance of the Ninth Symphony. Born and trained in the United States, she appeared with the New York City Opera for the first time three seasons ago in **Capriccio**, and since that time has sung many roles with the Company. Last summer she made her debut with the Metropolitan Opera as Donna Anna in a part performance of **Don Giovanni**. Johanna Meier has appeared with many other companies, including the Opera Guild of Greater-Miami, the Washington Civic Opera and the Chautauqua Opera. During the 1972 Blossom Festival she sang in the Cleveland Orchestra's performance of Mahler's Eighth Symphony.

Johanna Simon, who has appeared with the Orchestra in recent seasons here in Boston, made her debut with the New York City Opera as Cherubino in Mozart's **The Marriage of Figaro**. Since that time she has appeared regularly with the New York City Opera and has been a guest with the Bordeaux Opera in the title role of **Carmen**, a performance she repeated with the Israel Philharmonic. During 1972 Joanna Simon has appeared at the Teatro Colon, Buenos Aires, in **Bomarzo**, at Tanglewood, at the Salzburg Festival, as well as with many orchestras and opera companies in the United States.

Dean Wilder, who is Head of the voice department at the Westminster Choir School, made advanced opera and lieder study at the Deutsche Opera, Berlin, at the Goldovsky Opera Theatre, at the Denver Lyric Opera and at the NBC Opera. In recent seasons he has appeared with many orchestras and choruses, among them the National Symphony, the Rhode Island Symphony, the Portland (Oregon) Symphony and the Cambridge Festival and Bach Society Orchestras. Until recently he taught at the New England Conservatory and Boston University. Dean Wilder sang with the Boston Symphony earlier this year in Symphony Hall and at Tanglewood.

Norman Treigle, leading bass of the New York City Opera, began his career with the New Orleans Opera Company. In 1953 he was accepted as a member of the New York City Opera and has remained there ever since. Mr. Treigle has also sung in other leading opera houses of the United States, Canada and Latin America, and with major symphony orchestras, including the New York Philharmonic, the Philadelphia, the Minnesota.

TIMES
BEVERLY, MASS.
D. 9,514
DEC 6 1972 New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043
DEC 6 1972 New England Newsclip

DOVER-SHERBORN
SUBURBAN PRESS
NATICK, MASS.
W. 1,500
DEC 14 1972 New England Newsclip

THE BOSTON SYMPHONY ORCHESTRA IS CELEBRATING BEETHOVEN'S BIRTHDAY THIS WEEK WITH A PERFORMANCE OF THE NINTH SYMPHONY. THE PERFORMANCE, UNFORTUNATELY, IS SOLD OUT. Tune in next week.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
DEC 8 1972 New England Newsclip

Bernstein subs for Steinberg

Leonard Bernstein will replace William Steinberg as conductor of the two special Boston Symphony Orchestra concerts, Dec. 15 and 16.

The program for the two Beethoven evenings has been changed to the Ninth Symphony each night, with the same orchestra, choruses and soloists as previously scheduled. Steinberg's illness caused the changes in conductor and material.

FENCE VI
SUDBURY
W. 3,000

MINUTE MAN
LEXINGTON, MAS
W. 8,234

MINUTE M
BEDFORD
W. 2,993

TIMES-UNION
BURLINGTON, MASS.
W. 7,200
DEC 7 1972 New England Newsclip

JOURNAL
CONCORD, MASS.
W. 6,000
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Earl J. Dias review

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That Bernstein boasts a special kind of charisma in the musical world is obvious. Still silm, agile and assured, Bernstein, who has made his program with the dramatic flair, the agility and the attention to detail that have become his trademark.

The Mozart, for example, which some scholars have seen as a cry from the composer's heart, as his pathetic symphony full of unhappy agitation was given a remarkably lucid and beautifully phrased reading by Bernstein.

Whether this symphony is as sorrowful and restlessly passionate as some critics believe, I do not know. What I do know is that it has grace, delicacy, melodic charm, and finesse of workmanship, and it was these qualities that were underlined by Bernstein.

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As for the Ravel, with its instrumental coloring, its contagiously appealing Iberian rhythms, this, too, was a joy to the ear. And Bernstein really whipped the orchestra to a grand display of tonal power in the concluding "Habanera" and "Feria."

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TIME
NEW YORK, N. Y.
W. 3,473,000
DEC 25 1972

STANDARD TIMES
NEW BEDFORD, MASS.
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E. J. DIAS

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Bernstein on podium in Symphony Hall

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Professor Lenny

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In characteristic Bernstein style, Lenny relaxed for only a few moments as a pair of suddenly awe-struck students resumed playing the sonata. Then he jumped to his feet. "No, no," he said. "You play it without feeling. Too much staccato. Please, please, play this more smoothly." Bumping a student as he lunged toward the piano, Bernstein apologized: "I've been to twelve hours of classes today. That can make you a little dizzy."

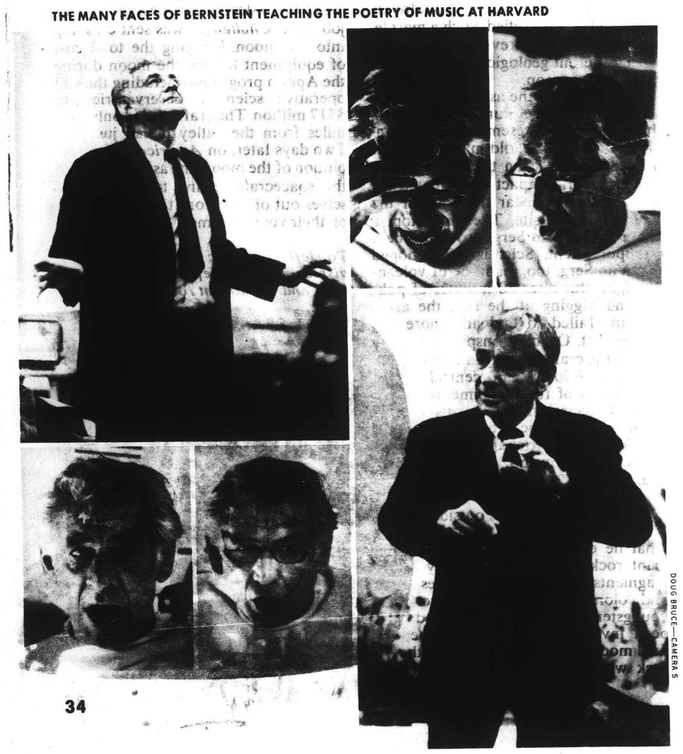
Then, fingers poised over the keys, came a cry: "My God, I can't play the piano any more." That remark was pure melodrama. After listening to Bernstein's brief run-through, the students tried again, and now they brought the piece to life. Satisfied, the visiting professor dropped back to his seat on the floor, extracted a cigarette from a leather case, and listened to a student wind quintet attack Irving Fine's *Partita*. Halfway through the first movement, Bernstein leaped to his feet again. "Tune up!" he cried. "My God, tune up!" While the musicians trembled, he went on: "This piece is whimsical. It's full of surprises. It should be played with energy and bounce." When the quintet failed to pick up, Bernstein raised his arms and led the undergraduates as energetically as if he were still conducting the New York Philharmonic. When the seminar ended, the students were exhausted. Lenny was as fresh as ever.

For Bernstein (class of '39), being a professor has provided pleasant surprises. "When I was at Harvard," he says, "no one was making music. I'm so happy to hear music at Harvard now." He has been hearing music elsewhere in Boston as well. During his six-week visit this fall, he worked with the Boston Symphony Orchestra, and his rehearsals and concerts were videotaped for the lectures he will deliver during another six-week residence next spring.

For all his professed attempts at maintaining a low profile, he has been perhaps the single most visible personage around the Yard—attending classes, helping music professors and spending evenings in long talk sessions with students in his suite at Eliot House. "Warmth isn't the word for what I feel in coming back," he says. "I have a penchant for sentimentality, especially where Harvard is concerned."

*The Norton professorship, a one-year post established in 1925, conceives poetry broadly to include all the arts.

THE MANY FACES OF BERNSTEIN TEACHING THE POETRY OF MUSIC AT HARVARD



DOUG BRUCE—CAMERA 5

QUODLIBET / By MICHAEL STEINBERG

Saturday's 'Oedipus Rex' an event of another order

Sometimes, when there is music on the program I especially love and which is not often heard, I go back Saturday night for a Boston Symphony program I have already reviewed Friday afternoon. Last Saturday I went back mainly for Stravinsky's "Oedipus Rex," and, I believe for the first time, I want to write a second review.

Friday, the impact was somehow scattered, and in a review I never managed to write to my satisfaction, I tried to tell why. The central reason, I thought, was that Rene Kollo, taking the title role, was emotionally casual in a way that left the whole performance hollow at the center. Saturday's "Oedipus Rex" was an event of another order, one of the great musical experiences of my life, and I am sure that the critical difference was in Kollo.

Oedipus is a very, very difficult role. At the beginning, full of hubris, he sings in florid, sinuous lines—a strange union of Bach and Veri, made by this century's greatest inventor of melodies. His fears and his discoveries he articulates in barely inflected parlando. You need a tenor of penetrating intelligence and exemplary diction, one who is forceful and elegant at the same time, with command of florid style, and able to invest the quietest music with the utmost intensity. He must convince you that the journey from the showy, proud sufficiency of his opening "Liberi, vos liberabo" (Children, I will free you) to the starkness of "Lux facta est!" (All now is made plain) is a journey on which a soul is stripped.

That the 35-year-old Kollo is a tenor of unusual gifts is evident from his recordings of "Tannhaeuser" (with Solti on London) and "Meistersinger" (with Karajan on Angel), and I was not prepared for the musical and personal blandness of what he offered Friday. Everything was tasteful and pleasant-sounding, but you just cannot tell that story about a hero who remains so untouched.

Saturday he was a changed man. That he stood through the whole performance except for Jocasta's address rather than sitting with an air of total non-involvement when not singing was the most obvious external token of change. The crucial impact of his changed attitude was on his singing. He projected the embellishments of his arias with arrogant elan, the voice itself now ringing, full of color and life. But the crises in "Oedipus Rex" are pianissimo, and this time Kollo put so much energy into the articulation of syllables and into the rhythm that, in all their quiet, their force was tremendous. The end of the journey, when Oedipus sees his triple shame of birth, marriage, and parricide — "Lux facta est!" — was overwhelming.

I don't know whether because of the difference in having so compelling a figure at the center of the story, or just coincidentally, but Saturday evening everyone seemed to have something special to give. Leonard Bernstein's conducting was highly charged and completely controlled, and the response of the Boston Symphony Orchestra and of the Harvard Glee Club, prepared by F. John Adams, was splendid Tatiana Troyanos was an electrifying Jocasta; Tom Krause and Ezio Flagello filled the less stunningly grateful roles of Creon and Tiresias excellently. And it was a particular pleasure to observe how well the two young Bostonians in this distinguished international cast acquitted themselves, Frank Hoffmeister (Shepherd) and especially David Evitts (Messenger).

Some of the troublesome balances between voices and instruments which you always get when a work designed for pit orchestra is done in concert with everyone on stage together stayed sticky, though it was better than on Friday. Michael Wager's narration, still admirable, moved between Friday and Saturday very slightly in the direction of hamminess (gulp). I again felt that Beethoven's Pastoral is not the ideal preface to "Oedipus Rex," and I was again very much moved by a performance both so simple and so discovering (and Saturday, by one dangerous percent, more self-indulgent in the last climax and coda).

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The seminar called Music 180 was 30 minutes into its dissection of Stravinsky's *Sonata for Two Pianos* when the door flew open and a 5-ft. 8½-in. whirlwind spun into the room, flung a fur coat onto a chair, affectionately pinched the cheek of Professor Leon Kirchner and subsided into a sitting position on the floor. It was "retired" Superconductor Leonard Bernstein, now 54, making his rounds at Harvard as the new Charles Eliot Norton Professor of Poetry.*

In characteristic Bernstein style, Lenny relaxed for only a few moments as a pair of suddenly awe-struck students resumed playing the sonata. Then he jumped to his feet. "No, no," he said. "You play it without feeling. Too much staccato. Please, please, play this more smoothly." Bumping a student as he lunged toward the piano, Bernstein apologized: "I've been to twelve hours of classes today. That can make you a little dizzy."

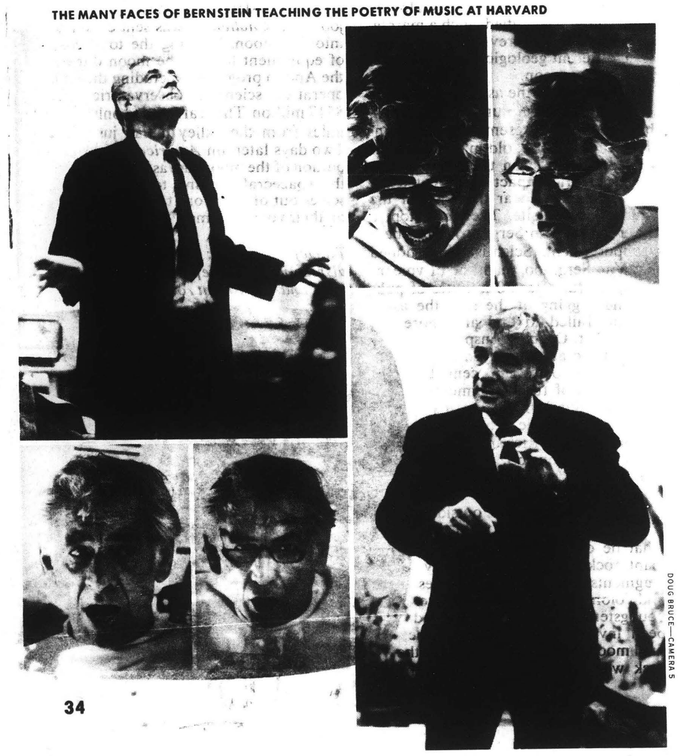
Then, fingers poised over the keys, came a cry: "My God, I can't play the piano any more." That remark was pure melodrama. After listening to Bernstein's brief run-through, the students tried again, and now they brought the piece to life. Satisfied, the visiting professor dropped back to his seat on the floor, extracted a cigarette from a leather case, and listened to a student wind quintet attack Irving Fine's *Partita*. Halfway through the first movement, Bernstein leaped to his feet again. "Tune up!" he cried. "My God, tune up!" While the musicians trembled, he went on: "This piece is whimsical. It's full of surprises. It should be played with energy and bounce." When the quintet failed to pick up, Bernstein raised his arms and led the undergraduates as energetically as if he were still conducting the New York Philharmonic. When the seminar ended, the students were exhausted. Lenny was as fresh as ever.

For Bernstein (class of '39), being a professor has provided pleasant surprises. "When I was at Harvard," he says, "no one was making music. I'm so happy to hear music at Harvard now." He has been hearing music elsewhere in Boston as well. During his six-week visit this fall, he worked with the Boston Symphony Orchestra, and his rehearsals and concerts were videotaped for the lectures he will deliver during another six-week residence next spring.

For all his professed attempts at maintaining a low profile, he has been perhaps the single most visible personage around the Yard—attending classes, helping music professors and spending evenings in long talk sessions with students in his suite at Eliot House. "Warmth isn't the word for what I feel in coming back," he says. "I have a penchant for sentimentality, especially where Harvard is concerned."

*The Norton professorship, a one-year post established in 1925, conceives poetry broadly to include all the arts.

THE MANY FACES OF BERNSTEIN TEACHING THE POETRY OF MUSIC AT HARVARD



DOUG BRUCE—CAMERA 5

QUODLIBET / By MICHAEL STEINBERG

Saturday's 'Oedipus Rex' an event of another order

Sometimes, when there is music on the program I especially love and which is not often heard, I go back Saturday night for a Boston Symphony program I have already reviewed Friday afternoon. Last Saturday I went back mainly for Stravinsky's "Oedipus Rex," and, I believe for the first time, I want to write a second review.

Friday, the impact was somehow scattered, and in a review I never managed to write to my satisfaction, I tried to tell why. The central reason, I thought, was that Rene Kollo, taking the title role, was emotionally casual in a way that left the whole performance hollow at the center. Saturday's "Oedipus Rex" was an event of another order, one of the great musical experiences of my life, and I am sure that the critical difference was in Kollo.

Oedipus is a very, very difficult role. At the beginning, full of hubris, he sings in florid, sinuous lines—a strange union of Bach and Veri, made by this century's greatest inventor of melodies. His fears and his discoveries he articulates in barely inflected parlando. You need a tenor of penetrating intelligence and exemplary diction, one who is forceful and elegant at the same time, with command of florid style, and able to invest the quietest music with the utmost intensity. He must convince you that the journey from the showy, proud sufficiency of his opening "Liberi, vos liberabo" (Children, I will free you) to the starkness of "Lux facta est!" (All now is made plain) is a journey on which a soul is stripped.

That the 35-year-old Kollo is a tenor of unusual gifts is evident from his recordings of "Tannhaeuser" (with Solti on London) and "Meistersinger" (with Karajan on Angel), and I was not prepared for the musical and personal blandness of what he offered Friday. Everything was tasteful and pleasant-sounding, but you just cannot tell that story about a hero who remains so untouched.

Saturday he was a changed man. That he stood through the whole performance except for Jocasta's address rather than sitting with an air of total non-involvement when not singing was the most obvious external token of change. The crucial impact of his changed attitude was on his singing. He projected the embellishments of his arias with arrogant elan, the voice itself now ringing, full of color and life. But the crises in "Oedipus Rex" are pianissimo, and this time Kollo put so much energy into the articulation of syllables and into the rhythm that, in all their quiet, their force was tremendous. The end of the journey, when Oedipus sees his triple shame of birth, marriage, and parricide — "Lux facta est!" — was overwhelming.

I don't know whether because of the difference in having so compelling a figure at the center of the story, or just coincidentally, but Saturday evening everyone seemed to have something special to give. Leonard Bernstein's conducting was highly charged and completely controlled, and the response of the Boston Symphony Orchestra and of the Harvard Glee Club, prepared by F. John Adams, was splendid Tatiana Troyanos was an electrifying Jocasta; Tom Krause and Ezio Flagello filled the less stunningly grateful roles of Creon and Tiresias excellently. And it was a particular pleasure to observe how well the two young Bostonians in this distinguished international cast acquitted themselves, Frank Hoffmeister (Shepherd) and especially David Evitts (Messenger).

Some of the troublesome balances between voices and instruments which you always get when a work designed for pit orchestra is done in concert with everyone on stage together stayed sticky, though it was better than on Friday. Michael Wager's narration, still admirable, moved between Friday and Saturday very slightly in the direction of hamminess (gulp). I again felt that Beethoven's Pastoral is not the ideal preface to "Oedipus Rex," and I was again very much moved by a performance both so simple and so discovering (and Saturday, by one dangerous percent, more self-indulgent in the last climax and coda).

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

DEC 18 1972 New England Newsclip

Beethoven Played as Beethoven

By DAVID NOBLE

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It was impressive at first because it was not overly shaped. That may sound like odd praise, but the reason Beethoven often is a bore is that most conductors labor to make him sound great, although his true greatness shows when his music is treated like other people's and allowed to flow.

This Bernstein-BSO Ninth flowed, especially in the first two movements, not without expressive shaping and pointing but not with too much. Most impressive, most suggestive of the gigantic depths of this symphony, was the reprise of the first movement. The incredibily evocative changes in detail between the first statement of the themes (in the opening exposition) and their recapitulation here were made plain with hair-raising fluidity and modesty.

Before the third movement, Bernstein paused to let the solo singers used in the finale take the stage. This was a good place to pause: it marked a change in Beethoven's score from classical sonata-form movements to theme-and-variation sets, and it marked a watershed in Bernstein's performance. Up to that point the Ninth had been all Beethoven's; afterward it was still his, but in a Bernstein edition that stepped away from terse sublimity toward dramatic projection on a more human level.

The mark of this "Bernstein edition," as the slow movement unfolded, was a general rise in loudness to one or two levels above Beethoven's markings, as if someone had turned up a volume knob.

Also, there was more fussing with expressive details, though generally in a lyrical direction — it worked, though not on the eerily suggestive plane achieved earlier. The musician who played this movement's florid horn solo made a valuable contribution.

The last movement went through some exaggerated ups and downs in Bernstein's interpretation, but that version had its strong points, effectiveness often among them. The solo singers were not devastating as individual performers, but as a quartet they secured some difficult music remarkably well. The chorus was more reliable than inspired, but also had its moments. The sense of accomplishment the audience had at the end was not an illusion.

Post script: At midnight, just after the first performance of the BSO's Beethoven gala,a different sort of holiday concert was played by the Harvard-Radcliffe Orchestra in Sanders Theater. It included Harvard President Derek Bok narrating Prokofiev's children's fable, "Peter and the Wolf."

In that, and in Kodaly's "Hary Janos" suite, the student performers were most impressive, despite serious rough spots. They give a tantalizing glimpse of what a professional orchestra could do if it were taught postimpressionist style as well as conductor James Yannatos had done with these intelligent young people.

Beethoven, Bernstein, and the BSO celebrate

By Louis Snyder

Leonard Bernstein

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

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Two seasons ago, Mr. Bernstein climaxed the orchestra's bicentennial Beethoven festival with a stirring performance of the same work, and it was on that occasion that the Tanglewood Festival Chorus, then recently formed under John Oliver's direction, made its official debut. This sterling group was on hand again in exuberant voice for the choral finale of the Ninth as was a quartet of strong-voiced soloists: soprano Johanna Meier, in her BSO debut; contralto Joanna Simon; tenor Dean Wilder, and basso Ara Berberian.

Mr. Bernstein was again in top form on Saturday evening, and as has been the case with his Symphony Hall appearances over the past few weeks, the orchestra, individually and ensemble, gave him the kind of support any conductor must dream of.

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When such a personage as Ralph Vaughan Williams declared (with a few reservations) that "this Symphony is an unapproachable masterpiece," he wasn't just talking about the fourth movement — the choral setting with soloists of Schiller's "Ode to Joy." While this is the big moment many listeners (and some conductors) are there for, not so Mr. Bernstein. To each of the three preceding movements he gave the full complement of feeling and impact. The second movement — Molto Vivace — has almost never come off with such overwhelming rhythmic effect.

The "Ode to Joy," in the hands of Mr. Bernstein and the orchestra and the throats of the Tanglewood Festival Chorus and soloists, achieved its rafter-shaking destination. After a somewhat tentative start on Saturday by Mr. Berberian, he and the singers plunged headlong into that extraordinary vocal and instrumental mix which Vaughan Williams, again, described as one of two examples of great music "which is at the same time serious, profound, and cheerful"

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Beethoven birthday series

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Globe Correspondent

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Bernstein is of course a known quantity, America's most famous classical musician and a special flamboyant personality who's talents range over the whole spectrum of music making. The flamboyance no doubt played some part in the effectiveness of the performance, and the well-known Bernstein charisma, obviously, was partially responsible for the stunning playing that he got from the orchestra.

At the same time it was amazing what a tough, unbeautiful and uncompromising performance he chose. There was no gloss in the knotty wind writing in the development of the first movement. It was all clarity and structure. The tempo shifts in the Adagio were not particularly suave but they were absolutely clear in intention and incidently the tempo ratios always the same, a quality one was also grateful for in his performance of Stravinsky's Oedipus Rex last week.

All in all it seems that Bernstein is in a more self-effacing "music for music's sake" stage of his career than he once was. It is a welcome development, and one which is producing some excellent performances.

It was good that the Ninth was the only piece in the program. One wants to be fresh for the piece and obviously nothing can follow it on the program. The orchestral playing was of the finest quality although it strikes me that the ratio of buzz to pitch in the bassoon is dangerously high, noticeable in the last movement dialogue with the lower strings, and that the oboe is not always in tune with the other winds.

The soloists were all adequate but only tenor Dean Wilder seemed really comfortable in the high tessitura of the writing. The chorus was well-trained but rather young sounding, a quality no doubt inevitable in America, where choruses tend to be of student age.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

DEC 19 1972 New England Newsclip

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Photo Credit—Rick Stafford

TOWN CRIER
WAYLAND, MASS.
W. 4,652

DEC 21 1972 New England Newsclip

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The audience was predominantly young - no bejeweled and be-furred dowagers in this group - and they gave the music their courteous attention. Not a program rustled, not a throat cleared or coughed, even during the Adagio. The program began about 20 minutes late, allowing plenty of time for tension to build toward the appearance of the Famed Conductor.

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But with the opening discord and stormy seven first bars of the fourth movement, the tension was almost palpable, until tenor Dean Wilder and the chorus stood for their statement of Schiller's lines.

Beethoven's use of the human voice in the 9th Symphony was a first, and he spared no pity for the singers. Both his deafness and his real obsession with creating something heroic have been blamed, but for whatever reason his setting of Schiller's poem is difficult singing; like Brahms, he used words merely as a vehicle for his music; not vice-versa.

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CAMBRIDGE, MASS.
D. 19,900

DEC 15 1972 New England Newsclip

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RECORD AMERICAN
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D. 312,885

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HARVARD CRIMSON
CAMBRIDGE, MASS.
D. 19,900

DEC 16 1972 New England Newsclip

44.

ITEM
LYNN, MASS.
D. 34,202

DEC 22 1972 New England Newsclip

THE PERFORMING ARTS

Michael Tilson Thomas will conduct Tchaikovsky's Violin Concerto in D with Joseph Silverstein, concertmaster, as soloist in a Boston Symphony Orchestra concert Tuesday, Jan. 2, at 8:30 p.m. in Symphony Hall.

Brahms' Symphony No. 2 in D will follow.

Michael Tilson Thomas was appointed associate conductor of the BSO in the spring of 1970.

This year he continues to direct the Boston Symphony's Spectrum concerts, which he created. During the past two years, Mr. Thomas has conducted many of the major orchestras in this country and in Europe and Japan. This season he returns for guest engagements with the Israel Philharmonic, the London Symphony, the New Philharmonic, and the New York Philharmonic, with which he begins his first season as music director of the nationally - televised "Young People's Concerts." The young conductor also makes his debut with the Lincoln Center Chamber Music Society, begins his second year with the Buffalo Philharmonic and assumes the position of visiting adjunct professor of music at the State University of New York at Buffalo.

On Friday, Jan. 5, at 2 p.m., Thomas will conduct "Prelude To The Afternoon Of A Fun," "Jeux" Poeme Danse by Debussy and Copland's Symphony No. 3.

The program will be repeated Saturday, Jan. 6, at 8:30 p.m. and Tuesday, Jan. 9, at 8:30 p.m.

* * *

THE LEDGER
BROOKLINE, MASS.
W. 8,500

DEC 29 1972 New England Newsclip

Thomas to conduct Boston Symphony

On Friday afternoon, Jan. 5 at 2 p.m., Saturday evening Jan. 6 at 8:30 p.m. and Tuesday night Jan. 9 at 8:30 p.m., Michael Tilson Thomas conducts the Boston Symphony Orchestra in Debussy's Prelude to the afternoon of a faun, Debussy's "Jeux", poeme danse and Copland's Symphony no. 3.

Michael Tilson Thomas was appointed Assistant Conductor of the Boston Symphony at the beginning of the 1969-70 season, and he replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill.

He conducted more than 30 of the Boston Symphony's concerts during that season, and was appointed Associate Conductor of the Orchestra in the spring of 1970. In May 1970 he made his London debut in concerts with the London Symphony.

During that summer, he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona.

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Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311-112

DEC 3 1 1972 Buffalo

MICHAEL TILSON THOMAS, scheduled to conduct here Jan. 28 and 30 (Mahler's Ninth Symphony and a violin concerto by Mozart), will conduct the Boston Symphony Orchestra in two programs this week. Thomas is principal guest conductor of the BSO.

He will have Boston concertmaster Joseph Silverstein as soloist in the Tchaikovsky concerto on a program with Brahms's Symphony No. 2 on Tuesday.

Then on Friday and Saturday he conducts the Boston in Debussy's "Prelude to the Afternoon of a Faun" and "Jeux," and Copland's Symphony No. 3. All the Boston programs are in Symphony Hall. (The Debussy-Copland program is repeated Jan. 9.)

MINUTE MAN
BEDFORD, MASS.
W. 2,993

DEC 21 1972 New England Newsclip

Violin Concerto

On Tuesday, Jan. 2 at 8:30 p.m., Michael Tilson Thomas, Principal Guest Conductor of the Boston Symphony Orchestra, conducts the Orchestra in Tschaikovsky's Violin Concerto in D with Joseph Silverstein, Concertmaster of the Orchestra, as soloist. Thomas follows that work with Brahm's Symphony no. 2 in D.

JOURNAL
CONCORD, MASS.
W. 6,000

DEC 28 1972 New England Newsclip

Boston Symphony

On Friday afternoon, Jan. 5 at 2 p.m., Saturday evening Jan. 6 at 8:30 p.m. and Tuesday night Jan. 9 at 8:30 p.m., Michael Tilson Thomas conducts the Boston Symphony Orchestra in Debussy's Prelude to the afternoon of a faun, Debussy's "Jeux," poeme danse and Copland's Symphony no. 3.

MINUTE MAN
BEDFORD, MASS.
W. 2,993

DEC 21 1972 New England Newsclip

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no. 3.

TIMES
PAWTUCKET, R. I.
D. 38,127

DEC 27 1972 New England Newsclip

Boston Symphony Concert Jan. 4

The Boston Symphony Orchestra will perform in Providence for the last of its 1972-73 series at the Veterans Auditorium Jan. 4 at 8:30 p.m. under the direction of Michael Tilson Thomas.

The concert will include Debussy's "Prelude to the Afternoon of a Faun," followed by "Jeux," poeme danse, and Copland's Symphony no. 3.

ITEM
LYNN, MASS.
D. 34,202

DEC 27 1972 New England Newsclip

THE PERFORMING ARTS

Preview of Arts '73: From Bali To Brahms

By NANCY POPKIN
Family Life Editor

* * *

Michael Tilson Thomas, principal guest conductor of the Boston Symphony Orchestra, will conduct the orchestra in Tchaikovsky's Violin Concerto in D with Joseph Silverstein, concertmaster, Tuesday at 8:30 p.m. in Symphony Hall. Mr. Thomas follows that work with Brahms' Symphony No. 2 in D.

Michael Tilson Thomas was appointed assistant conductor of the Boston Symphony at the beginning of the 1969-70 season. He replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. He conducted more than 30 of the Boston Symphony's concerts during that season and was appointed associate conductor of the orchestra in the spring of 1970. In May 1970 he made his London debut in concerts with the London Symphony. During that summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York as well as at Tanglewood. On the Boston Symphony Orchestra's tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona.

He now continues to direct the Boston Symphony's Spectrum Concerts, which he created. During the past two years, Mr. Thomas had conducted many of the major orchestras in this country, Europe and Japan. This season he returns for guest engagements with the Israel Philharmonic, the London Symphony, the New Philharmonia, and the New York Philharmonic, with which he begins his first season as music director of the nationally televised "Young People's Concerts". He also makes his debut with the Lincoln Center Chamber Music Society, begins his second year with the Buffalo Philharmonic and assumes the position of visiting adjunct professor of music at the State University of New York in Buffalo.

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TIMES
BEVERLY, MASS.
D. 9,514

DEC 27 1972 New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043

DEC 27 1972 New England Newsclip

BSO to present Debussy works

BOSTON — On Friday afternoon, January 5 at 2:00 p.m., Saturday evening January 6 at 8:30 p.m. and Tuesday night January 9 at 8:30 p.m. Michael Tilson Thomas conducts the Boston Symphony Orchestra in Debussy's "Prelude to the Afternoon of a Faun," Debussy's "Jeux," poeme danse and Copland's Symphony no. 3.

Michael Tilson Thomas was appointed assistant conductor of the Boston Symphony at the beginning of the 1969-70 season, and he replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. He conducted more than thirty of the Boston Symphony's concerts during that season, and was appointed associate conductor of the orchestra in the spring of 1970. In May 1970 he made his London debut in concerts with the London Symphony. During that summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona.

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SARATOGA SPRINGS, N. Y.
SARATOGIAN
(ALBANY MARKET AREA)
D. 11,000

DEC 24 1972

45.

1972 filled with history in world of music

BY MARY CAMPBELL
AP Newsfeatures Writer

During 1972, the Metropolitan Opera has had three leaders, Sir Rudolf Bing, 70, who had been general manager since 1950, retired at the end of the 1971-72 season, with a gala farewell concert held in the opera house in April.

Goeran Gentele, 54, who had been head of the Royal Opera in Stockholm and who had been at the Met for a year, observing and planning coming seasons, took over July 1. Then, on a vacation in Sardinia later in July, he and two daughters were killed in a car crash. His wife and a daughter survived. The Met Opera board appointed Schuyler Chapin, 49, whom Gentele had chosen as his chief assistant, as acting general manager.

Sir Rudolf's last new production was a big, elaborate "Otello," designed by Franco Zeffirelli with the title role sung by James McCracken. Gentele's first new production was to have been the opening night "Carmen," for which he planned to do the stage directing. "Carmen" was done on opening night, with Marilyn Horne as Carmen and with everyone following what they believed Gentele's ideas to have been. It was a critical success. The Met also returned with a new production of "Siegfried," starring Jess Thomas.

Henry Lewis, became the first black man to conduct at the Met, in the fall, Sir Rudolf started teaching opera administration at Brooklyn College and Maria Callas, whom he once fired and rehired at the Met taught opera singing master classes at the Juilliard School.

During the first year of the Kennedy Center for the Performing Arts in Washington, some 1.6 million persons visited the center. There were 272 concerts in the concert hall, and the theater and opera house were closed only five weeks before the first anniversary in September.

Among the newsmakers of the classical music year was Lilit Gampel, 12, of Los Angeles, who tucked her three-quarter-size violin under her chin and played with a number of major American orchestras and the Vienna Symphony. The prodigy said she plays the violin "because it is fun."

The "find" of the year was Kiri Te Kanawa, a beautiful soprano, still in her 20s, who made a stunning debut as the Countess in Mozart's "The Marriage of Figaro" at the Royal Opera House in London. The singer is part Maori and from New Zealand.

Recovery of the year was made by pianist Artur Rubinstein, 85. When his American tour was to have started, in Union N. J., Oct. 10, Rubinstein was at his home in Paris with a case of shingles on his face. But he was able to start the tour Nov. 10 in Wabash, Ind. He rescheduled the concerts he missed and will play in America until Jan. 15.

Snafu of the year concerned pianist Garrick Ohlsson, 24, who in 1970 was the first American to win the Chopin Competition in Warsaw. In an interview he referred to his Bosendorfer piano — a make which is expensive and rare in America — as the "Rolls-Royce of pianos." The story was published the morning of his concert at Lincoln Center and that afternoon Steinway yanked the piano he was to play that night off the stage, declaring itself insulted and Holsson barred from using a Steinway on a stage in any city. Lincoln Center provided a Bosendorfer it owns and a quick tuning and the concert went on.

The controversy of the year blew up when Lillian Libman, 59, who had been Igor Stravinsky's personal manager, wrote a book called "And Music at the Close: Stravinsky's Last Years." The book states that Stravinsky, who died during 1971 at 88, had failing eyesight, hearing and attention span during the last three or four years of his life.

Articles by Stravinsky and Robert Craft were suspected of being largely written by conductor Craft, 48, who had been like a son to Stravinsky for 23 years.

Stravinsky's music was heard — 30 pieces in one week — as the New York City Ballet held a Stravinsky Festival in May.

The New York Philharmonic renewed the contract of its music director, Pierre Boulez, who is in the second season of his first three-year contract. Boulez programs more contemporary music than his audience is accustomed to and more than the conservative listeners like. There had been talk that his contract would not be renewed. But Carlos Moseley, president of the Philharmonic, said that Philharmonic concerts had been 98 per cent sold out this fall. And "encounters," in which Boulez took Philharmonic members to Greenwich Village for very informal evenings of modern music, were packed.

The Atlanta Symphony also had a modern-music crisis. In February the board announced that its music director since 1967, Robert Shaw, was fired, because he had programmed a lot of contemporary music and subscriptions had declined from 5,500 per season to 3,300. Concerned persons held meetings and made appeals for Atlanta citizens to subscribe to the symphony. After 4,000 did, Shaw's contract was extended for two years.

The Boston Symphony hired Seiju Ozawa, 36, born in Manchuria, to become its music director when his contract with the San Francisco Symphony expires in 1973.

Leopold Stokowski was 90 in April and two months later resigned as conductor of the American Symphony Orchestra, which he founded 10 years ago, and which — because of his resignation — disbanded. Stokowski has moved from New York to London, to concentrate on conducting and making recordings with the London Symphony.

The opera in San Francisco opened its 50th season, an especially glittering one. It opened with Joan Sutherland in a new production of "Norma," will close with Beverly Sills in a new "Lucia di Lammermoor," and in between is presenting a complete Wagner Ring Cycle and the U. S. premiere of Gottfried von Einmen's "The Visit of an Old Lady."

The Paris Opera reopened after two years closed. The Royal Opera in London in July gave the premiere of a dissonant opera by Peter Maxwell Davies, 37, one of England's leading young composers. Conductor Edward Downes said after the "Taverner" premiere, "I can't recall a similar favorable reception to a new opera in Britain." At the Bayreuth Festival in Germany there was a space-age "Die Walkuere" and what was considered a Communist "Tannhouser."

JAMAICA PLAIN CITIZEN
BOSTON, MASS.
W. 5,400

DEC 28 1972

New England Newsclip

Thomas to conduct Boston Symphony

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Michael Tilson Thomas was appointed Assistant Conductor of the Boston Symphony at the beginning of the 1969-70 season, and he replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. He conducted more than thirty of the Boston Symphony's concerts during that season, and was appointed Associate Conductor of the Orchestra in the spring of 1970. In May 1970 he made his London debut in concerts with the London Symphony. During that summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona.

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Joseph Silverstein has been Concertmaster of the Orchestra since 1962. Born in Detroit, he studied at the Curtis Institute and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elizabeth of Belgium International Competition and later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia. Mr. Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England. Mr. Silverstein is a faculty member of the New England Conservatory.

ORACLE
ORLEANS, MASS.
W. 15,700

DEC 28 1972

New England Newsclip

Concert in Falmouth

Two principals of the "Aristrocrat of Orchestras" will be presented in St. Barnabas Hall in Falmouth on Sunday afternoon, Jan. 7 at 3 p.m., the second in the Falmouth Music Association's 1972-73 series of musical events. Boston Symphony concertmaster Joseph Silverstein, with principal cellist Jules Eskin and pianist Virginia Eskin will be heard in a program of music for violin, cello and piano.

Joseph Silverstein was named concertmaster of the Boston Symphony Orchestra ten years ago. A graduate of the Curtis Institute of Music, he came to Boston in 1955 at the age of twenty-three, having previously been a member of the Houston, Denver and Philadelphia orchestras. Principal cellist Jules Eskin, also a graduate of the Curtis Institute of Music, came to the Boston Symphony from the Cleveland Orchestra where for three years he had been principal cellist. Pianist Virginia Eskin, wife of Jules Eskin, has performed extensively with orchestra and in recital throughout the United States and in Europe. Next month she will appear as soloist with the Boston Symphony Orchestra at Carnegie Hall in New York under the baton of Michael Tilson Thomas.

Tickets for the January 7 performance at St. Barnabas Hall are on sale at the Market Book Shop in Falmouth, Putnam's Book Shop, also in Falmouth and, in the mid-Cape, at the Paperback Booksmith in the Cape Cod Mall and the Cape Cod Conservatory, Route 6A in Barnstable Village. Student and military tickets are available at reduced rates and children under twelve are admitted free. Telephone reservations may be made by calling the Market Book Shop at 548-5636.

COURIER
WAREHAM, MASS.
W. 3,500

DEC 20 1972

New England Newsclip

MUSIC PROGRAM FOR VIOLIN, CELLO AND PIANO

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

DEC 31 1972

New England Newsclip

By RAYMOND ERICSON

MUSICAL MULTIPLES

Like many other symphony orchestras, the Boston Symphony is trying to find new ways to attract audiences, and it has come up with what it calls Spectrum Concerts. One that was tried out in Boston with considerable success recently was "A Concert of Musical Multiples," and it will be repeated in Carnegie Hall on Jan. 18. Michael Tilson Thomas conducts and speaks about the music, which is by J. C. Bach (Symphony for Double Orchestra), Bartok (Music for Strings, Percussion and Celesta), Steve Reich (Four Organs, for rock organ quartet and maracas ensemble) and Liszt ("Hexameron" for six pianos and orchestra). And, it is said, there will be a surprise or two.

Wild contrasts in evidence at BSO concert

By Michael Steinberg
Globe Staff

Wild contrast there was between the two halves of the Boston Symphony concert which Michael Tilson Thomas conducted yesterday afternoon, one of being wooed with delicacy, allusion, suggestion, the other of being beaten about the ears, harangued, shouted at. All right. I have given away which side I am on, and I can go on to say that the Good Guy was Debussy ("Afternoon of a Faun" and "Jeux") and that the Bad Guy was Aaron Copland (Third Symphony).

And I am sorry to say that because I love so much of Copland's music. He can be very gentle, he can be rustically energetic in a way only a Jewish boy from Brooklyn could bring off; sometimes he is full of high spirits, sometimes he is grave. Over the years he has written a string of masterful and touching compositions, but this 1946 war surplus symphony of his really is an awful thing.

The language is unmistakable Copland, but I miss the sense that only he himself could have written this music. Too much of it sounds like something that could have been turned out by any composer with facility and a penchant for parody. What is most distressing, though, is its rhetorical stance, its anxious insistence we understand just how important a statement it is making.

There was a lot of that around in the forties. Shostakovich, the arch-bang-banger of the war years, disfigured much of his orchestral music with such bombast, while Schuman and Harris were doing a lot of such tub-thumping over here. It is not a characteristic Copland fault, but having somehow committed himself to writing such a piece — much of which is based on the 1942 "Fanfare for the Common Man," the nutshell version of that ghastly manner — he did it with enormous vigor. I notice that the Boston Symphony has not played it since those first performances under Koussevitzky in '46; perhaps they could not let it rest another 26 years.

It is a noisy piece, and the performance, admirably paced and shaped, rather often spilled over from the enthusiastic to the raucous. Most of the playing in the two Debussy works was very beautiful, both as sensuous, purely orchestral achievement, and as intelligent and knowing deployment of the lovely sounds by the conductor.

As is evident from his fine recording with the BSO of the "Images," Thomas is keenly responsive to the subtle polyphony of textures in Debussy's music, and the playing he got the orchestra to do yesterday in both work, but particularly in "Jeux," that late, elusive, difficult score, was exemplary and quite extraordinary in its clarity.

JOURNAL
PROVIDENCE, R. I.
D. 67,117
JAN 5 1973
New England Newsclip

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JAN 6 1973
New England Newsclip

Thomas conducts tonight

Tonight at 8:30 p.m. at Symphony Hall, Michael Tilson Thomas, Principal Guest Conductor of the Boston Symphony Orchestra, conducts the Orchestra in Tchaikovsky's Violin concerto in D with Joseph Silverstein, Concertmaster of the Orchestra as soloist. Mr. Thomas follows that work with a Copland Symphony.

Thomas is well known to Boston audiences. This year he continues to direct the Boston Symphony's Spectrum Concerts, which he created. This season he will make guest engagements with the Israel Philharmonic, with which he begins his first season as Music Director of the nationally-televised "Young People's Concerts".

He also makes his debut with the Lincoln Center Chamber Music Society, begins his second year with the Buffalo Philharmonic and assumes the position of Visiting Adjunct Professor of Music at the State University of New York at Buffalo.

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Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia. Mr. Silverstein is a faculty member of the New England Conservatory and Chairman of the Berkshire Music Center at Tanglewood.

Copland's Symphony No. 3 Heard In Hub First Time Since 1946

By ELLEN PFEIFER
MUSIC CRITIC

Michael Tilson Thomas program with the Boston Symphony Orchestra yesterday afternoon was a mixture of the well-known — Debussy's "Jeux" and the "Prelude to the Afternoon of a Faun," which Leonard Bernstein conducted only as recently as Thanksgiving weekend — and the rarely heard, in this case, Copland's Symphony No. 3 which Boston audiences haven't heard since it was dropped after the premiere performances in 1946.

The two Debussy works were something of a warm-up for next week's Spectrum Concerts where they will be performed in a "Tribute to Diaghilev." However, there was nothing of the warm-up in the quality of the playing yesterday.

In fact, the performances were superb, with the "Faun" going so beautifully, that even with Bernstein's fine reading still in memory, it was a pleasure to hear it again.

First of all, the orchestra playing was gorgeous. It has been splendid all season with only an occasional exception, but yesterday there was really something quite special about it. And, then, Thomas had everything laid out so clearly, the instrumental colors and melodic lines beautifully balanced, the dynamic levels all right (with some crystalline pianissimo playing), and the atmosphere languid and insinuating, and yet very cool.

The Copland is a work about which I can say all sorts of respectful compliments regarding its craftsmanship, and yet still not really like it or be much moved by it.

Composed between 1944 and 1946, it belongs very much to the world of "Appalachian Spring," although its references to bits of Americana are not quite so direct and specific. In four movements, it has two constructed rather freely and two (the second and fourth) built very tradi- first movement sonata forms.

For my part, the standout of the work is the Scherzo which juxtaposes a bustling, vigorous opening section with against a more retiring, outdoorsy sounding trio. The whole thing closes with great energy and brilliance, a really splashy piece that the BSO throws off with a great sense of fun.

The other movements I find not so immediately attractive —for example, the first movement themes which develop from rather lyrical beginnings into quite dramatic statement are a little disappointing—although the final movement returns to the kind of energetic which distinguished the Scherzo. Thomas provided the same kind of clarity and sense of theatre that he injected into the Debussy pieces.

● Concert Review

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
JAN 6 1973
New England Newsclip

SUNDAY SUN
LAWRENCE, MASS.
S. 9,002
JAN 7 1973
New England Newsclip

Music Last Night

Boston Symphony Orchestra Ends Its Providence Season

By EDWIN SAFFORD

THE BOSTON SYMPHONY ORCHESTRA, conducted by Michael Tilson Thomas, at Veterans Memorial Auditorium.

The spirit of Nijinsky hovered over the first half of the Bostonians' last concert of their Providence season last night. Victorious American bombast dating from 1946 was in charge of the remainder. Programming had Debussy's "Prelude to 'The Afternoon of a Faun'" as well as "Jeux" and the third symphony of Aaron Copland.

To get rid of negative feelings right away, the Copland symphony's honest righteousness left a hollow reaction with this listener. Partly, of course, that had to do with a style of music quite the composer's own and heard both in movie backgrounds, such as "The Red Pony," and in ballet scores, such as "Billy the Kid."

It is a style honored by imitation. You hear it now in just about every film taking place between the Mississippi and the Rocky Mountains.

If that were not enough, and this is not entirely the composer's fault although first class music should be more timeless, the piece is out of joint with the times. It is noble in a Peter Hurd, John Wayne and, alas, White House context, fine for 1946, bitter in 1973.

Will it survive as Debussy has? The future, not a music reviewer, only can tell. Right now such big, positive assurance seems maddening.

Michael Tilson Thomas conducted the Copeland for all its fanfare. He continues to get into things as though feeding a score through physical charge without detracting from the music. On this occasion, as previously, he was far more interesting than the average.

His Debussy reinforced the impression. Reasons for bringing Nijinsky into the discussion are that the eminent dancer choreographed "Afternoon of a Faun" several years following its composition and "Jeux" specifically for its first performance. The first was found difficult for its Grecian urn stylism and eroticism, the second because it got as far from classical ballet as tennis.

Performances of each work were absorbing. Thomas' way of thinking his music out nearly always is. The "Faun," for example, did not depend on lush tonalities so much as its impressionist suggestions. As a result there was a chamber quality which exposed nuance, and you could admire more fully the perspective of Doriot Anthony Dwyer's flute solos.

"Jeux," made up of daubes of orchestral color, some as sensual as scented chiffon, gave strong idea of Debussy's maturity. It is the kind of score which can fly off in individual directions, but the conductor had the entirety nailed down.

The concert was the first in the orchestra's series for this weekend, the rest to be heard in Boston. Before this has shown in certain rough edges and that was the case last night. Nevertheless, with sentiments toward Debussy outweighing Copland, you could reflect on it in agreeable fashion.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
JAN 8 1973
New England Newsclip

Michael T. Thomas To Conduct Symphony

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continued on page 13

MICHAEL T. THOMAS
continued from page 3

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From dreams to fanfares in Symphony afternoon

By David Sterritt

Symphony Hall did not exactly dissolve in dreams. But conductor and musicians strived hard in that direction, with inimitable aid from Debussy.

Then the concert reached its second half, punctuated with rousing Copland fanfares. And that initial dreaminess seemed all the more alluring in retrospect. It was a compellingly programmed afternoon with the Boston Symphony. Principal guest conductor Michael Tilson Thomas was in charge.

* * *

This careful programming helped the program's overall impact. During the preintermission Debussy, there were some periods of languidness. Not enough to flaw the performance seriously, but felt nonetheless. Copland's Symphony No. 3 was then offered up with a heady garnishment of clashing vigor. In the long run, it was a day of exceptional poetic contrast, where a little early languor mattered little.

The Debussy works were familiar: "Prelude a l'apres-midi d'un faune," and the "poeme danse" of 1912, "Jeux." Mr. Thomas was in a properly impressionistic mood, which carried him all over the podium in unobtrusive glides and swoops.

The sense of missing energy was felt early, though the "Prelude" started well, with the gorgeous flute passages deliciously played. The flute section had some intonation problems later on, but by then the work had picked up and was flowing hauntingly. Diffuseness was more a problem in "Jeux." But it built to an imposingly romantic climax; and the denoument was carried off with a high sense of drama, plus just the right quick humor at the end.

The Copland Third Symphony begins with an arch-shaped "Molto moderato, with simple expression." It was very strong on Friday, confidently mixing gentle lyricism with a gut emotionalism. The only quibble was a little too much careless folksiness in trombone territory. The scherzo movement, Allegro molto, was quick, sharp, clear, exciting, with an even wider emotional range—moving from clarion-call brightness to quiet delicacy. It was consummately played.

* * *

Mr. Thomas failed to make the shifting Andantino so gripping, but showed architectural precision in building it toward the mighty last movement, which follows without pause. This began with imposing assurance during its ornately scored fanfare, based on Copland's 1942 "Fanfare for the Common Man." It moved rousingly through folksy rhythms and melodies, to a crashing conclusion wherein the brass unanimously excelled.

Copland's Third has numerous moments of outright chumminess. It is hard to place face value on the composer's words that "any reference to jazz or folk material in this work was purely unconscious." In any event, one doubts there was much unconsciousness about Mr. Thomas's choice of a friendly, youthful, full-steam approach — which carried at times the vigor of a country dance.

Yet the most gripping moments were those with an inescapably martial quality: a quality transformed by Copland into musical grandeur, and by Mr. Thomas into a barrage of immediate sonic excitement. It was loud, and some of it was obvious, but it was stirring, and, yes, a lot of fun.

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By Michael Steinberg
Globe Staff

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And I am sorry to say that because I love so much of Copland's music. He can be very gentle, he can be rustically energetic in a way only a Jewish boy from Brooklyn could bring off; sometimes he is full of high spirits, sometimes he is grave. Over the years he has written a string of masterful and touching compositions, but this 1946 war surplus symphony of his really is an awful thing.

The language is unmistakable Copland, but I miss the sense that only he himself could have written this music. Too much of it sounds like something that could have been turned out by any composer with facility and a penchant for parody. What is most distressing, though, is its rhetorical stance, its anxious insistence we understand just how important a statement it is making.

There was a lot of that around in the forties. Shostakovich, the arch-bang-banger of the war years, disfigured much of his orchestral music with such bombast, while Schuman and Harris were doing a lot of such tub-thumping over here. It is not a characteristic Copland fault, but having somehow committed himself to writing such a piece — much of which is based on the 1942 "Fanfare for the Common Man," the nutshell version of that ghastly manner — he did it with enormous vigor. I notice that the Boston Symphony has not played it since those first performances under Koussevitzky in '46; perhaps they could not let it rest another 26 years.

It is a noisy piece, and the performance, admirably paced and shaped, rather often spilled over from the enthusiastic to the raucous. Most of the playing in the two Debussy works was very beautiful, both as sensuous, purely orchestral achievement, and as intelligent and knowing deployment of the lovely sounds by the conductor.

As is evident from his fine recording with the BSO of the "Images," Thomas is keenly responsive to the subtle polyphony of textures in Debussy's music, and the playing he got the orchestra to do yesterday in both work, but particularly in "Jeux," that late, elusive, difficult score, was exemplary and quite extraordinary in its clarity.

JOURNAL
PROVIDENCE, R. I.
D. 67,117
JAN 5 1973
New England Newsclip

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JAN 6 1973
New England Newsclip

Thomas conducts tonight

Tonight at 8:30 p.m. at Symphony Hall, Michael Tilson Thomas, Principal Guest Conductor of the Boston Symphony Orchestra, conducts the Orchestra in Tchaikovsky's Violin concerto in D with Joseph Silverstein, Concertmaster of the Orchestra as soloist. Mr. Thomas follows that work with a Copland Symphony.

Thomas is well known to Boston audiences. This year he continues to direct the Boston Symphony's Spectrum Concerts, which he created. This season he will make guest engagements with the Israel Philharmonic, with which he begins his first season as Music Director of the nationally-televised "Young People's Concerts".

He also makes his debut with the Lincoln Center Chamber Music Society, begins his second year with the Buffalo Philharmonic and assumes the position of Visiting Adjunct Professor of Music at the State University of New York at Buffalo.

Joseph Silverstein has been Concertmaster of the Orchestra since 1962. Born in Detroit, he studied at the Curtis Institute and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elizabeth of Belgium International Competition and later won the Naumberg Foundation Award.

Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia. Mr. Silverstein is a faculty member of the New England Conservatory and Chairman of the Berkshire Music Center at Tanglewood.

Copland's Symphony No. 3 Heard In Hub First Time Since 1946

By ELLEN PFEIFER
MUSIC CRITIC

Michael Tilson Thomas program with the Boston Symphony Orchestra yesterday afternoon was a mixture of the well-known — Debussy's "Jeux" and the "Prelude to the Afternoon of a Faun," which Leonard Bernstein conducted only as recently as Thanksgiving weekend — and the rarely heard, in this case, Copland's Symphony No. 3 which Boston audiences haven't heard since it was dropped after the premiere performances in 1946.

The two Debussy works were something of a warm-up for next week's Spectrum Concerts where they will be performed in a "Tribute to Diaghilev." However, there was nothing of the warm-up in the quality of the playing yesterday.

In fact, the performances were superb, with the "Faun" going so beautifully, that even with Bernstein's fine reading still in memory, it was a pleasure to hear it again.

First of all, the orchestra playing was gorgeous. It has been splendid all season with only an occasional exception, but yesterday there was really something quite special about it. And, then, Thomas had everything laid out so clearly, the instrumental colors and melodic lines beautifully balanced, the dynamic levels all right (with some crystalline pianissimo playing), and the atmosphere languid and insinuating, and yet very cool.

The Copland is a work about which I can say all sorts of respectful compliments regarding its craftsmanship, and yet still not really like it or be much moved by it.

Composed between 1944 and 1946, it belongs very much to the world of "Appalachian Spring," although its references to bits of Americana are not quite so direct and specific. In four movements, it has two constructed rather freely and two (the second and fourth) built very tradi- first movement sonata forms.

For my part, the standout of the work is the Scherzo which juxtaposes a bustling, vigorous opening section with against a more retiring, outdoorsy sounding trio. The whole thing closes with great energy and brilliance, a really splashy piece that the BSO throws off with a great sense of fun.

The other movements I find not so immediately attractive —for example, the first movement themes which develop from rather lyrical beginnings into quite dramatic statement are a little disappointing—although the final movement returns to the kind of energetic which distinguished the Scherzo. Thomas provided the same kind of clarity and sense of theatre that he injected into the Debussy pieces.

• Concert Review

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
JAN 6 1973
New England Newsclip

SUNDAY SUN
LAWRENCE, MASS.
S. 9,002
JAN 7 1973
New England Newsclip

Music Last Night

Boston Symphony Orchestra Ends Its Providence Season

By EDWIN SAFFORD

THE BOSTON SYMPHONY ORCHESTRA, conducted by Michael Tilson Thomas, at Veterans Memorial Auditorium.

The spirit of Nijinsky hovered over the first half of the Bostonians' last concert of their Providence season last night. Victorious American bombast dating from 1946 was in charge of the remainder. Programming had Debussy's "Prelude to 'The Afternoon of a Faun'" as well as "Jeux" and the third symphony of Aaron Copland.

To get rid of negative feelings right away, the Copland symphony's honest righteousness left a hollow reaction with this listener. Partly, of course, that had to do with a style of music quite the composer's own and heard both in movie backgrounds, such as "The Red Pony," and in ballet scores, such as "Billy the Kid."

It is a style honored by imitation. You hear it now in just about every film taking place between the Mississippi and the Rocky Mountains.

If that were not enough, and this is not entirely the composer's fault although first class music should be more timeless, the piece is out of joint with the times. It is noble in a Peter Hurd, John Wayne and, alas, White House context, fine for 1946, bitter in 1973.

Will it survive as Debussy has? The future, not a music reviewer, only can tell. Right now such big, positive assurance seems maddening.

Michael Tilson Thomas conducted the Copeland for all its fanfare. He continues to get into things as though feeding a score through physical charge without detracting from the music. On this occasion, as previously, he was far more interesting than the average.

His Debussy reinforced the impression. Reasons for bringing Nijinsky into the discussion are that the eminent dancer choreographed "Afternoon of a Faun" several years following its composition and "Jeux" specifically for its first performance. The first was found difficult for its Grecian urn stylism and eroticism, the second because it got as far from classical ballet as tennis.

Performances of each work were absorbing. Thomas' way of thinking his music out nearly always is. The "Faun," for example, did not depend on lush tonalities so much as its impressionist suggestions. As a result there was a chamber quality which exposed nuance, and you could admire more fully the perspective of Doriot Anthony Dwyer's flute solos.

"Jeux," made up of daubes of orchestral color, some as sensual as scented chiffon, gave strong idea of Debussy's maturity. It is the kind of score which can fly off in individual directions, but the conductor had the entirety nailed down.

The concert was the first in the orchestra's series for this weekend, the rest to be heard in Boston. Before this has shown in certain rough edges and that was the case last night. Nevertheless, with sentiments toward Debussy outweighing Copland, you could reflect on it in agreeable fashion.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
JAN 8 1973
New England Newsclip

Michael T. Thomas To Conduct Symphony

On Thursday at 8:30 p.m., Michael Tilson Thomas, Principal Guest Conductor of the Boston Symphony Orchestra, conducts the Orchestra in Tchaikovsky's Violin Concerto in D with Joseph Silverstein, Concertmaster of the Orchestra, as soloist. Mr. Thomas follows that work with Copland's Symphony no. 3.

Michael Tilson Thomas was appointed Assistant Conductor of the Boston Symphony at the beginning of the 1969-70 season, and he replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. He conducted more than thirty of the Boston Symphony's concerts during that season, and was appointed Associate Conductor of the Orchestra in the spring of 1970. In May 1970 he made his London debut in concerts with the London Symphony. During that summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New

continued on page 13

MICHAEL T. THOMAS

continued from page 3

York, as well as at Tanglewood. On the Boston Symphony Orchestra's tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona.

So Mr. Thomas is well known to Boston audiences. This year he continued to direct the Boston Symphony's Spectrum Concerts, which he created. During the past two years, Mr. Thomas had conducted many of the major orchestras in this country, and in Europe and Japan. This season he returns for guest engagements with the Israel Philharmonic, with which he begins his first season as Music Director of the nationally-televises "Young People's Concerts." He also makes his debut with the Lincoln Center Chamber Music Society, begins his second year with the Buffalo Philharmonic and assumes the position of Visiting Adjunct Professor of Music at the State University of New York at Buffalo.

Joseph Silverstein has been Concertmaster of the Orchestra since 1962. Born in Detroit, he studied at the Curtis Institute and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elizabeth of Belgium International Competition and later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia. Mr. Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England. Mr. Silverstein is a faculty member of the New England Conservatory and Chairman of the Berkshire Music Center at Tanglewood.

From dreams to fanfares in Symphony afternoon

By David Sterritt

Symphony Hall did not exactly dissolve in dreams. But conductor and musicians strived hard in that direction, with inimitable aid from Debussy.

Then the concert reached its second half, punctuated with rousing Copland fanfares. And that initial dreaminess seemed all the more alluring in retrospect. It was a compellingly programmed afternoon with the Boston Symphony. Principal guest conductor Michael Tilson Thomas was in charge.

* * *

This careful programming helped the program's overall impact. During the preintermission Debussy, there were some periods of languidness. Not enough to flaw the performance seriously, but felt nonetheless. Copland's Symphony No. 3 was then offered up with a heady garnishment of clashing vigor. In the long run, it was a day of exceptional poetic contrast, where a little early languor mattered little.

The Debussy works were familiar: "Prelude a l'apres-midi d'un faune," and the "poeme danse" of 1912, "Jeux." Mr. Thomas was in a properly impressionistic mood, which carried him all over the podium in unobtrusive glides and swoops.

The sense of missing energy was felt early, though the "Prelude" started well, with the gorgeous flute passages deliciously played. The flute section had some intonation problems later on, but by then the work had picked up and was flowing hauntingly. Diffuseness was more a problem in "Jeux." But it built to an imposingly romantic climax; and the denoument was carried off with a high sense of drama, plus just the right quick humor at the end.

The Copland Third Symphony begins with an arch-shaped "Molto moderato, with simple expression." It was very strong on Friday, confidently mixing gentle lyricism with a gut emotionalism. The only quibble was a little too much careless folksiness in trombone territory. The scherzo movement, Allegro molto, was quick, sharp, clear, exciting, with an even wider emotional range—moving from clarion-call brightness to quiet delicacy. It was consummately played.

* * *

Mr. Thomas failed to make the shifting Andantino so gripping, but showed architectural precision in building it toward the mighty last movement, which follows without pause. This began with imposing assurance during its ornately scored fanfare, based on Copland's 1942 "Fanfare for the Common Man." It moved rousingly through folksy rhythms and melodies, to a crashing conclusion wherein the brass unanimously excelled.

Copland's Third has numerous moments of outright chumminess. It is hard to place face value on the composer's words that "any reference to jazz or folk material in this work was purely unconscious." In any event, one doubts there was much unconsciousness about Mr. Thomas's choice of a friendly, youthful, full-steam approach — which carried at times the vigor of a country dance.

Yet the most gripping moments were those with an inescapably martial quality: a quality transformed by Copland into musical grandeur, and by Mr. Thomas into a barrage of immediate sonic excitement. It was loud, and some of it was obvious, but it was stirring, and, yes, a lot of fun.

UNION LEADER
MANCHESTER, N. H.
D. 21,008

JAN 9 1973 New England Newsclip

THE N. H. PHILHARMONIC ORCHESTRA will begin its 14th season with a winter concert at the Practical Arts Auditorium, Manchester, Sunday at 8:15 p. m. The orchestra, conducted by Rolland Tapley of the Boston Symphony, will present Brahm's 2nd Symphony and Marche Slav by Tschaikowsky. Featured guest artists from the Boston Symphony are Marylou Speaker, violinist, right, and Lawrence Wolfe, bass, who will perfrom "Duo de Concert" by Bottesini, an interesting and intricate duet for the smallest and largest string instruments.

UNION LEADER
MANCHESTER, N. H.
D. 21,008

JAN 17 1973 New England Newsclip

A Review

Orchestra Opens 14th Year

By PHOEBE BOURDEAU

The N.H. Philharmonic Orchestra opened its 14th season at the Practical Arts Auditorium in Manchester with works by Brahms, Bottesini and Tschaikowsky in a performance which can best be described as a crescendo mark: It began weakly and ended triumphantly.

The first half of the concert was devoted to the Brahms Symphony No. 2 in D Major, Opus 73, which has three sections: Allegro non troppo, adagio non troppo, and allegro con spirito. The outstanding feature of this performance was that it was, precisely, "non troppo."

The intonation in the violin section was poor. In fact, the only cohesiveness recognizable in this performance was the ability of the entire violin section to play in flat unison. Tempi was lost somewhere between the conductor's attempt to indicate it and the ability of the orchestra to react accordingly. The horns, especially, seemed to lumber along to the "beat of a different drummer" than that so valiantly proffered by conductor Rolland Tapley.

The wonderful romanticism of sweeping lines and suspensions one hopes to hear in Brahms' music fell into the trap of being dragged along rather than buoyed up. There were glimpses, however, of great vigor and intensity in the orchestra and especially in the adagio non troppo. Rich and vibrant tones emitted from the cello section.

Perhaps a little more rehearsal time would have been profitable in carrying this work past the "Let's get together and play a little Brahms tonight" brand of spontaneity.

Duo de Concert

Undoubtedly the exciting portion of the evening was the Duo de Concert by Bottesini with guest artists from the Boston Symphony Orchestra: Mary Lou Speaker, violin, and Lawrence Wolfe, bass.

These splendid young artists took this technically elaborate but showy bit of Italian sentimentality and made us love it—and them.

Miss Speaker is a tall, willowy beauty with a queenly but sensitive approachability. Her performance was outstanding enough for this writer to predict her future as one of the outstanding women violin virtuosa of our age.

The Bottesini requires intricate bowings, fingerings and "tricks" among which are pianissimos so highly pitched and delicate as to all but escape hearing. Miss Speaker executed all this with the ease and graceful dynamism of a great artist and a certain casual air which is her own brand of audience rapport.

PHOEBE BOURDEAU

Lawrence Wolfe's contribution was necessarily less elaborate, but his skill was certainly evident in his masterful manipulations of that most unwieldly of instruments, the bass violin. At one point he had the appearnace of climbing over his instrument in a rapidly decorative passage of the Bottesini.

The regrettable part about this performance was that the orchestral string pizzicati were a bit too prominent in their accompaniment to the solists and that Mr. Wolfe didn't play all of the Jacob Ruckland "Valentine" as an encore.

TIMES
HARTFORD, CONN.
D. 130,857

JAN 16 1973 New England Newsclip

Free Concert Tomorrow

Louis Leguia, cellist with the Boston Symphony Orchestra, will appear in a free one-hour concert of Classical music including the Hartford premiere of a sonata by Vincent Frohne, tomorrow at 1 p.m. in Hilles Gallery at the Wadsworth Atheneum.

Recently returned from a series of 20 recitals in Europe, Leguia has performed in numerous recitals in the U.S. and Canada and has recorded and made broadcasts in Montreal and London.

The former student of Pablo Casals and Andre Navarra in France, Arthur Van den Bogaerde and Kurt Reher in Los Angeles.

Leguia has also studied under Leonard Rose in New York, Gabor Rejto in Los Angeles and Gaspar Casado in Italy. He has been a member of the Boston Symphony since 1963 and is a member of the faculty of the Boston Conservatory of Music.

Other selections on his Atheneum program will include selections from Johann Sebastian Bach's "Suite III," Gunther Schuller's "Fantasy Op. 19" and Zoltan Kodaly's "Sonata Op. 8."

COURANT
HARTFORD, CONN.
S. 199,160

JAN 14 1973 New England Newsclip

Cello Concert To Be Given At Atheneum

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TIMES
HARTFORD, CONN.
D. 130,857

JAN 5 1973 New England Newsclip

Band To Have Guest

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Ghitalla will play with the high school concert band when they compete Jan. 22 at a convention sponsored by

Vernon

the National Association of Music Educators. It is believed he will be the only guest musician with any of the bands at the competition.

The band will present a 30-45 minute program of music.

The Vernon Center Middle School Band was the only other band from Connecticut selected in the audition of school bands from 13 states.

Some 85 students participate in the high school band. The director is Samuel Goldfarb.

BOSTON SYMPHONY CONCERT MASTER TO PERFORM—The Portland Symphony Orchestra, conducted by Paul Vermel, will present a concert, Monday, Jan. 22, at the Lewiston High School Auditorium, at which Joseph Silverstein, above, Concertmaster of the Boston Symphony Orchestra, will be featured violinist. The concert will be sponsored by the Bates College Concert Series, and the Maine Arts and Humanities Commission.

JOURNAL
LEWISTON, MAINE
D. 14,019

JAN 19 1973 New England Newsclip

PSO Concert In Lewiston Next Monday

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The program is under the sponsorship of the Bates College Concert Series and The Maine Arts and Humanities Commission, and tickets will be available at the door.

The program for the evening will include "Serenade to Await the Moon," by William Bergsma, Beethovens' "Symphony II," and "Violin Concerto," by Sibalius.

Mr. Silverstein has appeared as soloist with the Boston Symphony Orchestra and the Boston Pops on numerous occasions. He is presently a member of the New England Conservatory of Music Chairman of the Faculty of the Berkshire Music Center.

In 1959, he was the only American to place in the top ten of the prestigious Queen Elizabeth of Belgium International Competition.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JAN 16 1973 New England Newsclip

Silverstein Replaces Ailing Solo Violinist

By RICHARD CONWAY

In announcing that Boston Symphony Orchestra concertmaster Joseph Silverstein will replace the ailing Kyung-Wha Chung as soloist for tonight's concert at the auditorium, Springfield conductor Robert Gutter has to be guilty of some kind of understatement in saying that "we are extremely pleased and fortunate to have Joseph Silverstein with us on such short notice. He is not only a recognized artist in his own right, but an outstanding concertmaster as well."

Gutter also emphasized that the scheduled program remains unchanged.

Silverstein's reputation is enormous, and it covers many different areas. The Boston concertmaster is not only an excellent soloist and orchestral musician, he is particularly sensitive to chamber ensemble playing. We have heard many fine performances of the Symphony String Trio and Quartet at Tanglewood during the summer season.

Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood, and last year was named assistant conductor of the Boston Symphony. He holds an honorary doctorate from Tufts University.

The violinist makes as much sense when he talks as when he plays. I remember an interview I had with him two years ago. We discussed the fact that many people were calling the symphony orchestra nothing more than a museum piece. What he said then bears repeating:

"Let me put it this way. I say yes, it is a museum piece. We have a very great permanent collection. And we have traveling exhibits. And we have exhibits of great artists.

"We also have a very broad audience base.

"I, myself, am a great devotee of contemporary music. I spend a good deal of time looking at new music, and I attend most of the concerts of new music at the contemporary music festival at Tanglewood.

"But I must say that I can find nothing more boring than a whole concert of contemporary music. In the whole galaxy of musical composition, there are maybe four or five composers who can stand an All-Them program. And even then you have to carefully select works from different periods of their career."

Silverstein went on to say that a piece of music by Schoenberg, Webern, or Berio made more sense when compared with other works from other stylistic periods. He added that there is a difference in the degree of concentration needed in listening to the various styles.

"One can tune in and out of a Brahms symphony and still make sense of it. But there are so many important events in a nine minute work by, say, Schoenberg, that it takes more intense listening than a 40-minute symphony by Brahms."

It is the great variety of riches possible in a symphony concert that excites Silverstein, like wandering through the many rooms of a museum. "To me that's a total musical experience."

It will be nice to have Joe Silverstein in Springfield tonight.

UNION LEADER
MANCHESTER, N. H.
D. 21,008

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In announcing that Boston Symphony Orchestra concertmaster Joseph Silverstein will replace the ailing Kyung-Wha Chung as soloist for tonight's concert at the auditorium, Springfield conductor Robert Gutter has to be guilty of some kind of understatement in saying that "we are extremely pleased and fortunate to have Joseph Silverstein with us on such short notice. He is not only a recognized artist in his own right, but an outstanding concertmaster as well."

Gutter also emphasized that the scheduled program remains unchanged.

Silverstein's reputation is enormous, and it covers many different areas. The Boston concertmaster is not only an excellent soloist and orchestral musician, he is particularly sensitive to chamber ensemble playing. We have heard many fine performances of the Symphony String Trio and Quartet at Tanglewood during the summer season.

Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood, and last year was named assistant conductor of the Boston Symphony. He holds an honorary doctorate from Tufts University.

The violinist makes as much sense when he talks as when he plays. I remember an interview I had with him two years ago. We discussed the fact that many people were calling the symphony orchestra nothing more than a museum piece. What he said then bears repeating:

"Let me put it this way. I say yes, it is a museum piece. We have a very great permanent collection. And we have traveling exhibits. And we have exhibits of great artists.

"We also have a very broad audience base.

"I, myself, am a great devotee of contemporary music. I spend a good deal of time looking at new music, and I attend most of the concerts of new music at the contemporary music festival at Tanglewood.

"But I must say that I can find nothing more boring than a whole concert of contemporary music. In the whole galaxy of musical composition, there are maybe four or five composers who can stand an All-Them program. And even then you have to carefully select works from different periods of their career."

Silverstein went on to say that a piece of music by Schoenberg, Webern, or Berio made more sense when compared with other works from other stylistic periods. He added that there is a difference in the degree of concentration needed in listening to the various styles.

"One can tune in and out of a Brahms symphony and still make sense of it. But there are so many important events in a nine minute work by, say, Schoenberg, that it takes more intense listening than a 40-minute symphony by Brahms."

It is the great variety of riches possible in a symphony concert that excites Silverstein, like wandering through the many rooms of a museum. "To me that's a total musical experience."

It will be nice to have Joe Silverstein in Springfield tonight.

"How sweet it is," when its music played by Armando Ghitalla, left, who is first trumpeter with the Boston Symphony Orchestra, Ghitalla joins Samuel Goldfarb, right, in a rehearsal session with the Rockville High School band which will be playing in Boston Monday at the Music Educator's National Conference. Ghitalla will be guest soloist at the conference. (Herald photo by Buceivicius.)

Vernon

Bands Win Festival Spot

By Barbara Richmond
(Herald Reporter)

The Rockville High School band and the Middle School band have been singled out to play at the Music Educators National Conference Eastern Division Convention to be held Monday at the Prudential Building in Boston and will have as guest soloist, Armando Ghitalla, who plays first trumpet in the Boston Symphony orchestra.

Several months ago both bands made tapes and submitted them for consideration. Both bands have been singled out for many other honors in the past. Samuel Goldfarb, supervisor of instrumental music in the Vernon school system, directs the high school band and Edwin DeGroat, directs the Grade 7 and 8 band at the Middle School.

Both Goldfarb and DeGroat studied under Ghitalla when he was a visiting lecturer at Hartt College of Music in Hartford.

This week Ghitalla took time out of his busy schedule to come to the Middle School and rehearse with the Rockville High School band for next Monday's Boston appearance.

Ghitalla has a long list of accomplishments to his credit. He has performed with the R.C.A. Victor recording orchestra, has been first trumpet with the New York City Opera and Ballet Company and with the Houston Symphony Orchestra. He was also trumpet soloist with the Paul LaValle Band of America and the Boston Pops Orchestra under the direction of Arthur Fiedler. He performed at a Town Hall (New York) recital in 1958 and at a Carnegie Hall recital in 1960.

In addition to his first trumpet duites with the Boston Symphony Orchestra, Ghitalla is an associate in trumpet at Boston University, the New England Conservatory and the Tanglewood Institute.

Although his first love is music, Ghitalla has other interests too. A man of many facets, he also finds time to devote to drawing, carpentry and cooking.

Goldfarb is a visiting lecturer in music at the School of Fine Arts, University of Connecticut, was founder and conductor of the Hartt Youth Symphonic Band and has studied under many famous musicians. He served as associate instructor in the Brass and Music Education departments of the Hartt College of Music, for 15 years, as well as being a faculty member of the West Hartford and Wethersfield Summer Music Programs.

Goldfarb was also a member of the 724th Air Force Band and of the 43rd Infantry Division Band during which time he appeared as cornet soloist on tour. He was with the Hartford Symphony Orchestra from 1952-1954. He has also been on the staff of advisory specialists of the Connecticut Music Educators' Association as well as having served on the planning commission of the national association.

In 1965 Goldfarb was selected as one of the 10 most outstanding music directors in the United States, by the School Musician Magazine and in 1967 he was chosen Alumnus of the Year of the Hartt College of Music.

DeGroat is a graduate of Hartt College and holds degrees in music and music education. He has been a performer and trumpet soloist with numerous musical organizations in this state and Massachusetts and Rhode Island. He has been a faculty member of the Hartford Conservatory for five years as an instructor in trumpet. He plays first trumpet with the Hartford Civic Orchestra.

DeGroat has also been an adjudicator for the New Hampshire Music Educators solo and ensemble festival, and has guest conducted and given many clinics on the brass instruments. Under his direction the Middle School band has been honored several times.

There's no discrimination in the bands as there are just about as many female members or maybe a few more, than there are male members. The entire flute section is made up of girls as is the B-flat clarinet section. But the girls are not afraid to tackle any of the instruments. Two girls are in the trombone section; one in the French horn group, a few play trumpet and one plays the string bass.

NEWS-TIMES
DANBURY, CONN.
D. 31,285
JAN 19 1973
New England Newsclip

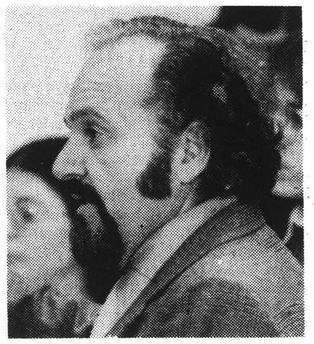
JOURNAL INQUIRER
ROCKVILLE, CONN.
D. 7,800
JAN 19 1973
New England Newsclip

Noted band plays at school

RIDGEFIELD — The Rockville (Conn.) High School Band, under conductor Samuel Goldfarb, has given two assembly performances at Ridgefield High School.

Noted since 1961, the band has performed at the Eastern Conference of the Music Educators national convention in 1968, and this year will perform in Boston. The Boston concert will feature Armand Ghitella of the Boston Symphony Orchestra as soloist for the group.

Goldfarb spent part of the visit observing a rehearsal of the Ridgefield High School Band and advised its conductor, Joseph Celli, on musical techniques.



Samuel Goldfarb

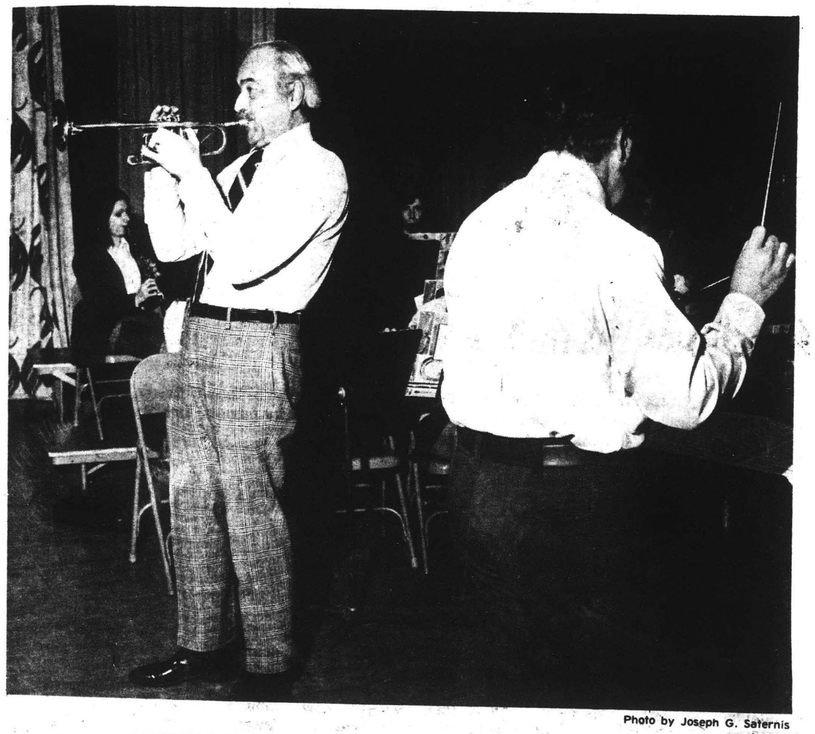


Photo by Joseph G. Saternis

BOSTON SYMPHONY'S Armando A. Ghitalla was rehearsing in Vernon this week for his appearance Monday with the Rockville High School Band at the Prudential Center in Boston. Conducting is Samuel Goldfarb, supervisor of instrumental music in Vernon School system. Everyone appearing Monday in Boston for Eastern Division Conference of National Music Educators.

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900
JAN 11 1973
New England Newsclip

Joseph Silverstein

BSO Concert Master To Perform in City

By RAYMOND MORIN
Telegram Music Critic

The Worcester County Music Association will present the New Worcester Orchestra in the opening concert of its third season at 8 p.m. Feb. 14 at the Auditorium.

Arthur Winograd will conduct.

Soloist will be Joseph Silverstein in Violin Concerto No. 1 in G minor, Opus 26 by Bruch. Orchestral program is Mozart's "Marriage of Figaro" Overture. K. 492 and Symphony No. 2 in D major, Opus 43 by Sibelius.

Season tickets are available at the office of the Worcester County Music Association, Memorial Auditorium, Worcester 01608. Prices for the season's three concerts are $13.50, $11 and $8.25. Members of the Music Association receive a 10 per cent discount on season tickets and choice locations.

Tickets for individual concerts will be on sale at Steinert's, 308 Main St., as of Feb. 1. They are $5, $4 and $3. The Auditorium box office will be open at 6 p.m. the night of the concert

This will be Silverstein's second appearance as soloist with the Worcester Orchestra. In 1963 he performed with violist Joseph DePasquale in Mozart's Symphonic Concertante with the Worcester Orchestra, conducted by Harry Levenson.

Silverstein has been concert master of the Boston Symphony since 1962.

Born in Detroit, Silverstein studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff who retired as concert master of the Detroit Symphony Orchestra in 1967.

Silverstein was a prize winner in the 1959 Queen Elizabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award.

Before coming to Boston in 1955, (he was then 23) Silverstein played in the orchestras of Houston, Denver and Philadelphia.

TELEGRAM
WORCESTER, MASS.
S. 106,767
JAN 28 1973
New England Newsclip

MESSENGER
MARBLEHEAD, MASS.
W. 5,146

JAN 11 1973 New England Newsclip

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PHILADELPHIA, PA.
TRIBUNE
TW. 38,344 (N)

JAN 9 1973

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Dean Epps has been a Teaching Fellow in Middle Eastern Studies, and is now tutor in Leverett House. From 1964 to 1967 Dean Epps was Assistant Conductor of the Harvard Glee Club, and is now adviser to the Leverett Opera Society. He was Assistant Dean of Harvard College in 1970 as Dean of Students in Harvard College.

ARCHIE C. EPPS

He edited The Speeches of Malcolm X at Harvard, which was published in 1968 with a long essay on Malcolm X's thoughts and rhetoric. The articles which he has written for journals dealt with subjects relating to Afro-American History.

Epps has been affiliated with the Boston Symphony Orchestra through his position as Overseer of the Orchestra.

ITEM
LYNN, MASS.
D. 34,202

JAN 15 1973 New England Newsclip

THE PERFORMING ARTS

* * *

"Know your orchestra!" say a sextet of North Shore women who head the local branch of the Boston Symphony Orchestra's Council of Friends. Mrs. Edwin T. Green and Mrs. Walter Watson II have been coordinating back stage tours with the cooperation of co-chairmen Mrs. Erick Kauders of Marblehead and Mrs. Nelson Darling of Swampscott. The tours include visits to the BSO musical library, ancient instruments collection and radio broadcast control rooms.

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The Council also sponsors the Friday "stage door" concert lectures.

Mrs. George R. Poor, 18 Gregory St., Marblehead, may be contacted for information regarding tours.

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NEWS
SALEM, MASS.
D. 29,244

JAN 10 1973 New England Newsclip

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BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JAN 28 1973 New England Newsclip

Chamber Concert: A Might Have Been

By ELLEN PFEIFER
Music Critic

Considering the array of musical talent on the program Sunday afternoon at Jordan Hall, it is amazing how uninteresting the Boston Symphony Chamber Players concert proved to be.

Featured performer for the afternoon was Phyllis Curtin whose recitals I find almost invariably moving but on this occasion the story was a good deal of boring music which good performances couldn't help or good music boringly performed.

Ms. Curtin began with two Bach arias and as often happens with opening Bach selections they sounded too much like a warm-up.

• Concert Review

She did not have the vocal flexibility or lightness appropriate for the selections and, unusually for her, she seemed not able to project the mood of the works, the sense of the words. Ryan Edwards provided some clunky realizations at the harpsichord.

The Shostakovich Romances for Soprano, Violin, Cello, and piano (Joseph Silverstein, Jules Eskin, and Edwards) followed in a cycle of seven poems by Alexander Block.

The texts themselves were pretty silly — for example, "What does storm mean in life when your roses bloom and gleam for me?" — and Shostakovich's settings rather obvious, derivative, and too much alike, most of them of an ominous and darkly intense mood.

A Villa-Lobos Suite for voice and violin (Silverstein) closed the first half and certainly it made the Shostakovich look good by comparison.

One of those cute peasanty things, it has a lot of folksy things for the violin part and is mostly mindless vocalise for the singer.

After intermission there was an almost completely uninflected performance of Schubert's "Auf dem Strom" for voice, piano and horn (Charles Kavaloski) that was played (like the two preceding groups) with the piano lid closed and the piano sound consequently muffled. Also, a mid-program encore for Ms. Curtin of Chabrier's "L'invitation du Voyage" (with bassoonist Sherman Walt).

Stravinsky's "L'histoire du Soldat" suite completed the longish program and was characterized by little wit, slowish tempi, almost no jauntiness or brilliance.

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

JAN 18 1973 New England Newsclip

Chamber Players at Sanders

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The Chamber Players comprise the twelve principal players of the Boston Symphony Orchestra. They have toured Europe twice, the Soviet Union, the Virgin Islands, and, under the sponsorship of the Massachusetts Council on the Arts, make a yearly tour of the Commonwealth. Last September, they made a tour of Colombia, South America. Several of their numerous recordings for RCA Victor and Deutsche Grammophon have received awards including the Grammy, given their first recording, for the most outstanding chamber music performance of 1967.

Single tickets for the Boston Symphony Chamber Players are priced at $1.50, $2.50 and $3.50 and are available at Symphony Hall, the Boston University Ticket Office, the Harvard Coop and the TCA ticket office at MIT as well as at Sanders Theater on the day of the concert. The Chamber Players will next perform at Sanders Theater on Sunday March 11 at 4 p.m.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 19 1973 New England Newsclip

THE BOSTON SYMPHONY CHAMBER PLAYERS seek to swirl melodies as graceful and delicate as the arch they fill. They play at Jordan Hall Sunday at 3.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 14 1973 New England Newsclip

PHYLLIS CURTIN, soprano, will appear again with a BSO group—this time, the Boston Symphony Chamber Players—at Jordan Hall Jan. 21 at 3 p.m.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JAN 28 1973 New England Newsclip

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MESSENGER
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W. 5,146
JAN 11 1973
New England Newsclip

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TW. 38,344 (N)
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D. 34,202
JAN 15 1973
New England Newsclip

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RECORD AMERICAN
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D. 312,885
JAN 23 1973
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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 14 1973 New England Newsclip

pose a variation on the March from Bellini's "I Puritani," and play it before the guests of the Princess.

*

It has been the general assumption that the affair took place, most likely at the Liszt-Thalberg encounter. But Lewenthal thinks differently. He has looked through every source, every bit of published information that he could get his hands on, and has been unable to find any reference to this stupendous event. Certainly it would have made the headlines had it ever taken place. Lewenthal concludes that not even the Princess Belgioioso could get six such temperaments together under one roof. She did get after them, however, to submit the variations for which they had been commissioned, and those were published. Lizst liked the work. He played it as a solo, orchestrated it (or had it orchestrated) for piano and orchestra, and even worked up a two-piano arrangement of it. There is on record an account of a performance of the two-piano version that Liszt played with Clara Schumann, who hated him. What pressure, what kind of plasma, could have c[illegible]

# of Virtuosos: It Should Be a Ball

tained these two antipodal forces?

It is a pity that the original concert never came off (assuming that Lewenthal is correct in his conclusion). Imagine Horowitz, Serkin, Richter, Rubinstein, Michelangeli and Bolet in a salon, smiling at each other with their fists clenched, ready to show the audience who is really the King. The pianists that the Princess sought to bring together in 1837 were their equivalents. Liszt and Thalberg were, by consensus, the two greatest living pianists. Chopin was admired perhaps even more by the connoisseurs, but he seldom played in puplic; and, physically weak as he was, his pianism was a series of delicately flexible nuances. Herz was the idol of the Parisian salon — a glittering, elegant, superficial pianist with a thrilling bag of tricks. Czerny, who taught and composed more than he played, was a pupil of Beethoven, the teacher of Liszt, and a solid pianist of the German school. Pixis also was a representative of the German school, though his long residence in Paris had made him a salon favorite. He must have been another one of those well-drilled pianists whose scales sounded like marbles rolling down the keyboard.

Jack Mitchell

Michael Tilson Thomas, who brings the Boston Symphony to Carnegie in a "Spectrum Concert" Thursday

More ideas about programing than an IBM man

*

The music? It is a *pièce d'occasion*, a fun piece, that was not intended to be taken seriously. It exploits every aspect of piano technique. Liszt showed off his octaves. Chopin, characteristically, wrote a quiet, nocturne-like variation. Herz provided a glittering finger-twister. And so on. A whiff of a vanished age comes to life. This was, like so much art of the period, entertainment art, supplied at least by transcendent professionals. And therein lies the interest. Musical archeologists can reconstruct style and technique from a work like the "Hexameron." And today the public can relax and enjoy it as a wonderful period piece, accepting it for what it is.

The Princess never worked up anything equivalent. Her full name was Maria Cristina Beatrice Teresa Matilde Camilla Julia Margherita Laura Barbiano, Principessa de Belgioioso d'Este. She was a liberal who worked with Garibaldi and Mazzini for Italian independence, and thus was known as the Revolutionary Princess. Born in 1808, she settled in Paris in 1830 and immediately made her salon the center for every musician in Paris as well as such writers as Dumas, Gauthier, de Musset, Hugo and Mrs. Trollope.

Her musical salons were given on Wednesday evenings, while Saturdays were reserved for writers, politicians and theologians. "Guests," writes Lewenthal, "were admitted by a turbanned, bearded Negro looking like a Magus from a Veronese painting. They were conducted through a Gothic oratory decorated with skulls and crossbones in which guests were sometimes allowed to 'surprise' the Princess at her devotions."

*

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REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

JAN 7 1973 New England Newsclip

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The Boston Globe
(EVENING)
D. 195,032

JAN 15 1973

'Les Noces' winds up Symphony's concert

By Michael Steinberg
Globe Staff

MICHAEL STEINBERG

At one of the first concerts I reviewed for The Globe, Leon Kirchner conducted Stravinsky's "Les noces" (The wedding). It was the most exciting performance of it I had ever heard, and, nearly nine years later, there are two things about it that I remember with special delight. One was its startling verbal clarity; the other, more trivial, was the pleasure in those days of black-and-white concerts of the Faberge Easter egg effect of the solid-color dresses, no two alike, on the women in the ad hoc Harvard-Radcliffe chorus.

"Les noces" wound up Friday's Boston Symphony Spectrum concert conducted by Michael Tilson Thomas — the first of two programs of music associated with Sergei Diagilev and the Russian Ballet — and it was disappointing. Perhaps one word in 10 could be understood, and, trivially, most of the colors and textures on stage were unpleasing. Then, just for continuity, having complained about the clunkiness of the four Baldwin pianos in Kirchner's performance, I found that the one Friday suffered from the same thing (the term "blunt instrument" took on new meaning for me that night).

The pianos were front and center in a fan-shape, with the solo singers in the angle made by the two middle instruments. That put them behind the pianos as well as in the middle of them, and that is how the words came to be simply swallowed up. It was a competent quartet — Susan Larson, Jan Curtis, Alexander Stevenson, Mark Pearson — and one that, given better placement on stage, could have been thoroughly effective. Even as it was, the issue of words aside (a big aside. I admit), Larson was stunning, with shining sound, the rhythmic articulation of a percussion instrument, and, especially given the risk she took by being so percussively Stravinskian, extraordinarily pure intonation. And, trivially, her appearance was stylish and handsome.

The chorus was from the New England Conservatory and prepared by Lorna Cooke de Varon. Its singing was precise, but somehow not very present or vivid. The pianists — Newton Wayland, Luise Vosgerchian, Christopher Kies, Yasuo Watanabe — were excellent, and so were the BSO percussion players. Thomas's conducting was intelligent and energetic, but the performance, being so non-verbal, gave the piece an oddly abstract quality It was, in fact, just a little bit boring.

There were many empty seats. One reason would be that much of the student audience with which Spectrum has had its biggest success was at Frans Brueggen's free concert in Sanders. It is also true that it would take special devotion to "Les noces" to induce a regular BSO subscriber to buy a ticket to hear Debussy's "Faun" and "Jeux" repeated from last week, or Prokofiev's Scythian Suite from the beginning of the season. What becomes of the claim that Spectrum is special?

What remains special is the presentation, and much of that is questionable. For example, the inelegance of the shirtsleeves uniform with its studied chumminess suggests that the alleged sickness of our concert life is misunderstood in Symphony Hall. Incidentally, most of the young audience was more formally dressed and would have injoyed the music no less if the orchestra had been, too.

I am probably not alone in my growing irritation with Michael Thomas's introductory chatter at these concerts. He plays it too much for laughs, and when, as before "Jeux," he was serious and provided musical illustrations with the orchestra, he was too quick and impatient for clarity. When he came out after intermission and said, "There's not much to say about 'Les nices," there was applause in the balcony. Clearly, Spectrum wants reconsidering.

JAN 10 1973

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 14 1973 New England Newsclip

A Battle of Virtuosos: It Should Be a Ball

By HAROLD C. SCHONBERG

MICHAEL TILSON THOMAS, who has more ideas about programing than an IBM systems man, is coming to Carnegie Hall on Thursday with the Boston Symphony and an affair that he calls a "Spectrum Concert." This is a fancy name for a program that is built on unusual combinations of instruments. It opens with an Overture for Double Orchestra by Johann Christian Bach, and proceeds to Bartók's Music for Strings, Percussion and Celeste, Steve Reich's "Four Organs" for rock organ quartet and maracas ensemble (try to top *that* one!) and ends with Liszt's "Hexameron" for six pianos and orchestra.

The J. C. Bach work is a rarity, though it probably will not contain any musical surprises. Johann Christian was a polite composer in the *galant* style and was not out to rock the boat. The Bartók work is, of course, well known. The Reich will be a first New York performance, and with that combination of instruments anything can happen. And then there is the "Hexameron," which will be receiving a first New York performance in its setting for pianos and orchestra. It has been previously heard here, however. Raymond Lewenthal resurrected it as a piano solo, and only last season Eugene List and his cohorts, at a Carnegie Hall "monster concert" at midnight, played it *en masse*—first the solos, ending with six pianists joining in for the finale.

*

Raymond Lewenthal, who has done such pioneer work in the romantic revival, heads the group of six in the Thursday concert. Virginia Eskin, Marilyn Neeley, Craig Sheppard, Peter Basquin and Antonio Barbosa are the other pianists. It should be a ball. The "Hexameron" is an unusual work, the joint effort of six of the most famous pianists of the 1830's, and as such is a compendium of piano styles of the day. And it has a fascinating background.

For years it was taken for granted that the work was played at the salon of Princess Belgioioso. Every Liszt biographer said so, and this writer, for one, took them on faith. But Lewenthal, who has researched the period thoroughly (he knows more about the romantic period than anybody around) has different ideas. Much of the following information about the "Hexameron" is cribbed shamelessly from Lewenthal's program notes for his "Hexameron" recording (RCA Victor LSC 2895).

There is no doubt that the Princess was the progenitor of the piece. She was an aristocrat who was one of those supremely talented women, like George Sand, who knew music well (she could play the piano and sing), was a published writer, collected famous names in all fields and held the most brilliant salon in Paris. It was she who brought together Liszt and Sigismond Thalberg in one of the most famous of all musical encounters. Who was the greater pianist? Each tried to outplay the other in a pianistic duel held at her salon on March 31, 1837. Then she tried to conclude the evening with an even greater coup. She wanted to bring together Liszt, Thalberg, Johann Peter Pixis, Henri Herz, Carl Czerny and Frédéric Chopin. The idea was that each was to compose a variation on the March from Bellini's "I Puritani," and play it before the guests of the Princess.

*

It has been the general assumption that the affair took place, most likely at the Liszt-Thalberg encounter. But Lewenthal thinks differently. He has looked through every source, every bit of published information that he could get his hands on, and has been unable to find any reference to this stupendous event. Certainly it would have made the headlines had it ever taken place. Lewenthal concludes that not even the Princess Belgioioso could get six such temperaments together under one roof. She did get after them, however, to submit the variations for which they had been commissioned, and those were published. Lizst liked the work. He played it as a solo, orchestrated it (or had it orchestrated) for piano and orchestra, and even worked up a two-piano arrangement of it. There is on record an account of a performance of the two-piano version that Liszt played with Clara Schumann, who hated him. What pressure, what kind of plasma, could have contained these two antipodal forces?

It is a pity that the original concert never came off (assuming that Lewenthal is correct in his conclusion). Imagine Horowitz, Serkin, Richter, Rubinstein, Michelangeli and Bolet in a salon, smiling at each other with their fists clenched, ready to show the audience who is really the King. The pianists that the Princess sought to bring together in 1837 were their equivalents. Liszt and Thalberg were, by consensus, the two greatest living pianists. Chopin was admired perhaps even more by the connoisseurs, but he seldom played in public; and, physically weak as he was, his pianism was a series of delicately flexible nuances. Herz was the idol of the Parisian salon — a glittering, elegant, superficial pianist with a thrilling bag of tricks. Czerny, who taught and composed more than he played, was a pupil of Beethoven, the teacher of Liszt, and a solid pianist of the German school. Pixis also was a representative of the German school, though his long residence in Paris had made him a salon favorite. He must have been another one of those well-drilled pianists whose scales sounded like marbles rolling down the keyboard.

Jack Mitchell

Michael Tilson Thomas, who brings the Boston Symphony to Carnegie in a "Spectrum Concert" Thursday
More ideas about programing than an IBM man

*

The music? It is a *pièce d'occasion*, a fun piece, that was not intended to be taken seriously. It exploits every aspect of piano technique. Liszt showed off his octaves. Chopin, characteristically, wrote a quiet, nocturne-like variation. Herz provided a glittering finger-twister. And so on. A whiff of a vanished age comes to life. This was, like so much art of the period, entertainment art, supplied at least by transcendent professionals. And therein lies the interest. Musical archeologists can reconstruct style and technique from a work like the "Hexameron." And today the public can relax and enjoy it as a wonderful period piece, accepting it for what it is.

The Princess never worked up anything equivalent. Her full name was Maria Cristina Beatrice Teresa Matilde Camilla Julia Margherita Laura Barbiano, Principessa de Belgioioso d'Este. She was a liberal who worked with Garibaldi and Mazzini for Italian independence, and thus was known as the Revolutionary Princess. Born in 1808, she settled in Paris in 1830 and immediately made her salon the center for every musician in Paris as well as such writers as Dumas, Gauthier, de Musset, Hugo and Mrs. Trollope.

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MICHAEL STEINBERG

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HARVARD CRIMSON
CAMBRIDGE, MASS.
D. 19,900

JAN 17 1973 New England Newsclip

Profile

Michael Tilson Thomas

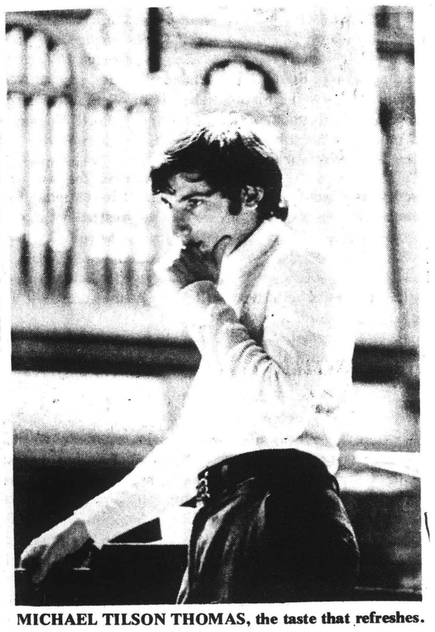
THE INEVITABLE DOOM of American musical life has been discussed with morbid relish by almost everyone concerned for years now. Composers, still suffering from the complications of the turn-of-the-century stylistic crisis, lament the unwillingness of audiences and orchestras to accept unfamiliar music. Conductors skillfully transfer the blame from *orchestras* to *players*, whose reticence and unionization undermine effective rehearsal of the unknown; but they, too, indict reactionary audiences and patrons. Professional players are often delightfully unaffected in their views—remarks like "I'd rather be at home driving splints under my fingernails" are a typical response to the rehearsal of particularly trying new works. The critics, still dazed by the mystifying complexity of dry post-Webern serialism, can rarely muster the cogency to suffuse their obfuscating verbiage with any genuine perspicuity. And audiences themselves are sullenly apathetic, compared to their predecessors who rioted at the premiere of *Le Sacre du Printemps*.

It can be said, without fear of premature optimism, that a few people are taking positive steps to bridge the chasms separating the various functions taking part in musical events. Most conspicuously promising in this respect among young conductors is Michael Tilson Thomas, who is clearly using his remarkable prominence beneficially. Even in his pre-Boston Symphony days, Thomas performed a remarkable amount of unusual music—his four years in Los Angeles, for example, included premieres of Stravinsky, Boulez, Stockhausen, Dahl, and Foss.

As Associate Conductor of the BSO, Thomas iniated the Spectrum Concerts, the most progressive step toward more interesting and realistic programming yet taken by the orchestra. And as Musical Director of the Buffalo Philharmonic, he has made more impressive progress in renovating the nineteenth-century museum status of the 'modern' orchestra.

"My object there (in Buffalo) is to present the complete music of Western civilization. We're setting up a series where people in the orchestra appear in chamber concerts, smaller concerts, in which they have the chance to prepare their *own* groups...and there are also some groups working with electronic music, immediately within the orchestra; and I'm getting a group of people interested in old music...

"I've divided the year there between two kinds of concerts—Kaleidoscope concerts and Criterion concerts. Criterion is straight down the line, standard rep, you can buy a ticket with no fears at all. And Kaleidoscope is, um...far out music from the eleventh century to the day before yesterday. And *amazingly enough*, lots of people come to those concerts...It partially has to do with the way the concerts are run—a kind of 'dissection-concert,' really a kind of dialogue between the audience...and they can ask questions,and the piece is taken apart and put back together...*much* more relaxed. People are turned on by the adventure of it, the uncertainty of it."



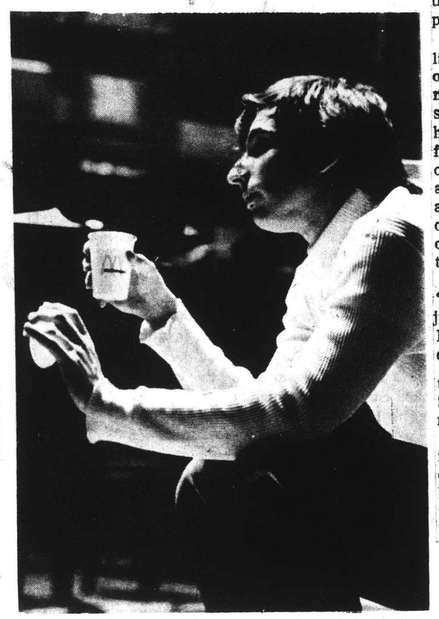
MICHAEL TILSON THOMAS, the taste that refreshes.
—Kathleen Emlich

THOMAS' MOST RECENT such adventure in Boston was last weekend's *Salute to Serge Diaghilev*, the legendary Russian impressario of the arts, who, among other things, presented the first performance of Stravinsky's *Le Sacre* in 1913, with choreography by Nijinsky. Though he confessed that, because of a lot of schedule conflicts, Friday's program (*L'apres-midi d'un faune* and *Jeux* by Debussy; *Scythian Suite 'Ala and Lolli'* by Prokofiev; and Stravinksy's *Les Noces*) was not one of his more daring adventures, Thomas was justifiably excited about it: "...the figure of that man is monumental. It's just unbelievable the number of things he brought off!...The world needs more impressarios, not more composers and players (you've got plenty of good people)—especially now, the media situations are so complicated..."

Notwithstanding the laudable purposes, the fascinating theme of the program, and the enthusiasm and ability of the man who engineered it, Friday's *Salute* was less exciting than I had hoped. Presumably to avoid any overtones of pedantry, Thomas is quite casual in his commentary on the pieces; and the rambling result is often less than illuminating. Debussy's *Jeux* was the most complex work presented; and, as Pierre Boulez, who 'discovered' the work, lucidly notes, "*Jeux* marks the advent of a musical form which, *instantly* renewing itself, involves no less *instantaneous* mode of listening." Thomas excerpted several logical examples in attempting to facilitate the comprehension of this difficult *genre* of continuous musical development; but they were quite short, weakly described, and besides, the orchestra got lost in one of them. My impression that this particular 'dissection' had little meaning for anyone not acquainted with the score was verified later by several other members of the audience.

The actual performance of *Jeux* was exemplary—exceedingly clean in texture and rhythmic accuracy, and appropriately tensile in overall structural concept. Unhappily, *Afternoon of a Faun* was treated in much the same way. Despite the barrage of controversy concerning *impressionism*, by which the piece is usually described (Boulez, for instance, feels justified in saying that *modern* music "awakes with the premiere of *L'apres-midi d'un faune*..."), I find it impossible to dissociate from it the hazy, sensuous atmosphere traditionally ascribed to the Mallarme poem from which the title is taken. Tilson Thomas' performance was devoid of any impressionistic aspects.

THE *SCYTHIAN SUITE* was jovially described by Thomas as Prokofiev's attempt at a barbaric Russian ballet, in response to *Le Sacre*. Diaghilev rejected the score, and it is not too hard to imagine why. I cannot help but predict its future



—Kathleen Emlich

renown as music for a rousing John Wayne movie.

"There is little to say about Stravinsky's *Les Noces*," began Thomas after intermission, which prompted applause from an audience evidently not turned on by this particular adventure. The performance of Diaghilev's favorite Stravinsky piece was undermined by some fundamental problems, the most distressing of which was that scarcely a word of either the chorus or soloists could be heard. Both the intricate rhythms and texture of the composition were imprecisely handled, resulting in a generally mediocre performance.

The difficulties of Friday's concert, however, are far less significant than the progressive trend of Thomas' musical inclination. By the range of his tastes, his education, his inherent abilities, and the esteem now accorded him, Tilson Thomas is uniquely qualified to transform the symphony orchestra into a flexible nucleus for the continuing expansion of the musical spectrum. It is a creative project which he takes seriously. And, he assured me, he is having no difficulty in financing his novel programs. Why then, I naturally wanted to know, did so many others adamantly maintain that unconventional programming was unfeasible?

"Because they are lazy."

—Stephen E. Hefling

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

JAN 12 1973 New England Newsclip

BSO Fetes Diaghilev Successes, Flops

By ELLEN PFEIFER
MUSIC CRITIC

Sergei Diaghilev was neither composer, performer, artist, nor choreographer, yet, in the worlds of music, art and dance, there are few 20th Century figures more important or more legendary, few names that have provoked such endless fascination.

There is really no generic term for what it was that he did — "impressario" or "artistic director," for example, seem not inclusive enough. The art which he pursued was that of recognizing genius in those around him, tapping it and thereby creating some of the most spectacular artistic productions of his time.

At first, his activities were limited to the organization of great art exhibits and new music concerts in both Russia and Paris. Later, however, he concentrated on the multifaceted production of ballet, calling upon the most gifted artists, musicians, dancers and choreographers to collaborate in projects that frequently become milestones in the history of performing arts.

Along the way, Diaghilev "discovered" Stravinsky, Nijinsky, Balanchine, Fokine, and Bakst, and either commissioned or gave first productions to works such as "The Rite of Spring," "Firebird," "Daphnis and Chloe," and "Jeux."

At the season's second series of Spectrum Concerts, Friday and Saturday nights, Michael Tilson Thomas and the BSO will offer a salute to Diaghilev by way of performances of seven musical works which he introduced or commissioned. Works which were immediate successes like Debussy's "Prelude to the Afternoon of a Faun," those that had mixed reviews like "Jeux," and some distinct flops like Strauss' "Josephslegend" will be included.

Thomas' own fascination with Diaghilev was inspired partly by Stravinsky who, although "he was very little impressed by anybody, was impressed by Diaghilev beyond anyone else." Even when Stravinsky was living in L. A., at the age of 87, Diaghilev's name came up with incredible frequency," Thomas said recently. And, he added, that Stravinsky is buried in Venice, a site he chose so he could lie next to Diaghilev.

Undoubtedly the greatest attribute of Diaghilev was his "superb taste," Thomas said. "He also had a very winning and powerful personality which he used for getting funding. He imagined projects and collaborations and once he had an idea, he was ruthless in carrying it out. He was not above using any means — artistic, financial, press, blackmail, or sex–for getting things done.

"He must have been much like Balakirev (a second rate composer who was artistic advisor to the Russian five) who had the same kind of huge artistic talent, but not the technical discipline to do things himself."

Thomas explained that although Diaghilev was ostensibly involved with the production of ballets, many of the scores he used were not really successful as ballets even though they might have been recognized as musical masterpieces. Part of this was due to the "conventional dance language of the "Ballets Russe" which was not always appropriate for the music.

The "Prelude to the Afternoon of a Faum" which Thomas will perform at the concert Friday night, "was, of course, a big success. Part of the reason for this was Nijinsky's costume, the construction of which Diaghilev is said to have supervised personally. Apparently, it was strategically padded."

On the other hand, "Jeux" was not successful in the ballet medium. "It was premiered the same season as "Sacre" and was eclipsed by it. It was also Debussy's most advanced score and maybe too sophisticated for the audiences."

Prokofiev's "Ala and Lolli, Scythian Suite," was commissioned by Diaghilev and later rejected as not being interesting enough. "Maybe it was because Diaghilev already had one big barbaric Russian work in the repertory that year," Thomas surmised.

" 'Les Noces' was Diaghilev's favorite piece by Stravinsky," Thomas said, "and it's also my own favorite of the early works." The texts in Russian dealt with that Russian peasant dream world and that must have been very nostalgic for Diaghilev who had realized by that time that he would never leave Paris to go back to Russia.

"The piece has not one extra note in it, no padding at all. There are no snake dances (and Thomas hummed a sinuoue pseudo Orietntal tune as illustration) in it as there are in 'Sacre.'

Richard Strauss little-known "Josephslegend," which the BSO does on Saturday night, "was a giant flop" in its first production. "It was a gigantic enterprise and Diaghilev poured money into it, but it didn't work. Maybe because there are directions on every page that say something like 'three Veiled Women step down from platform and remove two veils' or 'there is an expression of rapturous transfiguration on his face.' It's written like a screenplay. It deals with all sorts of interior states of spirituality which are almost impossible to project in dance.

artists, he was very solicitous. He made Nijinsky's career possible. Nijinsky was the product of a hot-house environment and didn't have to deal with reality until after his marriage (and his subsequent falling out with Diaghilev). All he had to do was perfect his craft, thanks to Diaghilev. Very few people have done that."

52

Ballet Scores Performed

An Evening of Amusement, Exploration

By ELLEN PFEIFER
Music Critic

For the second night of his Salute to Diaghilev Saturday (the second in this year's Spectrum series), Michael Tilson Thomas chose ballet scores which, in their first productions, were only qualified successes or outright bombs, and of which only one ever

• Music Review

achieved real recognition. There was Strauss' "Josephslegende," a monster-ballet; Satie's "Parade," a true piece of experimental music-theatre; and Ravel's "Daphnis et Chloe," a work whose music has eclipsed whatever choreography was devised for it.

And if the evening was not one for (always) great music, it was nevertheless one for amusement and for some interesting exploration of a fascinating artistic era.

Listening to the Strauss, I was reminded of a colleague's comment about the composer's "Symphonia Domestica," and that it was a magnificent bit of compositional fakery.

The "Josephslegende" seems to me some of Strauss' less inspired fakery. It just doesn't come off this time, and even the disposition of means doesn't really convince me. Also like the "Domestica," there's a good deal of overwriting and where the Baby's Bath scene is overwhelming (it has been said to outdo all the gods in Valhalla) but still works as music, the "Josephslegende" boxing match comes off sounding like a Napoleonic war set to very cheap movie music.

Satie's "Parade" was supposedly the first cubist ballet and, although considered very avant garde in its time, sounds not nearly as angular or stark as one might imagine a cubist ballet score.

Perhaps the most futuristic device is the random interruption by "extra-musical" sounds from such unconventional instruments as typewriters, sirens, whistles and "amplified mud-puddle." This was all part of the pre-Cagian ideas of Jean Cocteau who was interested in noises at the time he and Satie collaborated on the score. In any case, it all sounds pretty ricky-ticky with some rag-time, some marches, and some cabaret sentimentality.

Thomas produced an appropriately dead-pan sardonic mood to the work as well as restoring some of the original instrumentation (that is, performing on typewriter what had been taken over by "real" instruments like snare drum).

Thomas performed "Daphnis and Chloe" in its entirety except for one small cut, and for all the wonderful sections like Danse Guerriere, Lever du Jour and the Bacchanale, I find that there are a number of bare spots in the whole work—points where interest just isn't sustained. Nevertheless, it is an extraordinary work—with amazing shadings of color, and an atmosphere at once perfumed and remote.

The BSO performed it quite beautifully although with dynamic levels usually about one marking louder than that notated. There was an explosive Danse Guerriere and some lovely flute solos by Doriot Anthony Dwyer in Part III.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JAN 25 1973
New England Newsclip

In Concert

Spirited Wedding Dance

By Peter M. Knapp

Tuesday night's program by the Boston Symphony Orchestra, Michael Tilson Thomas conducting, consisted of music heard at the recent Spectrum concerts devoted to a salute to Serge Diaghilev.

There was an exception. In tribute to the late President Lyndon B. Johnson, the orchestra played the second movement Allegretto from Beethoven's Seventh Symphony, replacing Erik Satie's "Parade."

The rest of the program included Stravinsky's "Les Noces" and Ravel's "Daphnis et Chloe," which I had heard at the second of the Spectrum Diaghilev programs and decided to skip this time. In this particular case the concept of Spectrum as a sounding-board for music not heard during the regular Symphony season seems to have gone astray, but perhaps it has something to with the BSO's scheduling and rehearsal time.

For Openers

Whatever, the programming of "Les Noces" for the first half of a Boston Symphony program was an event of some note, for despite its half-century of age, it is more rugged than the usual Symphony Hall concert opener. The audience seemed to like it, judging from the enthusiastic applause (it would have been interesting to observe the response to the Satie, had it been played, with its sirens, guns, typewriter and amplified mud puddle sound effects).

Perhaps only Stravinsky could have written "Les Noces," a work of astonishing precision — mathematically complex yet tightly compressed and unified. Certainly it was as bold a composition for its time (1914-23) as Satie's whimsical, cubist "Parade", not least in its scoring for four pianos, percussion, four vocal soloists and chorus.

Here, Stravinsky abandoned the earlier lush orchestration of the big ballet scores and even the greater coloristic range of the chamber-scaled pieces for a leaner, homogeneous instrumental array ideally suited for his essentially percussive vision of a Russian peasant wedding—a ballet-cantata, or as Stravinsky styled it, "Russian choreographic scenes with song and music."

Communication Gap

It is a terribly demanding work for all involved — with its changing metrical patterns, the shifts in stresses, the problems of timing, the vocal effects and verbal articulation required.

Tuesdays performance under Thomas' direction was orderly and spirited, with crisp, well-defined rhythms, yet with few of the words (English) coming through. Perhaps placing the soloists out front instead of behind the pianos would have helped. But the inability to comprehend the text consistently, except during some of the quieter passages, was a frustrating comunications problem, like one of the scrambled telephone conversations you may have encountered lately.

Joining the BSO's percussionists in this performance were the New England Conservatory Chorus, pianists Newton Wayland, Luise Vosgerchian, Christopher Kies and Yasuo Watanabe, soprano Susan Larson, mezzo Jan Curtis, tenor Alexander Stevenson and bass Mark Pearson. Of the solo quartet, dressed in approximations of Russian peasant costume, Miss Larson was outstanding for the security and daring of her percussive delivery, and at no loss of intonation.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
JAN 15 1973
New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JAN 16 1973
New England Newsclip

In Concert

Diaghilev in Spectrum

By Peter M. Knapp

The second of this season's Spectrum concerts by the Boston Symphony Orchestra, conceived and conducted by Michael Tilson Thomas, consisted of a two-part musical salute to Serge Diaghilev.

Surely the choice of this theme reminds us of the incredible explosion of creativity that took place in Paris before the First World War, a period so rich in cultural and intellectual ferment as to be hardly equalled. And such reminders also confirm the creative barrenness of our own age.

Diaghilev (1872-1929), the Russian impressario of the Ballet Russe, provided the outlet for much of this creativity, of course. He not only supplied ideas, advice and money for the new fusion of dance, music, art and literature in the Ballet Russe, he also had the courage to present the far-out — one of history's great musical catalysts.

Bad With The Good

In his two-evening survey of some of the music commissioned by Diaghilev, Thomas chose not only some acknowledged triumphs, but also some of the curiosities and failures. Friday night's program included Debussy's "Prelude a l'apres-midi d'un faune" and "Jeux", Prokofiev's Scythian Suite "Ala and Lolli", and Stravinsky's "Les Noces." Saturday evening's program, which I heard, consisted of excerpts from Richard Strauss' "Josephslegende", Erik Satie's "Parade" and a suite from Maurice Ravel's "Daphnis et Chloe."

Whether it was the cold weather or the program, Saturday's audience was subdued and there were many empty seats. There was an ovation after the Ravel, but the response to the Strauss and the Satie was more polite than enthusiastic. And justifiably so, because the main reason for programming these pieces is for their curiosity value rather than their intrinsic worth.

"Josephslegende" (1914), a Hofmannsthal-Strauss-Fokine collaboration, had its success in Paris, but were it not by Richard Strauss this pretentious, stylistically erratic score would remain entombed in the archives. Indeed, the Viennese press caustically opined, during Strauss' tenure at the Opera, that if "the Lord was with Joseph, he definitely was not with the 'Josephslegende.' "

From the excerpts presented Saturday night, the score sounds like a soundtrack for "Sinbad and the Three Caliphs" — a pompous pot-pourri of Straussian ideas, heavy on polyphony, chattering brass and booming percussion. Forget it.

The Satie piece has come down to us as a notorious example of outrageous whimsy. A Cubist ballet of 1915 put together by Cocteau, Satie and Picasso, it must have sounded voguishly daring in its time — Thomas called it a "light, flat, spaced-out piece of the Twenties."

But for all its whimsy, satire, abrupt changes and surprises — including such devices as sirens, guns, typewriter and even "amplified mud puddle" — "Parade" sounds like what it is — yesterday's faded shocker.

By contrast, "Daphnis et Chloe" (premiered 1912) has worn well despite its over-familiarity as a Symphony Hall program-ender. (Charles Munch practically made it the BSO anthem.) This time, Thomas chose a longer suite, revealing much more of the score than the suite No. 2 which is usually performed, and the New England Conservatory Chorus added the "loo's" and the "oo-ah's" to the orchestral fabric.

Not all of Ravel's score maintains the mastery and interest as, say, in "Lever du jour," but much of it is beautiful in its own right, sensuous in its instrumental blendings and exotic harmonies and evoking that dreamlike quality of impressionism. The performance, too, was satisfying, fluent yet controlled and with fine solo flute, French and English horn contributions.

Legendary music—plus amplified mud puddle

Boston Symphony plays Satie, Ravel, R. Strauss

By David Sterritt

It was to be an evening of ballet music, of recalling great old experiments, if evoking Paris in its artistic heyday.

Officially, it was Part 2 of "A Salute to Diaghilev" — played by the Boston Symphony in its imaginative Spectrum series, conducted by Michael Tilson Thomas.

As the casually dressed orchestra warmed up, audience members glanced through photograph-peppered programs. They saw deliciously florid Leon Bakst costumes, for "Josephslegende" and "Daphnis et Chloe." A cubist man, and a cubist horse, by Picasso for Satie's "Parade." Nijinsky and Ravel playing a piano duet from "Daphnis." And other images of artistic greats, recapturing a legendary era.

Diaghilev was that era's consummate impresario. Many of his projects have passed into artistic history. Saluting him was a made-to-order idea for the Spectrum series. He worked with a host of bold and daring talents. Their works still speak with remarkable directness, especially to today's younger audiences.

The tribute's first part was devoted to Debussy, Prokofiev, and Stravinsky. I heard Saturday night's Part 2, an ear-dazzling evening of Richard Strauss, Satie, and Ravel.

Mr. Thomas's informal spoken remarks introduced Strauss's "Josephslegende," composed in 1914 at Diaghilev's request. The conductor mentioned the brilliance of orchestral sound which Strauss favored. This quality was much in evidence during the BSO's performance.

Mr. Thomas led forcibly. Yet he never reached too far for effects, never strove to bring out what wasn't naturally there. Arching over all was a ringing clarity which dominated even the most dense, jaggedly jazzy passages.

The score for "Parade" has become increasingly familiar, with the recent mini-revival of Satie's music. Mr. Thomas introduced the piece, describing it variously as flat-surfaced, "deadpan," and "spaced out."

He also took pride in pointing out its sound effects, which were all included — guns, lottery wheel, typewriter, siren, et al. Even the "amplified mud puddle" which Satie calls for, though no one seems quite sure how it was amplified back in his day.

There was a little ponderousness to "Parade" at times, but it was played with gusto and humor. The amplified water-swishing caused no problem for 1973, only someone left the amplifiers on too long in the percussion section — causing cymbal crashes and tambourine rattles to be unnecessarily amplified, too. Yet Satie, Cocteau, and Picasso would probably have approved the gentle audacity that was always in evidence.

The program's largest work followed intermission, a suite from Ravel's "Daphnis et Chloe." The New England Conservatory Chorus, directed by Lorna Cooke de Varon, joined the BSO.

* * *

Dynamics are of obvious importance in a piece which begins with a whispered bass tone, then builds in almost no time to a thunderous tutti. Mr. Thomas properly emphasized dynamic ebb and flow throughout his exploration of the work's dramatic range.

The conductor used the chorus well, treating it as another well-balanced orchestral force. Playing was firm, particularly in the horn and violin sections. And the lushest, broadest moments came off nicely, avoiding all hints of schmaltziness.

Mr. Thomas, and his effortless way with moderns, can be commended for another fascinating evening.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
JAN 15 1973

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
JAN 15 1973
New England Newsclip

In Spectrum Series

BSO Focuses on Diaghilev

By DAVID SATZ

Michael Tilson Thomas led two concerts of the Boston Symphony Orchestra Spectrum series this weekend at Symphony Hall.

Mr. Thomas set the tone for Friday's concert with the selection of five works relating to the career of Serge

• Music Review

Diaghilev, and with introductory monologues (in lieu of printed program notes) covering the memorable non-musical points about these works. There were a few dutiful "musical examples" showing some incidental features of Debussy's "Jeux," and not incidentally showing the comtempt some members of the orchestra seemed to feel for the superficial "analysis" of the work.

I suspect that it was the idea of analysis rather than its superficiality that they didn't like; but in such introductions there is typically little or nothing one can say to help increase the undestanding of the music.

The Spectrum series seems aimed at that segment of the public which has come to feel that serious music is beyond their grasp. But most musical institutions, including the Boston Symphony, have been falling farther and farther behind the contemporary development of the art.

In one sense the Spectrum series is a chance for some degree of reform on the part of the orchestra, such as the policy of presenting younger performers as assisting artists. But the emphasis of the concert programs is on the sensational (or the once-sensational) rather than the relevant. Partly this is contrived to reflect glory on our time, in contrast to bygone days when audiences and critics reacted short-sightedly to now sacrosanct classics such as the Rite of Spring.

There is also some degree of implied recognition that the Symphony's base of community support is growing thinner and more feeble with age. Perhaps this concert format is a way of providing a substitute for the long-playing record — complete with (spoken) liner notes.

The audience, however, gave signs of distress at the amount of commentary in the already rather lengthy program, which included unspecial performances of the Prelude to the Afternoon of a Faun and Jeux by Debussy; the Scythian Suite of Prokofieff; Stravinsky's arrangement of the Volga Boatman song, and Le Boatman song, and Les-Noces.

COURANT
HARTFORD, CONN.
D. 165,925

JAN 18 1973

New England Newsclip

The Boston At Bushnell

(Reprinted From Yesterday's late editions).

The Boston Symphony Orchestra, conducted by Michael Tilson Thomas, was presented in the Bushnell Symphony Series at the Memorial auditorium Tuesday night. The program:

Symphony No. 7 — Beethoven
Symphony No. 3 — Copland

It would be choosing among great blessings to try to say what visiting orchestra holds the palm in the esteem of Bushnell audiences, but certainly the Boston Symphony must come near ranking the rest in popular favor.

So it seemed to be again last night when Michael Tilson Thomas came here to lead the celebrated aggregation through a program offering the Beethoven Seventh Symphony and Copland's Third. Sighs of complete satisfaction punctuated the pauses between movements (all right, some patrons would limit that statement to the Beethoven) and at the end of work and concern the applause arrived at a tumult.

Certainly it was deserved. After all these years it is rather late, and not very easy, to find new things to say to extol the orchestra's virtues — its musicianship par excellence, its eloquence, its resonance and its vitality, et cetera et cetera. You name it, as the old saying went, and the Boston's got it and to spare.

Energetic Conductor

Mr. Thomas, who has been here before, is one of those ultra-energetic young conductors who is all over the orchestra and podium laying out the music and challenging the players to deliver it up to the hilt. This they seemed happy to do last night. They carried the final pages of the Beethoven practically to a frenzy which was transferred to the audience as well. Mr. Thomas had lingered lovingly enough over the tender passages of the work in a fashion which seemed to me a little more like Schubert than Bethoven. But when he came to the lively pages, it was all git-up-and-go as if there was reward in decibels as well as musicmarking. It's a popular recipe for all kinds of symphonies today on both sides of the footlights, little doubt of that last night.

I was rather bemused by Mr. Thomas' animated style on the podium, why it took such mighty gestures every moment to lead an orchestra through such rather straightforward writing. The Boston must have played the Beethoven a hundred times and I could only wonder if such elaborate attentiveness was readily necessary to bring the work off, or whether it was Mr. Thomas' own balletic response to the music that encouraged him to such choreographic effort.

On the other hand, in coming to the Copland, a work with plenty of intricacies that need careful shepherding Mr. Thomas was comparatively restrained in supervising the players and the music. It did not mean that he didn't do a good job, for it was a vivid account he gave of his symphony which has a curious amount of energetic exaltation to it. Mr. Copland denies making use of any American folk material, which has been so characteristic as part of his other music, but every commentator remarks on the "American" feeling in the Third Symphony. It is indeed there — even if, like salt, the flavor is plain but hard to describe.

Anyhow, it was a hearty reading and hearty performance and while it was plain the audience was partial to the Beethoven, it was good to hear Copland in the Bushnell once again.

COURANT
HARTFORD, CONN.
S. 199,160

JAN 14 1973

New England Newsclip

COURANT
HARTFORD, CONN.
D. 165,925

JAN 17 1973

New England Newsclip

Conducting Conversations

The Boston Symphony's permanent guest conductor, Michael Tilson Thomas, left, talks with two Hartt College of Music students, Barbara Sargent of Avon and Matthew Valenti of New Britain, prior to his Tuesday evening concert at the Bushnell. Thomas met with 35 to 40 area music students to discuss the symphony and his work (Courant Photo by Arman G. Hatsian).

Boston Symphony Next In Bushnell Series

Aaron Copland's Third Symphony and Beethoven's Symphony No. 7 will be performed by the Boston Symphony Orchestra Tuesday at 8:15 p.m. Michael Tilson Thomas will conduct the concert in Bushnell Memorial.

Copland, who has been involved with the Berkshire Music Center's activities for more than 30 years, was commissioned to do the Third Symphony by the Koussevitsky Music Foundation in 1943.

Copland used themes which he had collected over a period of years. He began work on the score in 1944 and completed the work in September, 1946.

Michael Tilson Thomas, principal guest conductor of the Boston Symphony, is music director of the Buffalo Philharmonic Orchestra. He has bachelor of music and a master of music degrees from the University of Southern California.

He was conductor of the Young Musicians Foundation Debut Orchestra in Los Angeles for four years. A conducting fellow of the Berkshire Music Center at Tanglewood during 1968 and 1969, he was awarded the Koussevitzky Prize in conducting. The three following summers, he was on the faculty of the Berkshire Music Center.

MICHAEL TILSON THOMAS

TIMES
HARTFORD, CONN.
D. 130,857

JAN 17 1973

New England Newsclip

Bostonians in Fine Form

By DOROTHY STOWE
Times Music Critic

It is always a homecoming when Boston Symphony plays Bushnell Memorial, for this is New England's major orchestra, one of the nation's greatest, and Hartford music lovers take a proprietary interest in its fortunes.

In last night's concert the orchestra sounded fresh and rested, and seemed to be giving unstintingly of their best. And guest conductor Michael Tilson Thomas shows signs of coming of age conductorially.

Boston's finest led off with a highly creditable rendition of Beethoven's Symphony No. 7 in A. It is cheerful Beethoven, characterized by more than usual airiness and good humor. The Allegretto and Presto movements were classically exact and cleanly articulated, and the jolly spirit of the work came through with appealing gaiety and lightness.

Only with the final Allegro con brio did I take exception, a movement so con brio that it nearly ran out of control. The violins' opening theme was rushed and slurred, and the movement throughout sounded pushed, abounding in fuzzy phrasses and muddy passages from all string sections. It is unnecessary that such accomplished musicians should play so carelessly.

With Aaron Copland's Symphony No. 3, Tilson Thomas came into his own. This composition is of a genre which he grasps well, and the orchestra did full justice to its afirmative, pleasant modernity, filled with agreeable folk references and transparency of statement.

From beginning to end of the work, Tilson Thomas was effectual in getting value received from the orchestra for the visible effort he put in, a result which he has not always accomplished in the past. The opening was simply sincere, the folk suggestions were vibrantly rhythmic, and while there were transitional passages which seemed to meander, they usually terminated in significant climaxes.

All was brought to a really stunning close as the Boston brass, in superlative form, led out in re-stating the symphony's main themes, including the "Fanfare for the Common Man" which is incorporated into this work.

CUE
NEW YORK, N. Y.
W. 244,000

JAN 13 1973

ABOUT NEW YORK THIS WEEK

IT'S BOSTON SYMPHONY WEEK in New York, for sure, what with the BSO and its ebullient young conductor, Michael Tilson Thomas, on hand for four dates, January 17 to 20, two each at Carnegie Hall and Philharmonic Hall. The two at Carnegie Hall are the ones to most quicken one's interest, particularly that of the 18th, in which Mr. Thomas will introduce New Yorkers to Spectrum, the concept which has set new young audiences in Boston to cheering, and also impressed critics and the oldsters. "A Program of Musical Multiples," the Boston opener last year, will be repeated here, and it includes Steve Reich's "Four Organs," for rock organs and maracas, plus works by J. C. Bach, Liszt, and Bartok which qualify for the overall "multiples" theme. Mr. Thomas' comments as well as conducts at these sessions, and informality and surprises prevail—from lighting to dress to the music itself. On the 20th, "A Salute to Diaghilev" will take in commissioned ballet scores by Prokofiev ("Scythian Suite"), Stravinsky ("Les Noces"), and Ravel ("Daphis et Chloe"). More conventional BSO programming at Philharmonic Hall will be Beethoven's Seventh and Copland's Third Symphonies, these concerts on the 17th and 19th.

Staten Island Advance
STATEN ISLAND, N. Y.
D. 66,825 SUN. 65,718

JAN 14 1973

Music and dance

Boston Symphony Specials — Michael Tilson Thomas conducts Carnegie Hall concerts on Thursday and Saturday of rare interest. The first a "Spectrum Concert," offers a Bach Overture, Bartok's Music for Strings, Percussion and Celeste, Steve Reich's "Four Organs," for rock quartet, and the Liszt Hexameron for six Pianos and Orchestra. Saturday's more traditional but still fresh fare is a "Salute to Diaghilev," with three colorful scores: "The Scythian Suite" of Prokofiev, Stravinsky's "les Noces," and the complete "Daphnis and Chloe" music of Ravel. Tickets are cheaper for Thursday!

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

JAN 14 1973

Best bets of the week

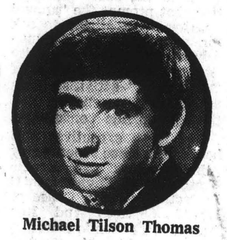
BOSTON SYMPHONY SPECIALS. Michael Tilson Thomas conducts Carnegie Hall concerts on Thursday and Saturday of rare interest. The first a "Spectrum Concert," offers a Bach Overture, Bartok's Music for Strings, Percussion and Celeste, Steve Reich's "Four Organs," for rock quarter, and the Liszt Hexameron for Six Pianos and Orchestra. Saturday's more traditional but still fresh fare is a "Salute to Diaghilev," with three colorful scores: "The Scythian Suite" of Prokofiev, Stravinsky's "Les Noces," and the complete "Daphnis and Chloe" music of Ravel. Tickets are cheaper for Thursday!

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 18 1973

GOING OUT Guide

VARIETY ACT — The Boston Symphony Orchestra plays Carnegie Hall, 57th Street and Seventh Avenue (CI 7-7459) at 8 tonight serving up a veritable musical smorgasbord under the title of "Spectrum Concert." Under the direction of Michael Tilson Thomas, the orchestra will not be in uniform or, if you prefer, the uniform will be informal wear-what-you-will.



Michael Tilson Thomas

The program, stylistically, will not be uniform either, and bills itself as a "concert of musical multiples." For instance, there's J.C. Bach's Symphony for Double Orchestra in E Flat, Mr. Thomas leading one and someone else the other Then "Four Organs," for rock organ quartet and maracas ensemble, by Steve Reich, current American composer of what has been called "hypnotic" or "pulse" music, who will also help perform it, with Mr. Thomas also pitching in on one of the four organs. Admission, $3 to $7.

While you're there, you might go up to the first-tier rotunda and look at the large new window of fused glass, 51 to 43 inches, by Edith Bry and called, coincidentally, "Spectrum." it is in the lobby, opposite a handsome stained-glass window by Elsa de Brun, installed there a few years ago.

AFTER DARK
NEW YORK, N. Y.
MONTHLY - CIRC. N. AVAIL.

JAN 1973

The Classical Scene
by Robert Jacobson

The New Year in New York has more than enough novelties to pick up any mid-season sag in musical spirits. Michael Tilson Thomas brings in the Boston Symphony for three out-of-the-ordinary programs. On the 18th at Carnegie Hall, he recreates his acclaimed "Spectrum" concert, with works for multiple instruments by Bach, Bartók, Liszt and Reich (the last is a rock piece for electronic organs). On the 20th, he's planned a "Salute to Diaghilev," with ballets of Prokofiev, Stravinsky and Ravel. At Philharmonic on the 17th and 19th, he's programmed Copland's Third Symphony with Beethoven's Seventh. Pierre Boulez is back in charge with the New York Philharmonic. On 2-9 he has André Watts for the Beethoven Fourth Concerto—plus Ravel, Mozart, Schumann. From 11-16 Stravinsky's *Song of the Nightingale* is paired with Haydn's *Theresienmesse* (soloists are Reri Grist, Anna Reynolds, Donald Gramm, *et al.*). From 18-20 he combines Crumb's *Voices of Ancient Children*, Telemann, Strauss and Stravinsky; and for 25-30 he has Rudolf Serkin in the Schumann Concerto, along with works of Wagner, Webern and Beethoven.

COURANT
HARTFORD, CONN.
D. 165,925

JAN 18 1973 New England Newsclip

The Boston At Bushnell

(Reprinted From Yesterday's late editions).

The Boston Symphony Orchestra, conducted by Michael Tilson Thomas, was presented in the Bushnell Symphony Series at the Memorial auditorium Tuesday night. The program:

Symphony No. 7	Beethoven
Symphony No. 3	Copland

It would be choosing among great blessings to try to say what visiting orchestra holds the palm in the esteem of Bushnell audiences, but certainly the Boston Symphony must come near ranking the rest in popular favor.

So it seemed to be again last night when Michael Tilson Thomas came here to lead the celebrated aggregation through a program offering the Beethoven Seventh Symphony and Copland's Third. Sighs of complete satisfaction punctuated the pauses between movements (all right, some patrons would limit that statement to the Beethoven) and at the end of work and concern the applause arrived at a tumult.

Certainly it was deserved. After all these years it is rather late, and not very easy, to find new things to say to extol the orchestra's virtues — its musicianship par excellence, its eloquence, its resonance and its vitality, et cetera et cetera. You name it, as the old saying went, and the Boston's got it and to spare.

Energetic Conductor

Mr. Thomas, who has been here before, is one of those ultra-energetic young conductors who is all over the orchestra and podium laying out the music and challenging the players to deliver it up to the hilt. This they seemed happy to do last night. They carried the final pages of the Beethoven practically to a frenzy which was transferred to the audience as well. Mr. Thomas had lingered lovingly enough over the tender passages of the work in a fashion which seemed to me a little more like Schubert than Bethoven. But when he came to the lively pages, it was all git-up-and-go as if there was reward in decibels as well as musicmarking. It's a popular recipe for all kinds of symphonies today on both sides of the footlights, little doubt of that last night.

I was rather bemused by Mr. Thomas' animated style on the podium, why it took such mighty gestures every moment to lead an orchestra through such rather straightforward writing. The Boston must have played the Beethoven a hundred times and I could only wonder if such elaborate attentiveness was readily necessary to bring the work off, or whether it was Mr. Thomas' own balletic response to the music that encouraged him to such choreographic effort.

On the other hand, in coming to the Copland, a work with plenty of intricacies that need careful shepherding Mr. Thomas was comparatively restrained in supervising the players and the music. It did not mean that he didn't do a good job, for it was a vivid account he gave of his symphony which has a curious amount of energetic exaltation to it. Mr. Copland denies making use of any American folk material, which has been so characteristic as part of his other music, but every commentator remarks on the "American" feeling in the Third Symphony. It is indeed there — even if, like salt, the flavor is plain but hard to describe.

Anyhow, it was a hearty reading and hearty performance and while it was plain the audience was partial to the Beethoven, it was good to hear Copland in the Bushnell once again.

COURANT
HARTFORD, CONN.
D. 165,925

JAN 17 1973 New England Newsclip

Conducting Conversations

The Boston Symphony's permanent guest conductor, Michael Tilson Thomas, left, talks with two Hartt College of Music students, Barbara Sargent of Avon and Matthew Valenti of New Britain, prior to his Tuesday evening concert at the Bushnell. Thomas met with 35 to 40 area music students to discuss the symphony and his work (Courant Photo by Arman G. Hatsian).

COURANT
HARTFORD, CONN.
S. 199,160

JAN 14 1973 New England Newsclip

Boston Symphony Next In Bushnell Series

Aaron Copland's Third Symphony and Beethoven's Symphony No. 7 will be performed by the Boston Symphony Orchestra Tuesday at 8:15 p.m. Michael Tilson Thomas will conduct the concert in Bushnell Memorial.

Copland, who has been involved with the Berkshire Music Center's activities for more than 30 years, was commissioned to do the Third Symphony by the Koussevitsky Music Foundation in 1943.

Copland used themes which he had collected over a period of years. He began work on the score in 1944 and completed the work in September, 1946.

Michael Tilson Thomas, principal guest conductor of the Boston Symphony, is music director of the Buffalo Philharmonic Orchestra. He has bachelor of music and a master of music degrees from the University of Southern California.

He was conductor of the Young Musicians Foundation Debut Orchestra in Los Angeles for four years. A conducting fellow of the Berkshire Music Center at Tanglewood during 1968 and 1969, he was awarded the Koussevitzky Prize in conducting. The three following summers, he was on the faculty of the Berkshire Music Center.

MICHAEL TILSON THOMAS

TIMES
HARTFORD, CONN.
D. 130,857

JAN 17 1973 New England Newsclip

Bostonians in Fine Form

By DOROTHY STOWE
Times Music Critic

It is always a homecoming when Boston Symphony plays Bushnell Memorial, for this is New England's major orchestra, one of the nation's greatest, and Hartford music lovers take a proprietary interest in its fortunes.

In last night's concert the orchestra sounded fresh and rested, and seemed to be giving unstintingly of their best. And guest conductor Michael Tilson Thomas shows signs of coming of age conductorially.

Boston's finest led off with a highly creditable rendition of Beethoven's Symphony No. 7 in A. It is cheerful Beethoven, characterized by more than usual airiness and good humor. The Allegretto and Presto movements were classically exact and cleanly articulated, and the jolly spirit of the work came through with appealing gaiety and lightness.

Only with the final Allegro con brio did I take exception, a movement so con brio that it nearly ran out of control. The violins' opening theme was rushed and slurred, and the movement throughout sounded pushed, abounding in fuzzy phrasses and muddy passages from all string sections. It is unnecessary that such accomplished musicians should play so carelessly.

With Aaron Copland's Symphony No. 3, Tilson Thomas came into his own. This composition is of a genre which he grasps well, and the orchestra did full justice to its afirmative, pleasant modernity, filled with agreeable folk references and transparency of statement.

From beginning to end of the work, Tilson Thomas was effectual in getting value received from the orchestra for the visible effort he put in, a result which he has not always accomplished in the past. The opening was simply sincere, the folk suggestions were vibrantly rhythmic, and while there were transitional passages which seemed to meander, they usually terminated in significant climaxes.

All was brought to a really stunning close as the Boston brass, in superlative form, led out in re-stating the symphony's main themes, including the "Fanfare for the Common Man" which is incorporated into this work.

CUE
NEW YORK, N. Y.
W. 244,000

JAN 13 1973

ABOUT NEW YORK THIS WEEK

IT'S BOSTON SYMPHONY WEEK in New York, for sure, what with the BSO and its ebullient young conductor, Michael Tilson Thomas, on hand for four dates, January 17 to 20, two each at Carnegie Hall and Philharmonic Hall. The two at Carnegie Hall are the ones to most quicken one's interest, particularly that of the 18th, in which Mr. Thomas will introduce New Yorkers to Spectrum, the concept which has set new young audiences in Boston to cheering, and also impressed critics and the oldsters. "A Program of Musical Multiples," the Boston opener last year, will be repeated here, and it includes Steve Reich's "Four Organs," for rock organs and maracas, plus works by J. C. Bach, Liszt, and Bartok which qualify for the overall "multiples" theme. Mr. Thomas comments as well as conducts at these sessions, and informality and surprises prevail—from lighting to dress to the music itself. On the 20th, "A Salute to Diaghilev" will take in commissioned ballet scores by Prokofiev ("Scythian Suite"), Stravinsky ("Les Noces"), and Ravel ("Daphis et Chloe"). More conventional BSO programming at Philharmonic Hall will be Beethoven's Seventh and Copland's Third Symphonies, these concerts on the 17th and 19th.

Staten Island Advance
STATEN ISLAND, N. Y.
D. 66,829 SUN. 65,714

JAN 14 1973

Music and dance

Boston Symphony Specials — Michael Tilson Thomas conducts Carnegie Hall concerts on Thursday and Saturday of rare interest. The first a "Spectrum Concert," offers a Bach Overture, Bartok's Music for Strings, Percussion and Celeste, Steve Reich's "Four Organs," for rock quartet, and the Liszt Hexameron for six Pianos and Orchestra. Saturday's more traditional but still fresh fare is a "Salute to Diaghilev," with three colorful scores: "The Scythian Suite" of Prokofiev, Stravinsky's "les Noces," and the complete "Daphnis and Chloe" music of Ravel. Tickets are cheaper for Thursday!

Long Island Press
JAMAICA, N. Y.
D. 441,931 SUN. 423,790

JAN 14 1973

Best bets of the week

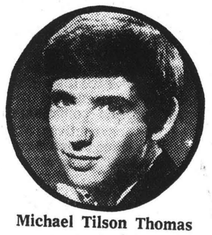
BOSTON SYMPHONY SPECIALS. Michael Tilson Thomas conducts Carnegie Hall concerts on Thursday and Saturday of rare interest. The first a "Spectrum Concert," offers a Bach Overture, Bartok's Music for Strings, Percussion and Celeste, Steve Reich's "Four Organs," for rock quarter, and the Liszt Hexameron for Six Pianos and Orchestra. Saturday's more traditional but still fresh fare is a "Salute to Diaghilev," with three colorful scores: "The Scythian Suite" of Prokofiev, Stravinsky's "Les Noces," and the complete "Daphnis and Chloe" music of Ravel. Tickets are cheaper for Thursday!

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,949

JAN 18 1973

GOING OUT Guide

VARIETY ACT - The Boston Symphony Orchestra plays Carnegie Hall, 57th Street and Seventh Avenue (CI 7-7459) at 8 tonight serving up a veritable musical smorgasbord under the title of "Spectrum Concert." Under the direction of Michael Tilson Thomas, the orchestra will not be in uniform or, if you prefer, the uniform will be informal wear-what-you-will.



Michael Tilson Thomas

The program, stylistically, will not be uniform either, and bills itself as a "concert of musical multiples." For instance, there's J.C. Bach's Symphony for Double Orchestra in E Flat, Mr. Thomas leading one and someone else the other Then "Four Organs," for rock organ quartet and maracas ensemble, by Steve Reich, current American composer of what has been called "hypnotic" or "pulse" music, who will also help perform it, with Mr. Thomas also pitching in on one of the four organs. Admission, $3 to $7.

While you're there, you might go up to the first-tier rotunda and look at the large new window of fused glass, 51 to 43 inches, by Edith Bry and called, coincidentally, "Spectrum." it is in the lobby, opposite a handsome stained-glass window by Elsa de Brun, installed there a few years ago.

AFTER DARK
NEW YORK, N. Y.
MONTHLY - CIRC. N. AVAIL.

JAN 1973

The Classical Scene
by Robert Jacobson

The New Year in New York has more than enough novelties to pick up any mid-season sag in musical spirits. Michael Tilson Thomas brings in the Boston Symphony for three out-of-the-ordinary programs. On the 18th at Carnegie Hall, he recreates his acclaimed "Spectrum" concert, with works for multiple instruments by Bach, Bartók, Liszt and Reich (the last is a rock piece for electronic organs). On the 20th, he's planned a "Salute to Diaghilev," with ballets of Prokofiev, Stravinsky and Ravel. At Philharmonic on the 17th and 19th, he's programmed Copland's Third Symphony with Beethoven's Seventh. Pierre Boulez is back in charge with the New York Philharmonic. On 2-9 he has André Watts for the Beethoven Fourth Concerto—plus Ravel, Mozart, Schumann. From 11-16 Stravinsky's *Song of the Nightingale* is paired with Haydn's *Theresienmesse* (soloists are Reri Grist, Anna Reynolds, Donald Gramm, *et al.*). From 18-20 he combines Crumb's *Voices of Ancient Children*, Telemann, Strauss and Stravinsky; and for 25-30 he has Rudolf Serkin in the Schumann Concerto, along with works of Wagner, Webern and Beethoven.

54.

WOOSTER, OHIO,
RECORD
D. 23,000

JAN 17 1973

'Spectrum Concert' Debuts In New York

BY HAROLD C. SCHONBERG
New York Times Service

NEW YORK — Michael Tilson Thomas, who has more ideas about programing than an IBM Systems man, is coming to carnegie hall Thursday with the Boston Symphony and an affair that he calls a "Spectrum Concert." This is a fancy name for a program that is built on unusual combinations of instruments. It opens with an overture for double orchestra by Johann Christian Bach, and proceeds to Bartok's music for strings, percussion and celeste, Steve Reich's "Four Organs" for rock organ quartet and maracas ensemble (try to top that one!) and ends with Liszt's "Hexameron" for six pianos and orchestra.

The J. C. Bach work is a rarity, though it probably will not contain any musical surprises. Johann Christian was a polite composer in the galant style and was not out to rock the boat. The Bartok work is, of course, well known. The Reich will be a first New York performance, and with that combination of instruments anything can happen. And then there is the "Hexameron," which will be receiving a first New York performance in its setting for pianos and orchestra. It has been previously heard here, however. Raymond Lewenthal resurrected it as a piano solo, and only last season Eugene List and his cohorts, at a Carnegie Hall "Monster Concert" at midnight, played it en masse — first the solos, ending with six pianists joining in for the finale.

Raymond Lewenthal, who has done such pioneer work in the Romantic revival, heads the group of six in the Thursday concert. Virginia Eskin, Marilyn Neeley, Craig Sheppard, Peter Basquin and Antonio Barbosa are the other pianists. It should be a ball. The "Hexameron" is an unusual work, the joint effort of six of the most famous pianists of the 1830's, and as such as a compendium of piano styles of the day. And it has a fascinating background.

For years it was taken for granted that the work was played at the salon of Princess Belgioioso. Every Liszt biographer said so, and this writer, for one, took them on faith. But Lewenthal, who has researched the period thoroughly (he knows more about the Romantic period than anybody around) has different ideas. Much of the following information about the "Hexameron" is cribbed shamelessly from Lewenthal's program notes for his "Hexameron" recording.

There is no doubt that the princess was the progenitor of the piece. She was an aristocrat who was one of those supremely talented women, like George Sand, who knew music well (she could play the piano and sing), was a published writer, collected famous names in all fields and held the most brilliant salon in paris. It was she who brought together Liszt and Sigismond Thalberg in one of the most famous of all musical encounters. Who was the greater pianist? Each tried to outplay the other in a pianistic duel held at her salon on March 31, 1837. Then she tried to conclude the evening with an even greater coup. She wanted to bring together Liszt, Thalberg, Johann Peter Pixis, Henri Herz, Carl Czerny and Frederic Chopin. The idea was that each was to compose a variation on the march from Bellini's "I Puritani," and play it before the guests of the princess.

It has been the general assumption that the affair took place, most likely at the Liszt-Thalberg encounter. But Lewenthal thinks differently. He has looked through every source, every bit of published information that he could get his hands on, and has been unable to find any reference to this stupendous event. Certainly it would have made the headlines had it ever taken place. Lewenthal concludes that not even the Princess Belgioioso could get six such temperaments together under one roof. She did get after them, however, to submit the variations for which they had been commissioned, and those were published. Liszt likes the work. He played it as a solo, orchestrated it (or had it orchestrated) for piano and orchestra, and even worked up a two-piano arrangement of it.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 19 1973

Music: Copland's Force

By DONAL HENAHAN

To the generation that came of age in the 1930's and 1940's the name of Aaron Copland meant something special, something that would be hard to put into precise words for recently matured music listeners. Mr. Copland, in a vague but real way, represented American music for many people, though he was hardly the only important composer to emerge in those days (Ives and Ruggles had surveyed the land long before, and others might rightfully file claims, too).

But Mr. Copland was the one who made many of us aware that an American could impress himself on an international audience as a serious composer. It was a fascinating experience, therefore, to listen again to his ambitious Symphony No. 3, a 1946 work that the Boston Symphony Orchestra under Michael Tilson Thomas performed winningly on Wednesday night at Philharmonic Hall. The score, which summed up Mr. Copland's efforts as a symphonist, still packs a punch.

●

The Third Symphony, recognizably American in idiom though more abstract and more labored than some of Mr. Copland's popular pieces, is not first-rate throughout, but it deserves a hearing now and then. Mr. Thomas's conducting tended to be lean and propulsive, and sometimes rather literal. But the score's strength and individuality came across clearly. A straightforward interpretation may not be the worst way to handle such music, in fact. With wrong emphasis the first movement could take on the patina of superior movie music (there is a "Wagons West" suggestion in its rugged simplicities). And the third movement also might slip off into pictorial mood music ("Twilight at the Bunkhouse").

But such evocations may not be built into the work so much as into the listener. There was a time, for example, when people detected jazz in the Third Symphony, which seems remarkable now: The only hint comes in the finale with a brief lapse into a Gottschalkish cakewalk, and even that fleeting allusion is cut short with an orchestral rasp, or possibly raspberry.

The symphony's most familiar moment, the famous Fanfare preceding the final movement, made its debut as "Fanfare for the Common Man" in 1944, and continues to lead an independent life. Mr. Thomas allowed it to make its brazenly stirring point without flatulence.

●

Considering the excellence of the Copland score's performance, it perhaps was not surprising that the orchestra gave a rough, if spirited, reading of Beethoven's Symphony No. 7. One would guess that Mr. Thomas had spent the bulk of his energy at rehearsals in preparing the Copland and trusted that the Boston Symphony would have no trouble with Beethoven. The priorities were right, if so, but it still came as a shock to hear wind chords raucously out of time and many other infelicities.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 22 1973

Music: Boston Symphony

Thomas Conducts Stravinsky, Prokofiev and Ravel in 'Salute to Diaghilev'

By ALLEN HUGHES

Michael Tilson Thomas worked hard last week to shake things up musically in New York.

After presenting Steve Reich's "Four Organs" and the 19th-century committee work "Hexameron" in his Thursday concert with the Boston Symphony Orchestra, he came up with Stravinsky's "Les Noces," Prokofiev's "Scythian Suite" and a big chunk of Ravel's "Daphnis et Chloé" in the orchestra's Saturday-night appearance at Carnegie Hall.

This second program was entitled "A Salute to Diaghilev." The renowned impresario was responsible, in one way or another, for the existence of all three works.

The most unconventional and most difficult one to bring off was, of course, "Les Noces," a work for vocal soloists, chorus, four pianos and percussion. No one aware of Mr. Thomas's expertise would doubt his ability to realize an efficient performance of the work.

It was, therefore, not unreasonable to assume that almost everything about it would be well played and well sung on this occasion. But the effect it should have created did not materialize, and the chief reason was probably acoustical.

The chorus and instrumentalists were strung out across the stage in such a way that the elements did not fuse.

Both the chorus (of the New England Conservatory) and the soloists (Susan Larson, Jan Curtis, Alexander Stevens and Mark Pearson) sounded weak, but arranged differently and perhaps in a different hall, they might have made a stronger impression.

Both the "Scythian Suite" and the "Daphnis et Chloé" music were well played. But for some reason, Mr. Thomas performed great stretches of the "Daphnis" score that serve well for ballet but make for dreary concert listening.

All in all, it added up to an evening that seemed too didactic for its own good.

CUE
NEW YORK, N. Y.
W. 244,000

JAN 27 1973

MUSIC

BOSTON SYMPHONY—At Carnegie Hall. Was this the great Back Bay orchestra with conductor Michael Tilson Thomas on the stage, all clad in colorful, open-necked sports shirts? Yes, this was the first local performance of the symphony's lively, experimental "Spectrum" concerts, an event which shivered the timbers of the auditorium in more ways than one. In explaining the basic concept, the prodigious and protean Mr. Thomas tossed off erudite nuggets in an engagingly boyish manner. Each of the works—a double orchestra sinfonia by J. C. Bach, a canzona by Gabrieli, Bartok's "Music for Strings, Percussion and Celesta," a strident new piece by Steve Reich, and the six-pianos "Hexaméron" by Liszt, Thalberg, Pixis, Herz, Czerny, and Chopin—exploited orchestral doubles, antiphonies, and "stereo" effects. Mr. Reich's "Four Organs" for rock organs and relentlessly chittering maracas had many auditors booing, stamping, whistling, or leaving in huffy clumps. In this laceratingly amplified work, Mr. Reich seems to have taken the famous "lost" chord apart without first acquiring the skill to put it together again. The splashy Liszt "compendium" reconstructed for orchestra by Robert Linn, was a balmy breeze following the racket. My compliments to those the program called "I Tutti Pianisti"—Raymond Lewenthal, Peter Basquin, Marilyn Neeley, Craig Sheppard, Virginia Eskin, Antonio Barbosa. They tripped through the grandiloquence like Great Danes romping with Chihuahuas.

—GREER JOHNSON

New York Post
D. 623,245 SAT. 354,797

JAN 19 1973

Michael Tilson Thomas Leads Bostonians in 'Spectrum Concert'

By HARRIETT JOHNSON

Michael Tilson Thomas led the Boston Symphony last night at Carnegie Hall in a "Spectrum Concert" subtitled "Musical Multiples," that is, a program featuring combinations of instruments.

By the time I arrived from Philharmonic Hall, the stage was being set for Steve Reich's "Four Organs," scored for rock-organ quartet and maracas ensemble. It took time to get the electronic equipment in order but eventually four musicians sat down to the console-type instruments: Reich, Thomas, Newton Wayland, Ayrton Pinto. The four maracas players, holding a maracas in each hand, had already been sitting out front for some time.

Boos at Conclusion

"Four Organs" consisted of a scant half hour of unbelievably tedious repetition of chords and a few notes. Tilson described it as possibly "finding infinity in a moment" but judging by the reaction it made the audience instead feel like captives in a prison. They showed their irritation by hand-clapping, whistling, booing, leaving before the grind stopped.

Once ended the work was greeted by more boos than yeas. Tilson, an engaging, informative talker, explained the Reich to no avail so far as enjoyment.

"Hexameron," which followed was a hit with the audience and required no explaining. Originally for six pianos, in the current version, there were six pianos and orchestra in an arrangement by Robert Linn. Sections were written by Liszt, Thalberg, Pixis, Herz, Czerny, Chopin. The work saved the night by its clever tour-de-force of composers and instruments. It is a period piece of virtuoso variety, humor and eclat.

With Thomas conducting, it was performed by an admirable group of pianists who simulated the 19th century grand manner. Raymond Lewenthal, appropriately dressed like Liszt in long coat and cape, played for him. Liszt was the leader; his collaborators: Virginia Eskin, Thalberg; Marilyn Neeley, Pixis; (Miss Neeley played from memory with flair.) Craig Sheppard, Henri Herz; Peter Basquin, Czerny; Antonio Barbosa, Chopin.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

JAN 20 1973

A Thomas Spectrum

By STEVEN MATTHEWS

Among the many posts musical whiz kid Michael Tilson Thomas is holding this season is music director of the New York Philharmonic's Young People's Concerts. Thursday night he brought an adult version of those programs to Carnegie Hall, where he conducted the Boston Shymphony in a Spectrum Concert.

Spectrum Concerts were developed two years ago by Thomas, a principal guest conductor of the Boston Symphony, as a way of attracting new audiences and presenting music not usually heard on symphony programs.

The orchestra performs in shirtsleeves and Thomas introduces each piece with a brief commentary on the composer and the music. Each program is devoted to a single concept, although the pieces can be very varied in nature.

Thursday's concert was billed as an evening of musical multiples, and it began with a stately and precise reading of J.C. Bach's Grand Overture for Double Orchestra, a piece Thomas described as a gigantic ecclesiastical ping-pong game.

The young conductor then turned to the audience and directed their attention to the dress circle, where he had stationed two brass quartets. Standing on tiptoes, as if to get closer to the musicians, he led them in a rich and exciting performance of Giovanni Gabriel's "Canzone on the Seventh Tone."

Continuing his theme, Thomas said that Bartok represented "the complete fulfillment of the antiphonal idea." As an example of this, the orchestra played the Hungarian composer's "Music for Strings, Percussion and Celesta."

The piece, he said, "drives a conductor crazy to learn," but he obviously had learned it well and the Bostonians were equal to his energetic demands.

Following a lengthy intermission, much moving of chairs and a lot of static and amplified hums and buzzes, Thomas presented Steve Reich's "Four Organs" for electric rock organ quartet and maracas ensemble. Thomas and the composer, as well as Newton Wayland and Ayrton Pinto, were the organists.

Four Organs," which was played before a completely darkened hall on a spotlighted stage, is a composition with a strong Asian background. It is a repetition of tones and develops more in intensity than in rythmic complexity.

It received a mixed reception, with boos competing with cheers when it was over and considerably fewer listeners in the hall than when it started.

54.

WOOSTER, OHIO,
RECORD
D. 23,000

JAN 17 1973

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New York Times Service

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 19 1973

Music: Copland's Force

By DONAL HENAHAN

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The Third Symphony, recognizably American in idiom though more abstract and more labored than some of Mr. Copland's popular pieces, is not first-rate throughout, but it deserves a hearing now and then. Mr. Thomas's conducting tended to be lean and propulsive, and sometimes rather literal. But the score's strength and individuality came across clearly. A straightforward interpretation may not be the worst way to handle such music, in fact. With wrong emphasis the first movement could take on the patina of superior movie music (there is a "Wagons West" suggestion in its rugged simplicities). And the third movement also might slip off into pictorial mood music ("Twilight at the Bunkhouse").

But such evocations may not be built into the work so much as into the listener. There was a time, for example, when people detected jazz in the Third Symphony, which seems remarkable now: The only hint comes in the finale with a brief lapse into a Gottschalkish cakewalk, and even that fleeting allusion is cut short with an orchestral rasp, or possibly raspberry.

The symphony's most familiar moment, the famous Fanfare preceding the final movement, made its debut as "Fanfare for the Common Man" in 1944, and continues to lead an independent life. Mr. Thomas allowed it to make its brazenly stirring point without flatulence.

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Considering the excellence of the Copland score's performance, it perhaps was not surprising that the orchestra gave a rough, if spirited, reading of Beethoven's Symphony No. 7. One would guess that Mr. Thomas had spent the bulk of his energy at rehearsals in preparing the Copland and trusted that the Boston Symphony would have no trouble with Beethoven. The priorities were right, if so, but it still came as a shock to hear wind chords raucously out of time and many other infelicities.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 22 1973

Music: Boston Symphony

Thomas Conducts Stravinsky, Prokofiev and Ravel in 'Salute to Diaghilev'

By ALLEN HUGHES

Michael Tilson Thomas worked hard last week to shake things up musically in New York.

After presenting Steve Reich's "Four Organs" and the 19th-century committee work "Hexameron" in his Thursday concert with the Boston Symphony Orchestra, he came up with Stravinsky's "Les Noces," Prokofiev's "Scythian Suite" and a big chunk of Ravel's "Daphnis et Chloé" in the orchestra's Saturday-night appearance at Carnegie Hall.

This second program was entitled "A Salute to Diaghilev." The renowned impresario was responsible, in one way or another, for the existence of all three works.

The most unconventional and most difficult one to bring off was, of course, "Les Noces," a work for vocal soloists, chorus, four pianos and percussion. No one aware of Mr. Thomas's expertise would doubt his ability to realize an efficient performance of the work.

It was, therefore, not unreasonable to assume that almost everything about it would be well played and well sung on this occasion. But the effect it should have created did not materialize, and the chief reason was probably acoustical.

The chorus and instrumentalists were strung out across the stage in such a way that the elements did not fuse.

Both the chorus (of the New England Conservatory) and the soloists (Susan Larson, Jan Curtis, Alexander Stevens and Mark Pearson) sounded weak, but arranged differently and perhaps in a different hall, they might have made a stronger impression.

Both the "Scythian Suite" and the "Daphnis et Chloé" music were well played. But for some reason, Mr. Thomas performed great stretches of the "Daphnis" score that serve well for ballet but make for dreary concert listening.

All in all, it added up to an evening that seemed too didactic for its own good.

CUE
NEW YORK, N. Y.
W. 244,000

JAN 27 1973

MUSIC

BOSTON SYMPHONY—At Carnegie Hall. Was this the great Back Bay orchestra with conductor Michael Tilson Thomas on the stage, all clad in colorful, open-necked sports shirts? Yes, this was the first local performance of the symphony's lively, experimental "Spectrum" concerts, an event which shivered the timbers of the auditorium in more ways than one. In explaining the basic concept, the prodigious and protean Mr. Thomas tossed off erudite nuggets in an engagingly boyish manner. Each of the works—a double orchestra sinfonia by J. C. Bach, a canzona by Gabrieli, Bartok's "Music for Strings, Percussion and Celesta," a strident new piece by Steve Reich, and the six-pianos "Hexaméron" by Liszt, Thalberg, Pixis, Herz, Czerny, and Chopin—exploited orchestral doubles, antiphonies, and "stereo" effects. Mr. Reich's "Four Organs" for rock organs and relentlessly chittering maracas had many auditors booing, stamping, whistling, or leaving in huffy clumps. In this laceratingly amplified work, Mr. Reich seems to have taken the famous "lost" chord apart without first acquiring the skill to put it together again. The splashy Liszt "compendium" reconstructed for orchestra by Robert Linn, was a balmy breeze following the racket. My compliments to those the program called "I Tutti Pianisti"—Raymond Lewenthal, Peter Basquin, Marilyn Neeley, Craig Sheppard, Virginia Eskin, Antonio Barbosa. They tripped through the grandiloquence like Great Danes romping with Chihuahuas.

—GREER JOHNSON

New York Post
D. 623,245 SAT. 354,797

JAN 19 1973

Michael Tilson Thomas Leads Bostonians in 'Spectrum Concert'

By HARRIETT JOHNSON

Michael Tilson Thomas led the Boston Symphony last night at Carnegie Hall in a "Spectrum Concert" subtitled "Musical Multiples," that is, a program featuring combinations of instruments.

By the time I arrived from Philharmonic Hall, the stage was being set for Steve Reich's "Four Organs," scored for rock-organ quartet and maracas ensemble. It took time to get the electronic equipment in order but eventually four musicians sat down to the console-type instruments: Reich, Thomas, Newton Wayland, Ayrton Pinto. The four maracas players, holding a maracas in each hand, had already been sitting out front for some time.

Boos at Conclusion

"Four Organs" consisted of a scant half hour of unbelievably tedious repetition of chords and a few notes. Tilson described it as possibly "finding infinity in a moment" but judging by the reaction it made the audience instead feel like captives in a prison. They showed their irritation by hand-clapping, whistling, booing, leaving before the grind stopped.

Once ended the work was greeted by more boos than yeas. Tilson, an engaging, informative talker, explained the Reich to no avail so far as enjoyment.

"Hexameron," which followed was a hit with the audience and required no explaining. Originally for six pianos, in the current version, there were six pianos and orchestra in an arrangement by Robert Linn. Sections were written by Liszt, Thalberg, Pixis, Herz, Czerny, Chopin. The work saved the night by its clever tour-de-force of composers and instruments. It is a period piece of virtuoso variety, humor and eclat.

With Thomas conducting, it was performed by an admirable group of pianists who simulated the 19th century grand manner. Raymond Lewenthal, appropriately dressed like Liszt in long coat and cape, played for him. Liszt was the leader: his collaborators: Virginia Eskin, Thalberg; Marilyn Neeley, Pixis; (Miss Neeley played from memory with flair.) Craig Sheppard, Henri Herz; Peter Basquin, Czerny; Antonio Barbosa, Chopin.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

JAN 20 1973

A Thomas Spectrum

By STEVEN MATTHEWS

Among the many posts musical whiz kid Michael Tilson Thomas is holding this season is music director of the New York Philharmonic's Young People's Concerts. Thursday night he brought an adult version of those programs to Carnegie Hall, where he conducted the Boston Shymphony in a Spectrum Concert.

Spectrum Concerts were developed two years ago by Thomas, a principal guest conductor of the Boston Symphony, as a way of attracting new audiences and presenting music not usually heard on symphony programs.

The orchestra performs in shirtsleeves and Thomas introduces each piece with a brief commentary on the composer and the music. Each program is devoted to a single concept, although the pieces can be very varied in nature.

Thursday's concert was billed as an evening of musical multiples, and it began with a stately and precise reading of J.C. Bach's Grand Overture for Double Orchestra, a piece Thomas described as a gigantic ecclesiastical ping-pong game.

The young conductor then turned to the audience and directed their attention to the dress circle, where he had stationed two brass quartets. Standing on tiptoes, as if to get closer to the musicians, he led them in a rich and exciting performance of Giovanni Gabriel's "Canzone on the Seventh Tone."

Continuing his theme, Thomas said that Bartok represented "the complete fulfillment of the antiphonal idea." As an example of this, the orchestra played the Hungarian composer's "Music for Strings, Percussion and Celesta."

The piece, he said, "drives a conductor crazy to learn," but he obviously had learned it well and the Bostonians were equal to his energetic demands.

Following a lengthy intermission, much moving of chairs and a lot of static and amplified hums and buzzes, Thomas presented Steve Reich's "Four Organs" for electric rock organ quartet and maracas ensemble. Thomas and the composer, as well as Newton Wayland and Ayrton Pinto, were the organists.

Four Organs," which was played before a completely darkened hall on a spotlighted stage, is a composition with a strong Asian background. It is a repetition of tones and develops more in intensity than in rythmic complexity.

It received a mixed reception, with boos competing with cheers when it was over and considerably fewer listeners in the hall than when it started.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

JAN 19 1973

Critic-at-large

'Spectrum' lively event

By BYRON BELT

The Boston Symphony "Spectrum Concert" which Michael Tilson Thomas conducted at Carnegie Hall last night proved that interesting program concepts can fill the hall with younger audiences than usual, and start a minor riot or two while generating an authentic and perfectly wonderful "happening."

In a program of music for various multiples of ensemble or sonic variations, Thomas moved from standard works of Johann Christian Bach, Giovanni Gabriell and Bela Bartok, to a local premiere of Steve Reich's newest essay in calculated boredom right on through the mundane exoticisms of "Hexameron," a piece for six pianos, and orchestra by Franz Liszt and others.

It was, of course, the Reich piece that caused the storm. During the opening portion the audience was a model of attentive listening and warm appreciation. For "Four Organs," a work for rock organ quartet and maracas, the younger listeners tended to keep their cool and their fascination, but their elders—always so ready to lecture the young on good manners—began chatting, moaning and departing before the 23-minute work had scarcely begun.

The last 10 minutes of "Four Organs" did get pretty nerve-wracking I must admit, but the option to leave is a fairer one than to chatter, whistle, clap and jeer. As an old defender of the well-placed boo—the pandimonium at the conclusion did my heart good. But the end is the proper place to express opinions. Remember, those foolish rioters at the "Rite of Spring" premiere ALSO thought the music was dreadful!

Reich's work would not seem to be destined for the ages but it does, in the words of Michael Tilson Thomas, "return to tonality with a vengence." Single tones are repeated endlessly, with the steady beat of the maracas, and the most minutely subtle shifts in rhythm on the part of the four players. It is hypnotic, possibly, or just foolish, perhaps.

Somehow, we were never bored, and watching the intense faces of the organists—composer Reich, Thomas and Newton Wayland and Ayrton Pinto was almost reward enough.

* * *

IF REICH and some of his associates are carrying minimal art to new dimensions, the maximum masterpiece on the program was the marvelous Music for Strings, Percussion and Celesta of Bartok.

As with most of the evening's performances, the sweep and fire of the Thomas vitality was most stimulating, although more subtle and refined playing could be imagined without much difficulty.

Following a too-big but terribly exciting performance of Bach's Grand Overture for Double Orchestra and a Canzena on the Seventh Tone for brasses flung high in the Carnegie Hall balconies, then the great Bartok and controversial Reich, a lollypop for fun-lovers was to be expected.

In this season of the Monster Concert (now safely recorded on Columbia, for those unable to live without multi-hands bounding through a Czerny version of Rossini's "William Tell Overture!") we have had the "Hexameron" in several forms.

Last night Thomas elected to perform the Liszt theme with variants by pianists Thalberg, Pixis, Herz, Czerny and Chopin in a shoddy "reconstruction" of the orchestral score by one Robert Linn.

* * *

LOVERS of Raymond Lewenthal and the more mindless aspects of the so-called "Romantic Revival" were out in force, and probably loved it. Even at the risk of sounding snobbish, it was the "Hexameron" that lent a glow of taste and imagination to Steve Reich's piece.

In addition to Lewenthal, the pianists were Virginia Eskin, Marilyn Neeley, Craig Sheppard, Peter Basquin and Antonio Barbosa. Only Miss Neeley really made music of her dashing Pixis variation, although Barbosa managed to keep his local appearances to Chopin by drawing that composer's dreamy, and pretty awful sixth variation.

Michael Tilson Thomas was all over the place last night. Looking very pale, he yet managed to conduct brilliantly, drone handsomely on the organ, sing and introduce the music and even the stage hands. All in all, it was a lively night. More "Spectrums" soon, please.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 20 1973

Music: A Concert Fuss

Piece By Reich Draws a Vocal Reaction

5454

By HAROLD C. SCHONBERG

Aside from musicians of the Boston Symphony playing in open-necked colored shirts, aside from the spectacle of six pianos lined up in front of the stage and played by as many pianists, aside from a lively demonstration from the audience pro and con a new piece by Steve Reich, it was a normal evening in Carnegie Hall on Thursday night.

Michael Tilson Thomas was conducting a "Spectrum Concert," this one "a concert of musical multiples." If this sounds like Leonard Bernstein at his worst, it was, in a way. It was not too long ago that Mr. Bernstein was trying to educate the public at his Philharmonic concerts, introducing each piece with a kind of boyish sincerity. Now we have young Mr. Thomas introducing each piece with a kind of boyish sincerity.

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Like Mr. Bernstein, Mr. Thomas speaks fluently. Like Mr. Bernstein, he is a good musician. But is a symphony concert, introduced with great gobs of music appreciation, the place for this kind of often condescending stuff? At least, this is not part of the regular Boston Symphony series, and is frankly an experiment in musical informality. And it must be said that the audience seemed to love it. Mr. Thomas has an interesting disease known as charisma.

The big fuss came with the 21 minutes of Steve Reich's "Four Organs," for rock organ quartet (so it was described) and maracas ensemble. The four maracas players kept to one solid beat throughout the work. The four organs played nothing but a single chord, letting it drift out of phase. There is really nothing to "understand" in this music. There is nothing much to like, nothing much to dislike. Basically it is an exercise in acoustics.

But the audience reacted as though red-hot needles were being inserted under fingernails. After a while there were yells for the music to stop, mixed with applause to hasten the end of the piece. At the end there were lusty boos. There also was a contingent that screamed approval. At least there was some excitement in the hall, which is more than can be said when most avant-garde music is being played.

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The six pianos came with Liszt's "Hexameron," in an orchestration by Robert Linn. Originally, back in the 1830's, six of the greatest pianists in Europe, headed by Liszt, Thalberg and Chopin, were supposed to play this set of variations on a Bellini theme. The idea was that each pianist was to compose his own variation. They did compose them, but there is no evidence that this hexameron of pianists ever got together to play it.

And so, as the largest of the musical multiples on the Carnegie Hall program, six pianists were brought together. They were Raymond Lewenthal, Virginia Eskin, Marilyn Neeley, Craig Sheppard, Peter Basquin and Antonio Barbosa. They played singly and in ensemble, and the old period piece was a lot of fun. It also was the milk as an antidote to the Reich poison (as Liszt once said in a slightly different context).

The other multiples on the program were J. C. Bach's Overture for Double Orchestra in E flat, and Bartók's Music for Strings, Percussion and Celesta. The Bach is a well-written though rather negative piece; it makes the gestures but says very little. The Bartók, of course, is a masterpiece, and it was given an unusually lyric performance by Mr. Thomas and his players.

The Program

BOSTON SYMPHONY ORCHESTRA, Michael Tilson Thomas conducting, with Mr. Thomas, Steve Reich, Newton Wayland and Ayrton Pinto, electric organs, and Raymond Lewenthal, Virginia Eskin, Marilyn Neely, Craig Sheppard, Peter Basquin and Antonio Barbosa, pianos. At Carnegie Hall.

Grand Overture for Double Orchestra in E flat ..... J. C. Bach
Music for Strings, Percussion and Celesta ..... Bartok
Four Organs (for organ quartet and maracas) ..... Reich
Hexameron for Six Pianos and Orchestra ..... Liszt, Thalberg, Pixis, Herz, Czerny and Chopin

Staten Island Advance
STATEN ISLAND, N. Y.
D. 66,825 SUN. 65,718

JAN 19 1973

Bostonians offer varied program

By BYRON BELT

The Boston Symphony "Spectrum Concert" which Michael Tilson Thomas conducted at Carnegie Hall last night proved that interesting program concepts can fill the hall with younger audiences than usual.

In a program of music for various multiples of ensemble or sonic variations, Thomas moved from standard works of Johann Christian Bach, Giovanni Gabrielli and Bela Bartok to a local premiere of Steve Reich's newest essay in calculated boredom right on through the mundane exoticisms of "Hexameron," a piece for six pianos and orchestra by Franz Liszt and others.

Reich's "Four Organs," for rock organ and marcas, would not seem to be destined for the ages, but it does, in the words of Michael Tilson Thomas, "return to tonality with a vengeance." Single tones are repeated endlessly, with the steady beat of the maracas and the most munutely subtle shirts in rhythm on the part of the four players. It is hypnotic, possibly, or just foolish, perhaps. Somehow, we were never bored, and watching the intense faces of the organists — composer Reich, Thomas and Newton Wayland and Ayrton Pinto — was almost reward enough.

56.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JAN 25 1973 New England Newsclip

Conductor Jochum arrives in Boston—on business

His BSO debut follows 15 years of U.S. dates

By Louis Snyder

Tonight, when Eugen Jochum conducts the Boston Symphony in the first of three weekend performances, he will be making his long overdue Boston debut in a role for which he is internationally famous.

Although he has visited more than 60 United States cities as guest conductor of leading American orchestras, and as director of the touring Berlin Philharmonic and Amsterdam Concertgebouw orchestras, Boston has not hitherto been on his professional itinerary. He has, of course, been in Cambridge often to visit his daughter, Veronica Jochum von Moltke, a faculty member at the New England Conservatory.

And as circumstances will have it, Mr. Jochum's Boston "debut" this week with the BSO will be followed by a second Symphony Hall appearance this season. On March 19, he will conduct the Bamberg Symphony Orchestra there in an all-Beethoven program for the benefit of the New England Conservatory's fund-raising campaign, with his pianist-daughter as soloist.

* * *

Meeting the press informally on Tuesday at the New England Conservatory, in company with his daughter and Gunther Schuller, NEC president, the genial 70-year-old conductor was fresh from a first BSO rehearsal ("One of the best orchestras in the world — so quick to understand, so flexible, so disciplined . . ."), and full of enthusiasm for the Bamberg Orchestra's forthcoming first visit ("after the Berlin Philharmonic, the best of the German orchestras that tour").

Although the latter is regarded as a typical German group, he said, "it was formed more than 25 years ago by many members of the Prague Symphony who did not return home after the war."

And Mr. Jochum, urged to speak of his own distinguished career, went back over the years with penetration and good humor. Born in a small town near Munich, he grew up in a musical household, since his father was church organist, school music master, and operetta conductor in the small local theater. "I was raised on Palestrina and 'The Merry Widow,' " he recalls laughingly.

While he was at Munich Conservatory ("I thought of myself as a great composer!"), an opportunity to lead the Munich Philmarmonic at 23 "made my whole career." Within three years, he became first conductor of the opera house in Kiel, and as he moved forward toward Berlin via Mannheim, he encountered the already eminent Wilhelm Furtwaengler there. He remembers happily what his superior said: "If I had known you were so good, I would have recommended you for a bigger post."

Eugen Jochum

The bigger opportunity arrived in 1932 — to rebuild the Berlin Radio Orchestra when no one was interested in the possibilities of classical music on radio. "But this was a bad time," he said, "and for me music and politics don't mix." So when he was offered the chance to succeed Karl Boehm as joint director of the Opera and Philharmonic of Hamburg, a city toward which the Nazis maintained a "hands-off" policy, he accepted with alacrity.

In 1949, Jochum founded the Bavarian Radio Philharmonic, has served as co-conductor of the Concertgebouw, and has conducted at Bayreuth, and in capitals around the globe. There are 65 operas in his repertory, and innumerable symphonic works. And this week he adds, belatedly, another famous city to his worldwide collection.

UNION
SPRINGFIELD, MASS.
D. 79,398

JAN 25 1973 New England Newsclip

Jochum Conducts Boston Symphony

BOSTON — Eugen Jochum makes his first appearances conducting the Boston Symphony Orchestra tonight at 8, Friday at 2 p.m. and Saturday at 8.30 p.m.

Jochum opens each concert with Handel's Overture to "Agrippina," follows it with Mozart's Symphony No. 40 in C ("Jupiter") and Shubert's Symphony No. 8 in B minor ("Unfinished") and closes each concert with Strauss' Till Eulenspiegel. He will appear with the Boston Symphony for only these concerts during the winter program.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JAN 29 1973 New England Newsclip

BSO responds to Jochum with 'warm, full sound'

For almost 50 years, Eugen Jochum has been conducting leading orchestras around the world, but not until three Symphony Hall concerts this past weekend had he stood before the Boston Symphony.

Mr. Jochum is a tall, trim man with silvery hair, a no-nonsense manner, and a firm, controlled beat, which bespeaks authority but not crushing pressure. In its turn, the orchestra responded to him with a warm, full sound, and precise playing of a sort not always evident on some occasions of late.

The weekend program that Mr. Jochum had chosen demonstrated the solidity of his approach: Handel's Overture to "Agrippina" (a BSO first), Mozart's "Jupiter" Symphony, the Schubert No. 8 ("Unfinished"), and Strauss's "Till Eulenspiegel" — four substantial works to challenge any director or performer, if hardly unfamiliar territory for most listeners.

* * *

What was different was the end result, in each case, where Mr. Jochum's strong interpretative hand was concerned. He had reseated the orchestra in certain sections, with violas changing places with cellos, with some noticeable increase in the sonority of these two choirs. But more than anything else was the feeling of individuality and finish that he imparted at least to the three well known program selections.

The Handel was stylishly majestic, and the "Jupiter," somewhat more deliberately paced than usual, emerged finally in all its grandeur as Mozart with an autumnal patina — a real departure from the norm hereabouts.

* * *

Perhaps Mr. Jochum's searching approach was best illustrated by the Schubert "Unfinished," which, in a skillful application of tonal light and shade, revealed unexpected dimensions in this music. His handling of the Andante was especially perceptive and moving, and the musicians themselves displayed an alertness toward his wishes that resulted in a powerful, reconstituted performance.

In Mr. Jochum's eyes, the "Merry Pranks" which Strauss relates in "Till Eulenspiegel" contain a twist of irony and extremism best conveyed by vivid contrasts. This was an unusually pictorial reading of a work already inherently descriptive, and it made a great impression on the audience as had the Schubert, in particular. On Friday, Mr. Jochum's welcome to Boston was expressed with unqualified enthusiasm on the platform and in the hall.

L. Sn.

PHOENIX
BOSTON, MASS.
W. 25,000

JAN 30 1973 New England Newsclip

Ear Trumpet: Facing Both Ways

By Richard Buell

The seventy-year-old Eugen Jochum, who was in town last week to conduct the Boston Symphony Orchestra in recordings ~~(for D.G.G.)~~ and concerts, is an almost paradigmatic gentleman of the old German school. He has never recorded music by any but German or Austrian composers. His programs with the Bamberg Symphony, which is this year making its first American tour (the last stop is Boston's Symphony Hall on March 19) are hardly insurrectionary; the modern works are Hindemith's *Mathos der Maler* Symphony; and the *French Suite (After Rameau)* of Werner Egk (born 1091), whose operas *The Magic Fiddle (Die Zaubergeige)* and *Betrothal in Santo Domingo* are so little known in this country: "No, I don't play Stockhausen," he replied to a question put to him at a press conference at the New England Conservatory.

Biographical data are helpful in any appreciation of Jochum's *echt Deutsch* virtues. He followed what many still regard as the ideal route for learning the conductor's craft: from a musical household (the elder Jochum was the town of Babenhausen's conductor of both Palestrina and Franz Lehar) to *Gymnasium* to conservatory; working his way up in his twenties through a succession of provincial opera houses. He eventually received the benediction of Wilhelm Furtwaengler; he declined an engagement with the New York Philharmonic in 1929; in Berlin, he organized musical affairs for the radio in the late Weimar period, moving to Hamburg ("a liberal city that Hitler did not like to visit") in 1934 as successor to Karl Muck an ex-B.S.O. conductor) and Karl Boehm. He stayed in Hamburg for fifteen years.

It was in Munich' whose Bavarian State Radio Orchestra he took over in 1949, that he made the first recording (released here on Decca DL 9706) of that peculiarly Teutonic adumbration of cock-rock, Carl Orff's *Carmina Burana. Carmin's* high soprano part was terribly taxing for soloist Elfride Troetschel, Maestro Jochum recalled; what appeared on record was a masterpiece of tape splicing. His second recording of the work, also for D.G.G., but in Berlin, featured Gundula Janowitz, and "it gave her no trouble whatever," he pronounced approvingly.

Records have largely been responsible for Jochum's reputation in this country. Of the nearly seventy operas in his repertory, he has conducted *Lohengrin, Der Freischuetz, Die Entfuehrung aus dem Serail, Cosi fan Tutte* for D.G.G. He has seasoned opinions on opera: e.g., that the *regiseur* has usurped interpretive powers in European opera houses and is free to commit unpardonably anti-musical offenses; that the recitatives in *Clemenza di Tito,* an opera he loves, are too long and not good, and should be replaced by a *responsible* modern composer.

He declared himself pleased with the Boston Symphony Orchestra. Not only one of the best in America, but one of the world's best, and "quick, like the *Berliner Philharmoniker.*" The Mozart *Jupiter* and the Schubert *Unfinished* are what he and the orchestra are doing for D.G.G.

The story of the Bamberg Symphony, whose March concert here will benefit the New England Conservatory, is interesting as history. For this group may be the original "Refugee Philharmonic," founded as it was by Germans who, advisedly, had fled Czechoslovakia at the end of World War Two. Bamberg, as one of the few cities left standing in the area, was a likely place to put down stakes, and this ancient little city has been their base of operations — much recording and touring — ever since.

Whoever attends their concert, an all-Beethoven one, will surely carry away a generous quantity of inspissated German culture.

They'd None of Them Be Missed Department. Who, or what, can justify the continued appearance on WBUR of DeKoven, the internationally-acclaimed music-appreciationist, as I believe he calls himself? His information is so meagre, his taste so horrid, and the technical quality of his program is not at all superior to that of short-wave radio on a bad night. And the tenor of his enthusiasm for "Barococo" music, preferably on the longunavailable Concert Hall and Allegro labels, suggests that he ought to consult an endocrinologist.

Next. Early on Saturday evenings, when there is a drought of classical music on the radio, WCRB fouls the ether with an interview program called "Ps and Qs," which is conducted, mostly in the treble range, by a former Miss Massachusetts. Miss Linda Anne Preen, or whatever your name is, why are you *doing* this to us? If you do it much longer, I'm giving your name and address to the nearest Arab slave-trading ship.

There is news of creative ferment in the innards of the Boston Symphony Orchestra. Not only is high-class firewater now served in the bars in Symphony Hall's Cabot-Cahners Room (before, during, after concerts); not only that, but contemporary music ensemble has emerged from the ranks of the orchestra's members. *Collage* is its name, and the group will make its Boston Debut on Friday, February 2, in Jordan Hall (tickets $2; $.50 with student I.D.) Counting heads, I see that they comprise a nonet (two winds, three strings, one piano, one percussion, one singer, one dancer), but numbers vary as needs arrive. Moderns

from Virgil Thomson and Francis Poulenc to Gilbert Amy, Roger Reynolds and Morton Feldman are part of their repertory. However, they aim to be known as a *Boston* group and are friendly to local composers.

The rehearsal I attended was in the spirit of an old-fashioned New England quilting bee (that is, cooperative and sociable in the interests of tangible accomplishment) than that of a symphony orchestra rehearsal, which can be authoritarian, ugly, anarchic, and many other things. Crises of interpretation were puzzled out with a seeming absence of ego. Player remarked to conductor: "Sorry, Jerry, I couldn't follow you at all there!" Bassist inquired how many bars rest he had. Clarinetist gratefully takes note of a rare place to catch a breath. In ways, an atmosphere of each-one-teach-one. But Contrast this to what Gunther Schuller remembers of rehearsing his opera *Visitation* at the Hamburg opera. "The concertmaster *secretly* took the score home to study. He didn't want the other players to know he was doing it."

The program on the 2nd will include *Synchronisms No. 2* of Mario Davidovsky (a composer endorsed even, by Aaron Copland); *Ocean de Terre* by Oliver Knussen; Tibor Pusztai's *Nocturnes;* and pieces by Robert Seely, Robert Selig and Lukas Foss.

BOSTON HERALD TRAVELE
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
JAN 27 1973
New England Newsclip

Conductor Jochum in Boston Debut

By ELLEN PFEIFER
Music Critic

The conductor Eugen Jochum is known to have rather conservative ideas about programming. During an interview the other day, for instance, he was asked if he were bringing any contemporary music on his spring tour with the Bamburg Symphony Orchestra. He said, yes, he was—Hindemith's 'Mathis der Maler."

With an answer like that, one should not have been too surprised at the program he selected for his Thursday night debut with the Boston Symphony Orchestra. It was about as adventuresome as the listening list in a freshman music appreciation course.

HANDEL, Overture to "Agrippina;" Mozart, Symphony No. 41 ("Jupiter"); Schubert, Symphony No. 8 ("Unfinished"); and Strauss, "Til Eulenspiegels lustige Streiche." All of them (excepting perhaps the Handel) familiar masterworks.

Putting them together on one program need not have seemed like a bunch of gray textbook examples, however, had they been performed with any kind of intensity or personality.

However, for the most part, it was the standard "Jupiter" the standard "Unfinished" that we got, with a slightly more lively "Till."

THE FIRST movement of the Mozart seemed to have all its edges smoothed and the dynamics, as in most everything that followed, were rigidly contained particularly in the direction of loudness. I kept waiting to hear an out-and-out, real risk-taking fortissimo, but was disappointed at most of the climactic moments.

The second movement deviated from the straight arrow approach taken in the other movements and seemed too slow and fused up with ritards and, for some reason, Jochum would not observe the repeats here although he did so in the first movement. The last movement was performed so under wraps that there was no excitement to be had from a movement that is naturally very exciting.

I love the Schubert "Unfinished." Performed well (I still recall Solti's performance last spring) it can be really hair-raising. But, Thursday it sounded quite stodgy. That opening, which builds from nothing to great climactic B-minor chord, ought to take you right off the seat, but it seldom does and it didn't Thursday night.

ALSO, loving that opening the way I do, I really relish getting to hear it a second time when the Exposition is repeated, and I missed that too in this performance.

The best thing on the program was a really puckish and fun performance of the Strauss that featured some fine horn solos by Charles Kavaloski.

• Concert Review

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JAN 31 1973
New England Newsclip

In Concert

Machine-Styled Music

By David Noble

When it was announced that Eugen Jochum would conduct twice in Boston this season, many who had learned who Bruckner was from the conductor's famous (and excellent) recordings were pleased.

Some of the glow that surrounded the prospect was dimmed when it became known that Jochum's programs were lists that would have been superconservative in 1953, let alone this year — Mozart and Schubert with the BSO and all-Beethoven with the Bamberg Symphony in Symphony Hall.

Waiting To Hear

But still, it was Jochum, and many of us went to Symphony Hall late last week to hear what he would do with the "Jupiter" and the "Unfinished," with "Till Eulenspiegel" and Handel's "Agrippina" overture thrown in for variety. But it quickly became apparent that the semi-mystical style the conductor had achieved with such marvelous effect in his Bruckner records was to be applied with equal fervor to everything he performed.

The Handel was a ghostly relic of those days when LP records were new, and baroque music had just been rediscovered and hundreds of issues of Vivaldi and Corelli were filling record shelves. Many of those early-Fifties goldies were played by some Rundfunk Orchester or another in the south of Germany, and they sounded just like the "Agrippina" excerpt did Saturday night: Big, modern orchestra sound without continuo, string bowing a little too ripe for Brahms, and no more rhythmic pointing than a rolling pancake has. A few bars in the allegro section took a broad, expressive turn that coincidentally had a "Bruckneriana" geometry, and for precisely those seconds things sounded grand in a way that would have amazed Handel.

Clues

Mozart's 41st Symphony and Schubert's 8th were fed into the same style machine. Surprisingly, Mozart turned out a better proto-Brucknerian than did Schubert. The reason for that was suggested in the BSO's program, book, where the annotator pointed out that the "Jupiter" anticipates, or creates, romantic ways of constructing music more than any other Mozart symphony. A good thing, too, is all I can add. In most of Mozart's music, if the conductor ignores gradations of volume and articulation in middle voices and generally lets the proportions take care of themselves while he pursues a long line he thinks he finds in the music, the result is cabbage soup. This time there was something left — there is a long, grand line explicit in much of the 41st, but still it needs respectable articulation.

On the Schubert let us not dwell. It can take a lot of twisting, but not a treatment that gets so wrapped up in details that the focal tones and sonorities are nearly overlooked.

Good Blend

At last, at the end of the program, came a work from the generation just before Jochum's, a Richard Strauss tone poem dating from 1895. Jochum's conducting style and the musical structure of "Till Eulenspiegel" dovetailed warmly at first — the beginning was almost old Viennese — and blindingly well later, as the orchestra woke up and began to produce some real tone. The last five minutes were satisfying even to a listener who has attended Reiner's "Zarathustra."

The real problem with Jochum's Boston "season" is that both the concerts he is doing here were planned under strictly commercial auspices — the BSO appearance was really a warmup for a DG recording of the Mozart and the Schubert, while his all-Beethoven Hall program is a benefit. On neither occasion, apparently, could they afford the luxury of thinking about esoteric matters of musical style.

It really needn't be that way. A recording of the "Till" achieved by Jochum and the BSO might not be a commercial disaster, and you'd think that Brahms, if not Bruckner, could be slipped into a concert intended for wide appeal. The Beethoven program will be played March 19.

UNION
SPRINGFIELD, MASS.
D. 79,398
JAN 30 1973
New England Newsclip

Steinberg Returns To BSO Tuesday

BOSTON — On Tuesday at 8.30 p. m. former music director William Steinberg will conduct the Boston Symphony Orchestra in Wagner's Overture to "Der fliegende Hollander," Saint-Saens' Cello concerto no. 1 in A minor, and Tchaikovsky's Symphony No. 5 in E minor.

Jules Eskin, principal cello of the Boston Symphony Orchestra, is soloist.

New York Post
D. 623,245 SAT. 554,797
JAN 26 1973

Bostonians Return Feb. 7

The Boston Symphony Orchestra makes its fourth appearance here this season in its Philharmonic Hall series Feb. 7 at 8:30 p.m. William Steinberg will conduct the program of Janacek's "Taras Bulba" and Bruckner's Symphony No. 5 in B Flat Major which will be repeated Feb. 9.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
JAN 27 1973
New England Newsclip

BSO extra concert

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UNION
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JAN 30 1973
New England Newsclip

Ozawa Conducting BSO Pension Benefit

BOSTON — Seiji Ozawa, who becomes the Boston Symphony Orchestra's 15th music director this fall, will conduct an extra concert for the benefit of the orchestra's pension fund Sunday evening, Feb. 18, at 8.30 p.m.

The concert opens with Berlioz' Overture to "Le carnaval romain," followed by Beethoven's Piano concerto no. 4 with Alexis Weissenberg as soloist, then Haydn's Symphony no. 60 "Il distratto." The concert closes with Bartok's suite from "The miraculous mandarin." Piano Tickets for this concert range from $10 to $4.50 and are available at the Symphony Hall box office, Boston.

THE LEDGER
BROOKLINE, MASS.
W. 8,500
JAN 26 1973
New England Newsclip

Steinberg returns to symphony

On Tuesday, January 30, at 8:30 p.m., former Music Director William Steinberg will conduct the Boston Symphony Orchestra in Wagner's Overture to "Der fliegende Hollander", Saint-Saens' Cello concerto no. 1 in A minor, and Tchaikovsky's Symphony no. 5 in E minor. Jules Eskin, principal cello of the Boston Symphony Orchestra, is soloist.

Steinberg retired from his post in Boston at the end of last season and is now Music Director of the Pittsburgh Symphony. He led concerts not only in Boston, in New York and in many other American cities, but also in the music centers of England, Germany, Austria, Italy, Spain and France. He has the distinction of being a founder of the Israel Philharmonic.

Eskin, principal cello of the Boston Symphony, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair for three years under George Szell's direction. He was with the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra. For three years he played with Pablo Casals in Puerto Rico, and at the Marlboro Music Festival with Casals, Alexander Schneider and Rudolf Serkin. He is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players.

58

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 5 1973 New England Newsclip

Touching all the bases with the Boston Symphony

Musicians display skills at Symphony Hall and as Collage, Chamber Players, and professors-to-be

By Louis Snyder

Neither rain nor snow nor ice nor blow kept Boston Symphony members from a variety of appointments over the weekend. While the weather reduced the sizes of audiences, BSO musicians turned up to participate in a number of enterprises.

At Boston University's ceremonial Castle on Friday morning, acting dean Norman Dello Joio of the university's School of Fine and Applied Arts announced to the press a new and functional link between BU and BSO. Five of the orchestra's first desk players — Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon, and Charles Kavaloski, French horn — will join the school's faculty with the title of Adjunct Professors of Music, and will become a performing unit as the Boston University Woodwind Quintet.

Initially, two open rehearsals and concerts will be given yearly for university audiences, with the eventual possibility that the quintet will concertize independently when its teaching, orchestral, and Boston Symphony Chamber Players commitments permit.

The affiliation had its basis in BU's intention to expand its faculty for woodwind studies. Mr. Gomberg, representing his other colleagues, approached Mr. Dello Joio with the suggestion that their experience in both the orchestral and chamber music field might be of value to the university for ensemble as well as individual instruction.

With confirmation of the arrangement between BU and the BSO musicians, the five will be able to concentrate their teaching activities in one Boston location, with the further advantage of continuing to function as a woodwind performing unit. Aside from having private pupils, all five artists have taught on the university or conservatory level, Mr. Gomberg's and Mr. Walt's affiliation with BU dating back to 1956.

Although the five musicians' appointments at the university are not effective until next September, Mr. Dello Joio announced that the BU Woodwind Quintet would be one of the attractions in a newly instituted Sunday concert series being held this winter and spring in Stamford, Conn., at Treetops, the estate bequeathed to the university for musical uses by the late Libby Holman.

BSO's Strauss fest

At Symphony Hall, William Steinberg had put together a mini-Richard Strauss festival for weekend subscribers. Thanks to the obvious affinity the BSO's former music director brought to the music, and some stunning playing by the orchestra and soloists from among its own ranks, this proliferation of plummily orchestrated pieces, generously laced with showy theatrical programmatic references, worked more effectively than might have been expected.

Mr. Steinberg's choices from the Strauss canon were deft and varied: the Suite from "Le Bourgeois Gentilhomme," the "fantastic variations on a theme of knightly character" better known as "Don Quixote," and the "Dance of the Seven Veils" from "Salome."

What came out of the program, in addition to Mr. Steinberg's constantly discerning touch, was some exceptionally listenable playing by cellist Jules Eskin and violist Burton Fine (in "Don Quixote"), concertmaster Joseph Silverstein and pianist Newton Wayland (in "Gentilhomme"), and numerous others whom Strauss favors with shorter but nevertheless telling passages. And perhaps most unexpected was a simple revelation of the scope of the composer whose idiom is usually considered so easily identifiable as to be classified as invariable.

Side by side, however, there proved to be considerable difference in Strauss's treatment of those determined eccentrics Monsieur Jordain, Don Quixote and Sancho Panza, and Salome. Using the same tonal palette, he produced a variegated Fragonard mural to depict Moliere's nouveau rich man, the firm and wispy strokes of a Goya for Cervantes's knight errant and his subaltern, and a thick, Bakst-like brush to capture the lurid exoticism of Herod's court.

From each composition emerged strong characters shaped in musical language — the "Bourgeois Gentilhomme" adrift in opulence come true, the Don and Sancho always one fantastic step behind brutal reality, the Judean princess irretrievably headed for self-destruction. There they were — all familiar Strauss, but as different as night and day. The Friday audience seemed glad they had braved the elements to come.

Collage's Boston debut

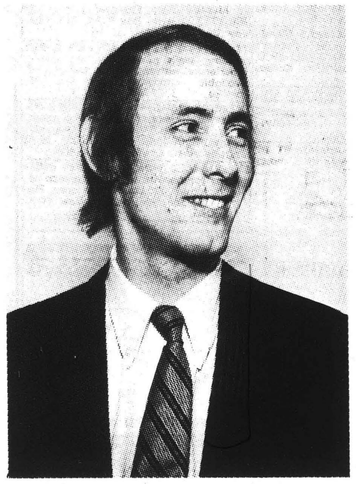
Unfamiliarity was the keynote of Collage, the contemporary music ensemble of the Boston Symphony, which made its Boston debut on Friday evening in Jordan Hall. Its first appearance at Tanglewood, reviewed during the summer, left no doubt about the forward looking aspirations of these nine perfirmers, six of them BSO musicians: Frank Epstein, percussion; Ronald Feldman, cello; Paul Fried, flute; Ronald Knudsen, violin; Felix Viscuglia, clarinet, and Lawrence Wolfe, double bass. Associated with the group are Ina Hahn, dancer; Joan Heller, soprano, and Christopher Kies, piano.

Friday's program included two premieres — Robert Selig's 1971 quartet, "The Three Seasons of Autumn," and Oliver Knussen's recently completed "Ocean de Terre," which Jerome Rosen conducted. Tibor Pusztai conducted the first Boston performance of his "Nocturnes." Other works played were Mario Davidovsky's "Synchronisms No. 2," Robert Ceely's Hymn for Cello and Bass, and the Lukas Foss "Time Cycle."

Sydeman Duo in Cambridge

An established BSO adjunct, the Boston Symphony Chamber Players, had more favorable weather in the streets when they performed on Sunday afternoon at Sanders Theater, Cambridge. Their program scheduled a novelty too — William Sydeman's Duo for Trumpet and Percussion which was to be bracketed by Carl Nielsen's Woodwind Quintet, Op. 43, and the Dvorak Piano Quartet in E flat, with Philip Kalisch as guest pianist.

BSO first desk woodwind players (seated) Doriot Anthony Dwyer, Sherman Walt, and (standing, from left) Charles Kavaloski, Harold Wright, and Ralph Gomberg. They will become adjunct professors in Boston University's music division in September, and will form the BU Woodwind Quintet.



Cellists' musical chairs

Stephen Geber, currently a member of the cello section of the Boston Symphony, has been chosen by music director Lorin Maazel to be first cellist of the Cleveland Orchestra beginning next season. He succeeds William Stokking, also a former BSO cellist, who moves to the first desk of the Philadelphia Orchestra in 1973-74.

New duties in the wind

PEDDLER
BROOKLINE, MASS.
13,000

New England Newsclip

FEB 10 1973

5 from BSO to teach at BU Music

Five distinguished musicians from the Boston Symphony Orchestra have accepted appointments to Boston University, effective September 1973, Norman Dello Joio, acting dean of the University's School of Fine and Applied Arts, announced today. The five, all principal players with the Symphony, are Doriot Anthony Dwyer, flutist, Ralph Gomberg, oboist, Harold Wright, clarinetist, Sherman Walt, bassoonist, and Charles Kavaloski, French horn player. They join Boston University Professors of Music as Adjunct Professors of Music and as a performing ensemble, to be called the Boston University Woodwind Quintet. Each of the five will continue to hold his first-chair position with the Boston Symphony in addition to the University appointments.

Dean Dello Joio explained that the five artists had sought the group appointment from Boston University because they wished to consolidate their teaching assignments in one location in the city and to remain together as a performing quintet. Gomberg and Walt have held teaching associate positions at Boston University since 1956.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 8 1973 New England Newsclip

In Concert

Sounds from a Ghetto

By David Noble
Patriot Ledger Correspondent

The Boston Symphony and other major music institutions have started to meet criticism of their conservatism in repertory by giving separate contemporary concerts — BSO's "Spectrum" series is a modified example, and one which makes clear some of the problems this "ghetto" approach to new music raises.

Impatient with this situation, a few BSO players have joined with a couple of free-lancers to do new music themselves, on their own time, concentrating on music by local composers. There was much publicity, and the idea was good, but the Boston debut of "Collage," the Contemporary Music Ensemble of the Boston Symphony Orchestra, bogged down in musical and conceptual problems last Friday night in Jordan Hall.

For openers, there was the program, a 2½-hour list of tightly constructed music mostly written by Boston composers. Boston's composers strike a high average, as those things go, but there wasn't much fun or light music in the evening. It still was a new-music ghetto.

On top of this, the "Collage" players haven't really achieved the consistent firmness of rhythm and timbre needed by the music they do. This is like the problems the BSO Chamber Players have playing with chamber-music flexibility. In both cases the orchestra's heavy work schedule, and the narrowness of its repertory, inevitably influence the performing styles of the players, capable though they be.

Most successful Friday were the first two works performed: Synchronism No. 2 by Mario Davidovsky, a witty modern classic for four instruments with tape obbligato, and a Hymn for Cello and Bass by Robert Ceely of the New England Conservatory, which was dramatic and shapely despite an underachieved double bass part.

A "Quartet: Three Seasons of Autumn" by Robert Selig, also of the Conservatory, began nicely as a quiet, moody instrumental work that sounded like the music of George Crumb (except that the counterpoint was interesting) and continued with a pleasantly contrasting second movement with Joan Heller as a wordless soprano in jazzy rhythms. But the last movement, all-instrumental again, was simply too long — I understand there was trouble in reading the hand-copied parts.

A group of "Nocturnes" performed by Miss Heller and a chamber orchestra wired for sound was obscured by a modern dancer who projected strong tensions under baby blue light. The music was indeed tense — perhaps awkwardly so — but a reading of its nightmarish Rilke texts after the concert suggested that there may have been reasons for this. Composer Tibor Pustai conducted his work capably, and did an astonishingly good job of deploying the sound apparatus involved, but he would have done better to leave the dancer out and the lights on, so his text leaflet could have been followed by the audience.

Miss Heller returned to sing "Ocean de terre" by Oliver Knussen, a young composer long touted as a prodigy who has written some lovely music in the past few years. Not this time, though: the academic serial structure of this new work stultified his fresh creative ear, a circumstance made even more irritating by the unfailing excellence of his scoring.

"Time Cycle," a half hour-long contemporary repertory piece by Lukas Foss, ended the program for those who stayed.

NEWS
SPRINGFIELD, MASS.
D. 95,528

New England Newsclip

FEB 10 1973

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FEB 8 1973 New England Newsclip

5 from BSO to teach at BU Music

Five distinguished musicians from the Boston Symphony Orchestra have accepted appointments to Boston University, effective September 1973, Norman Dello Joio, acting dean of the University's School of Fine and Applied Arts, announced today. The five, all principal players with the Symphony, are Doriot Anthony Dwyer, flutist, Ralph Gomberg, oboist, Harold Wright, clarinetist, Sherman Walt, bassoonist, and Charles Kavaloski, French horn player. They join Boston University Professors of Music as Adjunct Professors of Music and as a performing ensemble, to be called the Boston University Woodwind Quintet. Each of the five will continue to hold his first-chair position with the Boston Symphony in addition to the University appointments.

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MICHAEL STEINBERG

BSO's Strauss worth a rainy trip

It was a day for polar bears, ice-skaters and seals, enough to keep a lot of just people from going to hear the Boston Symphony yesterday afternoon. Those who did manage to wade or skid or swim to the hall were rewarded with a beautiful concert. The program was all by Richard Strauss — the suite from "Le bourgeois gentilhomme," "Don Quixote," and "Salome's Dance" — with William Steinberg to conduct and Jules Eskin as cello soloist.

Strauss advised conductors to handle "Salome" and "Elektra" as though dealing with Mendelssohnian fairy-music. He knew he wrote a terrible lot of notes (Mozart, after all, was his favorite composer, and he had standards), and he knew that his rhetoric was emphatic. He was also a great conductor, and he knew that there was a way of conducting Strauss "like Mendelssohn," delicately and with restraint. That still won't make it sound like "Midsummer Night's Dream," not to mention Mozart, but it will produce a performance to show what a good composer Strauss was.

About William Steinberg it is a curious thing. His conducting has weight: the basses are really solid, the middle of the texture is richly filled out, metrical accents are firm. The feel of it all is apt to be blunt rather than sharp. There is quite a range of music in which his work can be disagreeably heavy, but somehow Strauss always brings out in him a delicious lightness. The music is transparent, the rhythm has spring. The jokes are funny, but they are quietly told — in fact, there is no shouting or lapel-grabbing ever. Less is more, and in that respect, Steinberg's conducting of Strauss is much — and admirably — like Strauss's own.

"Le bourgeois gentilhomme" can seem arch and precious, but Steinberg, playing it straight and with the lightest possible touch, found in it only the masterfulness of the writing. The playing was very fizzy, very gentle, very right.

With "Don Quixote," the flavor of th event changed. It had been delightful, and now it was profoundly moving. It is a glorious work, funny, tender, imaginative (Xenakis, Penderecki, and the rest of the fluttertongue boys come and go, but still those sheep in "Don Quixote" knock you on your ear every time), and nowhere did Strauss more successfully solve the problem of how to integrate pictorial or narrative detail into a large and musically coherent structure. The performance was a wonderfully understanding revelation of the piece, with just the right balance of trees and wood, of affection and irony.

Steinberg and the orchestra provided the ideal framework, and inside that, Eskin drew the Don's portrait with wonderful sense of character, also playing the instrument beautifully, with Burton Fine, Sancho Panza-as-viola, doing a superb job of support and comment.

Count on Strauss always to know how to end a piece. The epilogue in "Don Quixote" is so beautiful altogether, the last two chords with their soft cymbal wipes in particular, that I felt they had to be left untouched — so, with apologies to St. Mark, Oscar Wilde, Lord Alfred Douglas, Dr. Strauss, and all others concerned, I admit that I ran before Salome danced.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
FEB 5 1973
New England Newsclip

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
FEB 9 1973

Admirable Playing Of Bostonians Lifts Strauss's 'Quixote'

By RAYMOND ERICSON

The Richard Strauss program in which William Steinberg led the Boston Symphony Orchestra in Philharmonic Hall on Wednesday night began with one of the composer's less often played works, the Suite from "Le bourgeois gentilhomme." For all its rarity on the local concert scene, it turned out to be the least interesting part of the evening.

There is a great deal of musical skill in the work's assembly, but it is too often a not very witty pastiche or commentary. Despite the use of a small orchestra, the touch is never light. The work was not helped by Mr. Steinberg's much too gentlemanly reading and by a lack of ensemble among the players.

Conductor and orchestra came into their own with an admirable performance of "Don Quixote." Jules Eskin, principal cellist of the orchestra, played his solo role with exceptional sensitivity.

He does not produce a big tone, and he tried to make up for it with an intensity that roughened the sound and even made a string collapse. But the delicate lyricism of his performance, particularly toward the end, was quite memorable. Burton Fine's Sancho Panza, as embodied in the viola solo, couldn't have been better, and Mr. Steinberg's understanding of the score was matched by a loving performance from the orchestra.

The Dance of the Seven Veils from "Salome" closed the program. It generated some excitement, but not enough to erase memories of the good Don.

BOSTON HERALD TRAVELER & RECORD AMERICAN
BOSTON, MASS.
D. 312,885
FEB 3 1973
New England Newsclip

Adroit Choice by Symphony

By DAVID NOBLE

This weekend's Boston Symphony program conducted by William Steinberg, contains a couple of adroit choices — call them "Music by Richard Strauss for People Who Don't Like Richard Strauss."

The works chosen are, with one easily avoided exception, among the most delicious in that composer's large output, and all are rather different from each other, as his music goes.

The suite from Strauss's incidental music to Moliere's comedy drama, "Le Bourgeois Gentilhomme," is particularly outstanding in the composer's work. Taking off from (and in a couple of movements quoting) the music of Lully, who provided songs and dances for the first production of the play in the middle of the 17th century, Strauss's work has a delicacy and reticence surpassing to those who know him through his tone poems.

Only three dozen members of the orchestra were needed for the suite — it was especially amusing to see only one trumpet and one trombone seated for a Strauss performance. What they played was, for the most part, more of a gentlemanly run-through of the music than a performance.

The overture was skimmed lightly, and the first minuet tripped over some pseudo-French rhythmic pointings Strauss had indulged in. The vigorous "Fencing Master" music was a minor disaster

• Concert Review

of insecure individual solos, except in the case of trombonist Gordon Hallberg, who cut through brightly and cleanly.

From then on, though, things were brought back into partial focus by two most accomplished musicians: BSO concertmaster Joseph Silverstein and Lully.

Siverstein's extended solo in the polonaise smacked more of Odessa than Warsaw, but it was excellently played and marvelous to hear.

Lully provided the thematic material for the middle movements of Strauss's suite, and Lully-translated-by-Strauss seemed to be much more suited to the players' mood than Strauss in his own right. A minuet and a processional constructed around stately tunes by Lully gained a fluent, murmuring quality in the performance (a nice Courante, also based on Lully, was omitted in yesterday's performance).

Thus lulled by Strauss's musical time traveling, the players carried some of the warmth they had gained into the suite's last movements. The final waltz needed more lively rhythm and instrumental sting, but it had a playful Straussian ambience just right for a Moliere dinner party.

After intermission came "Don Quixote," a tone poem nearly an hour long written as something of a cello concerto. Written in 1897, near the end of Strauss's tone poem period (and nearly 15 years before the "Bourgeois" music), it sums up the delights of his musical gains from the imposing "Macbeth" to the crazy-quilt "Till Eulenspiegel" in orchestrations usually kept shrewdly light so the solo cello which represents the Don can speak with an authoritative voice.

"Authoritative" isn't the word for the playing contributed by Jules Eskin, the BSO's principal cellist; "masterful," perhaps, in this case. He solved beyond argument the music's conflict between accurate rhythmic pointing and broad, expansive phrasing. Even better, he projected the work's stagey but real tenderness in all but a few places.

Principal violist Burton Fine, cast by the score as Sancho Panza, played cleanly and incisively, but without Eskin's expressive breadth of line.

The full orchestra was seated for this work; it looked awfully big after one had seen the small band used earlier. It played very well, too, but received only a minimal direction that concentrated, not too closely, on large effects but left many crucial small things to accident. The bizarre "sheep" episode was less sharply played than it had been as a jocular reference in the "Bourgeois" suite half an hour earlier.

The last variation and finale of the tone poem were played with earnest tenderness — too earnest, perhaps. The artificiality of sentiment that is necessary to a first-rate Strauss performance was missing (one of the reasons Reiner was such a fine Strauss conductor was a certain coarseness in his interpretative fiber).

The program ended with the "Dance of the Seven Veils" written by Strauss for his opera, "Salome."

Hub Debut of Contemporary Music Ensemble

Collage Should Have Been Better

By ELLEN PFEIFER

Collage, the contemporary music ensemble composed mainly of BSO musicians and the soprano Joan Heller, made its Boston debut Friday night at Jordan Hall with a program that featured works by Boston-based composers. For this listener, it was not a joyful evening.

With few exceptions, the music seemed tedious, pretentious, full of 20th Century cliches, and apt to take itself too seriously. I may be in the minority, however, to judge by the youthful audience's friendly response to the performances.

Of the works by Boston composers, I found Robert Ceely's "Hymn for Cello and Bass" the most successful. To quote his program note, "the composition thrives on a strangely convincing alteration of heightened, hypertense "Schelomo" rhetoric with a severe note-against-note counterpoint almost of medieval stamp."

Actually, I'm not so sure how "strange" the alteration was but it did work. The opening, which features a single prolonged interval that goes from very soft to loud and from non-vibrato to intense wide vibrato with a number of subtle variations in the basic pitches, was particularly attractive.

Robert Selig's Quartet: "The Three Seasons of Autumn" was the least successful and most pretentious, the two outer movements rather faceless and tiresome, the inner movement (with soprano vocalise) sentimental and of movie-score cuteness.

Tibor Pusztai's "Nocturnes" was a piece I would like to hear again, because there is so much going on that one's perception is rather overloaded.

I must admit that Iwas so entranced by the muscle-contracting dances performer by Ina Hahn and by the extraordinary expressiveness of Joan Heller's singing that the rest of the textures really didn't register.

What that says about Hahn's dancing, Heller's singing or Pusztai's music I'm not certain which is why I need another listening-viewing.

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MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: ALL-STRAUSS (RICHARD)

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Now right few are the composers with the weight to bear an "all-" for the program, and at first blush one might think that a menu consisting of zed but Richard Strauss—a "quasi-genius," Bruno Walter once termed him—would leave the listener feeling that he was consuming a meal consisting entirely of Linzer torte. Yet, with canny selection among the mass of what is tawdry or overblown or dated or simply overworked in Strauss, a conductor can put together a couple of hours of thoroughly absorbing music-making. And that is just what Mr. Steinberg succeeded in doing at Symphony last weekend with the "suite from 'Le Bourgeois Gentilhomme'," "Don Quixote" and the "Dance of the Seven Veils from 'Salome'."

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Jules Eskin and Burton Fine, the orchestra's principal cellist and violinist, were the redoubtable soloists. While hardly evocative of the great tradition of the Feuermann - Primrose collaborations of an earlier generation, their rendering was a comfortably strong and beautifully crafted one that managed to get inside the score. The orchestra had occasion to rejoice in the quality of its principals.

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. . . AND THE BSO CHAMBER PLAYERS

Homogeneous programming is the last thing of which the Chamber Players can stand accused.

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The range of difficulty in these pieces runs from the hard to the ferocious, but such was the concentration of artistry in this pool of players that they performed the numbers as if they had endless reserves to draw on. This was not always the case. What is plain, among other things, is that the weeding out process among the woodwind principals in the Symphony, now complete, has borne the richest results. Again the orchestra had occasion to rejoice in the quality of its principals.

MICHAEL STEINBERG

BSO's Strauss worth a rainy trip

It was a day for polar bears, ice-skaters and seals, enough to keep a lot of just people from going to hear the Boston Symphony yesterday afternoon. Those who did manage to wade or skid or swim to the hall were rewarded with a beautiful concert. The program was all by Richard Strauss — the suite from "Le bourgeois gentilhomme," "Don Quixote," and "Salome's Dance" — with William Steinberg to conduct and Jules Eskin as cello soloist.

Strauss advised conductors to handle "Salome" and "Elektra" as though dealing with Mendelssohnian fairy-music. He knew he wrote a terrible lot of notes (Mozart, after all, was his favorite composer, and he had standards), and he knew that his rhetoric was emphatic. He was also a great conductor, and he knew that there was a way of conducting Strauss "like Mendelssohn," delicately and with restraint. That still won't make it sound like "Midsummer Night's Dream," not to mention Mozart, but it will produce a performance to show what a good composer Strauss was.

About William Steinberg it is a curious thing. His conducting has weight: the basses are really solid, the middle of the texture is richly filled out, metrical accents are firm. The feel of it all is apt to be blunt rather than sharp. There is quite a range of music in which his work can be disagreeably heavy, but somehow Strauss always brings out in him a delicious lightness. The music is transparent, the rhythm has spring. The jokes are funny, but they are quietly told — in fact, there is no shouting or lapel-grabbing ever. Less is more, and in that respect, Steinberg's conducting of Strauss is much — and admirably — like Strauss's own.

"Le bourgeois gentilhomme" can seem arch and precious, but Steinberg, playing it straight and with the lightest possible touch, found in it only the masterfulness of the writing. The playing was very fizzy, very gentle, very right.

With "Don Quixote," the flavor of the event changed. It had been delightful, and now it was profoundly moving. It is a glorious work, funny, tender, imaginative (Xenakis, Penderecki, and the rest of the fluttertongue boys come and go, but still those sheep in "Don Quixote" knock you on your ear every time), and nowhere did Strauss more successfully solve the problem of how to integrate pictorial or narrative detail into a large and musically coherent structure. The performance was a wonderfully understanding revelation of the piece, with just the right balance of trees and wood, of affection and irony.

Steinberg and the orchestra provided the ideal framework, and inside that, Eskin drew the Don's portrait with wonderful sense of character, also playing the instrument beautifully, with Burton Fine, Sancho Panza-as-viola, doing a superb job of support and comment.

Count on Strauss always to know how to end a piece. The epilogue in "Don Quixote" is so beautiful altogether, the last two chords with their soft cymbal wipes in particular, that I felt they had to be left untouched — so, with apologies to St. Mark, Oscar Wilde, Lord Alfred Douglas, Dr. Strauss, and all others concerned, I admit that I ran before Salome danced.

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
FEB 9 1973

Admirable Playing Of Bostonians Lifts Strauss's 'Quixote'

5454

By RAYMOND ERICSON

The Richard Strauss program in which William Steinberg led the Boston Symphony Orchestra in Philharmonic Hall on Wednesday night began with one of the composer's less often played works, the Suite from "Le bourgeois gentilhomme." For all its rarity on the local concert scene, it turned out to be the least interesting part of the evening.

There is a great deal of musical skill in the work's assembly, but it is too often a not very witty pastiche or commentary. Despite the use of a small orchestra, the touch is never light. The work was not helped by Mr. Steinberg's much too gentlemanly reading and by a lack of ensemble among the players.

Conductor and orchestra came into their own with an admirable performance of "Don Quixote." Jules Eskin, principal cellist of the orchestra, played his solo role with exceptional sensitivity.

He does not produce a big tone, and he tried to make up for it with an intensity that roughened the sound and even made a string collapse. But the delicate lyricism of his performance, particularly toward the end, was quite memorable. Burton Fine's Sancho Panza, as embodied in the viola solo, couldn't have been better, and Mr. Steinberg's understanding of the score was matched by a loving performance from the orchestra.

The Dance of the Seven Veils from "Salome" closed the program. It generated some excitement, but not enough to erase memories of the good Don.

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Adroit Choice by Symphony

By DAVID NOBLE

This weekend's Boston Symphony program conducted by William Steinberg, contains a couple of adroit choices — call them "Music by Richard Strauss for People Who Don't Like Richard Strauss."

The works chosen are, with one easily avoided exception, among the most delicious in that composer's large output, and all are rather different from each other, as his music goes.

The suite from Strauss's incidental music to Moliere's comedy drama, "Le Bourgeois Gentilhomme," is particularly outstanding in the composer's work. Taking off from (and in a couple of movements quoting) the music of Lully, who provided songs and dances for the first production of the play in the middle of the 17th century, Strauss's work has a delicacy and reticence surpassing to those who know him through his tone poems.

Only three dozen members of the orchestra were needed for the suite — it was especially amusing to see only one trumpet and one trombone seated for a Strauss performance. What they played was, for the most part, more of a gentlemanly run-through of the music than a performance.

The overture was skimmed lightly, and the first minuet tripped over some pseudo-French rhythmic pointings Strauss had indulged in. The vigorous "Fencing Master" music was a minor disaster

• Concert Review

of insecure individual solos, except in the case of trombonist Gordon Hallberg, who cut through brightly and cleanly.

From then on, though, things were brought back into partial focus by two most accomplished musicians: BSO concertmaster Joseph Silverstein and Lully.

Siverstein's extended solo in the polonaise smacked more of Odessa than Warsaw, but it was excellently played and marvelous to hear.

Lully provided the thematic material for the middle movements of Strauss's suite, and Lully-translated-by-Strauss seemed to be much more suited to the players' mood than Strauss in his own right. A minuet and a processional constructed around stately tunes by Lully gained a fluent, murmuring quality in the performance (a nice Courante, also based on Lully, was omitted in yesterday's performance).

Thus lulled by Strauss's musical time traveling, the players carried some of the warmth they had gained into the suite's last movements. The final waltz needed more lively rhythm and instrumental sting, but it had a playful Straussian ambience just right for a Moliere dinner party.

After intermission came "Don Quixote," a tone poem nearly an hour long written as something of a cello concerto. Written in 1897, near the end of Strauss's tone poem period (and nearly 15 years before the "Bourgeois" music), it sums up the delights of his musical gains from the imposing "Macbeth" to the crazy-quilt "Till Eulenspiegel" in orchestrations usually kept shrewdly light so the solo cello which represents the Don can speak with an authoritative voice.

"Authoritative" isn't the word for the playing contributed by Jules Eskin, the BSO's principal cellist; "masterful," perhaps, in this case. He solved beyond argument the music's conflict between accurate rhythmic pointing and broad, expansive phrasing. Even better, he projected the work's stagey but real tenderness in all but a few places.

Principal violist Burton Fine, cast by the score as Sancho Panza, played cleanly and incisively, but without Eskin's expressive breadth of line.

The full orchestra was seated for this work; it looked awfully big after one had seen the small band used earlier. It played very well, too, but received only a minimal direction that concentrated, not too closely, on large effects but left many crucial small things to accident. The bizarre "sheep" episode was less sharply played than it had been as a jocular reference in the "Bourgeois" suite half an hour earlier.

The last variation and finale of the tone poem were played with earnest tenderness — too earnest, perhaps. The artificiality of sentiment that is necessary to a first-rate Strauss performance was missing (one of the reasons Reiner was such a fine Strauss conductor was a certain coarseness in his interpretative fiber).

The program ended with the "Dance of the Seven Veils" written by Strauss for his opera, "Salome."

Hub Debut of Contemporary Music Ensemble

Collage Should Have Been Better

By ELLEN PFEIFER

Collage, the contemporary music ensemble composed mainly of BSO musicians and the soprano Joan Heller, made its Boston debut Friday night at Jordan Hall with a program that featured works by Boston-based composers. For this listener, it was not a joyful evening.

With few exceptions, the music seemed tedious, pretentious, full of 20th Century cliches, and apt to take itself too seriously. I may be in the minority, however, to judge by the youthful audience's friendly response to the performances.

Of the works by Boston composers, I found Robert Ceely's "Hymn for Cello and Bass" the most successful. To quote his program note, "the composition thrives on a strangely convincing alteration of heightened, hypertense "Schelomo" rhetoric with a severe note-against-note counterpoint almost of medieval stamp."

Actually, I'm not so sure how "strange" the alteration was but it did work. The opening, which features a single prolonged interval that goes from very soft to loud and from non-vibrato to intense wide vibrato with a number of subtle variations in the basic pitches, was particularly attractive.

Robert Selig's Quartet: "The Three Seasons of Autumn" was the least successful and most pretentious, the two outer movements rather faceless and tiresome, the inner movement (with soprano vocalise) sentimental and of movie-score cuteness.

Tibor Pusztai's "Nocturnes" was a piece I would like to hear again, because there is so much going on that one's perception is rather overloaded.

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BSO's Joseph Silverstein may move to L.A., say reports

The Globe has learned that there is speculation in Los Angeles that Joseph Silverstein, Boston Symphony concertmaster and Assistant Conductor, may become concertmaster and Associate Conductor of the Los Angeles Philharmonic Orchestra.

The Los Angeles Philharmonic has just announced that David Frisina has asked to be relieved of his position as concertmaster at the end of the coming Summer. He will have the title of Concertmaster Emeritus and will continue to play in the violin section in another position.

The contract of Associate Conductor Gerhard Samuel expires at the end of this Summer, and observers of the musical scene in Los Angeles do not expect it to be renewed.

Thus the job of concertmaster is open for sure, and very likely that of Associate Conductor as well.

When Hans Werner Henze cancelled a guest conducting engagement for the Philharmonic's subscription concerts of March 1, 2, and 4, the dates were not offered to Associate Conductor Samuel, but to Silverstein.

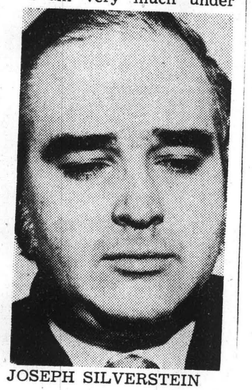
Ernest Fleischmann, the orchestra's Executive Director, explained that Samuel, who is conducting no subscription concerts this season (extremely unusual for someone with Associate Conductor rank), would be busy with opera performances at the California Institute for the Arts at that time, and that getting Silverstein "fit in well with the program." Samuel's opera performances are Feb. 27 and 28, but a spokesman for the Institute said that it would be "normal" for an Institute performance to be

MICHAEL STEINBERG

postponed if a faculty member had an outside engagement.

Only Mozart's Clarinet Concerto, to be played by a member of the Philharmonic, is being retained by Silverstein from Henze's original program. Silverstein will play and conduct Haydn's Violin Concerto in C (replacing Mozart's Symphony No. 28) and Prokofiev's Symphony No. 6 (replacing Henze's Symphony No. 6).

The 40-year-old Silverstein, reached in New York where the Boston Symphony is on tour this week, said that there had been "no job offer," that the guest conducting engagement had come "completely out of the blue," that "the people in Los Angeles would be very much surprised" to hear of his being thought of as the possible new concertmaster or Associate Conductor. "I am very much under contract to the Boston Symphony," he added, "as concertmaster and as Chairman of Faculty of the Berkshire Music Center."



JOSEPH SILVERSTEIN

The Boston Symphony management would not divulge yesterday what the players' contract stipulates as the deadline for giving notice.

The Boston Globe
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FEB 9 1973
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PORTLAND SYMPHONY

a major coup and a daring choice

The Portland Symphony concert of January 23 was distinctly pleasurable on two counts: first of all, the rare opportunity to hear once more the unique, incredible Sibelius violin concerto (and reflect on the fads and whims that determine "success" in the public arts), and, secondly, the equally uncommon chance to see violinist Joseph Silverstein in a virtuosic solo performance.

The concertmaster of the Boston Symphony Orchestra for more than ten years, Silverstein has a reputation stretching way beyond the borders of Massachusetts — awards, honors, major recitals, and reviews — but is limited by the demands of his orchestral position to a relatively small number of solo appearances. Portland is fortunate to have engaged him, and it was a treat to see Mr. Silverstein standing in the spotlight rather than sawing away in the middle of the usual crowd scene to the left of the conductor. (No nasty letters from concertmasters, please.)

Although his vibrato is often too fat for my taste, Silverstein has a big tone and awesome technique; if, on occasion, his highest tones, harmonics or rhythmic subdividing were only 99% accurate, that's still far better than par for most performances (even recorded ones) of the Sibelius. Best of all, Silverstein really understands the shape of the work, the peculiar concurrence of seemingly disparate events — some lengthy, others clipped and terse — and the interplay of timbres that make this piece unlike any other in the violinist's repertoire.

If it was a major coup for conductor Paul Vermel to have brought Silverstein to Portland, it's perhaps even more daring to have programmed the Sibelius concerto, a work that had reached extraordinary heights of popularity earlier in this century and is now almost entirely forgotten. (As is most of the Sibelius literature, and, for that matter, much of the major output of Hindemith, Vaughan Williams, Prokofiev, Bloch, Nielsen.) Completed in 1903, the concerto is now 70 years old, and one could argue that, for a piece of music (especially one that's been dropped from the standard repertory), 70 is something of an awkward age. Such a work really isn't "contemporary music" anymore, nor is it really a "classic."

What can we make of the Sibelius? For one thing, we must admit that it's a great deal more than another folksy, pretty piece; if all we hear are the fiery, "romantic" aspects of it (or the brooding Scandinavian overtones, or similar irrelevancies) then we're making the same error that probably accounted for the rapid popularity (and sudden demise) of the concerto in the first place — that is, basically misreading as "programatic" something that is really formal and abstract, monumentally so, on the level of a Beethoven. Or, on another level, listen to the orchestration: rather than the typical late-nineteenth century hash of rich, fat sound that might be expected, there's an unparalleled economy and a deliberate use of dark colors, chamber-like in their transparency. The point is that for 1903 this was "radical," daring gutsy music — it still is, in fact, if we return to it with fresh ears and an awareness of the Sibelius profile. The contradictions, eccentricities, mannerisms are all integral to that profile, perhaps even necessary, and I wouldn't change any of them. They are as unpredictable, as daring, now as they were 70 years ago!

By way of contrast, the Portland Symphony also presented a short work by William Bergsma that was dated and stale when the ink was drying on the manuscript paper. The "Serenade to Await the Moon" is, in fact, the antithesis of the Sibelius: tame, safe, stylistically unable to break free of its own constraints. The few passages that sound "experimental" to my ears — a moment or two of ponticello string bowing, or exotic percussion color — haven't been integrated into the total fabric convincingly, and only heighten one's sense of anachronism. A straddling of two esthetics may have been attempted, but the net effect is one of bland, meek conservatism, peppered with a sprinkling of avant-garde sound effects that didn't work. If Portland is going to program twentieth century music, as of course the Symphony should, we have a right to expect better instances of it than this. If not the experimental music of the 1970's, then perhaps more of the radical avant-garde of the immediate past — like Sibelius, for example.

Beethoven's Symphony No. 2 was also played, and in quite spirited fashion, with the dramatic thrust of the final movement especially well articulated. The work is not quite as lightweight as some would imagine: it offers, rather, a picture of a composer just on the brink of discovering something really overwhelming, but not yet certain of how to deal with it. Many of the Beethoven fingerprints are already present, especially the willful use of dynamic levels and the almost perversely crude, nasty scoring for the winds in fortissimo passages.

In passing, it struck me during the concert that all three programmed works were decidedly UN-brilliant, anti-"lush" and almost aggressively harsh in their instrumentation — the Beethoven and Sibelius perhaps to articulate and underline the dramatic/structural arc of the "form," and the Bergsma most probably because of the rarified subject-matter. At any rate, it must have been a novelty for Paul Vermel — who excels in delineating the most brilliant of voicings, and who is most at home with the clarity of French orchestral sound — to have a program of this sort to work with. He and the orchestra did quite well with the challenge, to say the least, and really worked wonders in the Sibelius. Will the PSO tackle one of the Sibelius symphonies during the next few seasons, now that they've had a taste of it? They have at least one affirmative vote from this quarter.

by Elliott Schwartz

MAINE TIMES
TOPSHAM, MAINE
W. 13,230
FEB 2 1973
New England Newsclip

BSO Soloist

Orchestra Opens Its Third Season

By JOHN F. KYES
Gazette Music Critic

A thoroughly admirable concert opened the third season of the new Worcester Orchestra last night, before a good-sized audience in Memorial Auditorium. Arthur Winograd conducted an ensemble of 62 players, with Abraham Mishkind as concertmaster.

The distinguished soloist was

Gazette Review

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, in Bruch's Violin Concerto No. 1 in G minor. The orchestral works were Mozart's overture to "The Marriage of Figaro" and Sibelius' Symphony No. 2 in D major.

While the program made no excursions into modern music, it did reveal convincingly the progress made under Winograd in mounting authentic versions of long-established compositions.

Silverstein was a delight. He was an ardent but wholly poised soloist, with tone which had not only refinement but also carrying quality. The clinging, legato phrases at the start of the concerto were especially gracious and appealing.

Fantasia

This concerto, originally conceived as a fantasia, has long been admired for its romanticism and melodic richness. Winograd made of the orchestral part a worthy partnership with the soloist, and moods were woven with skill and coherence.

The familiar "Figaro" overture was notable for its clever handling of the string phrases, with little accents which made all the difference between lilting Mozart and routine playing.

Sibelius' Second was a major assignment, 40 minutes long. The music is in constant activity, portraying various aspects of rugged Finland or the reaction of the person to nature. Again the strings were wonderfully clear and eloquent. The brasses made the proclamations of the finale most convincing. This was music of real stature.

GAZETTE
WORCESTER, MASS.
D. 97,539
FEB 16 1973
New England Newsclip

NEWS
NAUGATUCK, CONN.
D. 4,750
FEB 10 1973
New England Newsclip

Bach Program Performed By Violinist

Violinist Joseph Silverstein will present two concerts of the music of J.S. Bach on Sunday, February 11, 1973 in Sprague Memorial Hall. The concerts, which are part of the Yale School of Music Sprague Hall Series, will be at 4 p.m. and at 8:30 p.m. and will have different but related programs.

Mr. Silverstein will offer, on these concerts, the Sonatas and Partitas for unaccompanied violin of J.S. Bach. The afternoon program will offer the Sonata No. 1, the Partita No. 1 and the Sonata No. 3. The evening concert will include the Partita No. 3, the Sonata No. 2 and the Partita No. 2.

For those people planning to attend both concerts, to hear the complete set of works, adequate time has been allowed between the concerts for a leisurely dinner.

Mr. Silverstein has long been known as an unusually fine solo violinist and has appeared throughout the world as a recitalist and as soloist with countless orchestras. He is perhaps best known as concertmaster of the Boston Symphony Orchestra, a position he has held for a number of years. Besides being concertmaster Joseph Silverstein is a regular soloist with the Boston Symphony and an assistant conductor of that orchestra.

Tickets may be purchased at Yale School of Music for the pair of concerts (at a special rate) or for either of the concerts individually.

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New England Newsclip

Bach Marathon Slated Today

Violinist Joseph Silverstein will play the sonatas and partitas for solo violin by J. S. Bach this afternoon and evening. Appearing on the Yale School of Music's Sprague Hall Series, Silverstein will play at 4 p.m. and again at 8:30 p.m., presenting two different programs of Bach's masterworks for the unaccompanied violin.

Mr. Silverstein, besides being an internationally acclaimed soloist, also serves full time as concertmaster of the Boston Symphony Orchestra. Yale School of Music has been fortunate to have Mr. Silverstein as a member of its string faculty this year through the Samuel Simonds Sanford Professorship of Music.

Remaining tickets for both of Mr. Silverstein's concerts will be available at the Sprague Hall Box Office from 2:30 p.m. on Sunday. Tickets may be purchased for either concert individually, or for both concerts, at a special rate.

ENTERPRISE
BROCKTON, MASS.
D. 54,587
FEB 17 1973
New England Newsclip

BSO CONCERTMASTER SILVERSTEIN TO GIVE CONCERT IN MARSHFIELD

Joseph Silverstein, concertmaster and assistant conductor of the Boston Symphony Orchestra will give a solo performance in Marshfield in the third major concert this year under auspieces of the South Shore Center for the Performing Arts, Inc.

Mr. Silverstein, who is also first violinist with the Boston Symphony, will appear on Sunday, March 25, at 8 p.m., in the Marshfield High School auditorium and will be accompanied at the piano by Virginia Eskin.

Mrs. Lawrence Powers, ticket chairman, will open her home at Miles View Dr., Duxbury, for a champagne reception honoring Mr. Silverstein after the concert. Tickets for the reception are available from Mrs. Powers.

Tickets for the vening concert are available by contacting Mrs. Powers or Mrs. Howard Dodge of Pembroke, Mrs. Ruth Valentine of Halifax, Mrs. Jack Angley of Halifax, Mrs. Donald DeLuse of Hanover or the Marshfield High School Music Department.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
FEB 10 1973
New England Newsclip

L.A. said eyeing BSO's Silverstein

According to a report in the much under contract to the BSO Boston Globe, Joseph Silver- and as chairman of the faculty stein, concertmaster and assist- at the Berkshire Music Center. ant conductor of the Boston BSO management would not Symphony Orchestra, may be- comment on the situation. come concertmaster and asso- New music director Seiji ciate conductor of the Los Ange- Ozawa will hold a press confer- les Philharmonic Orchestra. ence in Boston on Wednesday in

The concertmaster of the Los which he will discuss forthcom- Angeles group, David Frisina, ing plans, but he is not expected has asked to be relieved of his to comment on the Silverstein position at the end of the sum- situation. mer, and the contract of the associate conductor, Gerhard Samuel, expires at the same time. When a guest conductor canceled out on his contract recently, the dates were offered to Silverstein rather than Samuel.

The 40-year-old Silverstein said that there had been "no job offer" and that he is still very

BSO's Joseph Silverstein may move to L.A., say reports

The Globe has learned that there is speculation in Los Angeles that Joseph Silverstein, Boston Symphony concertmaster and Assistant Conductor, may become concertmaster and Associate Conductor of the Los Angeles Philharmonic Orchestra.

The Los Angeles Philharmonic has just announced that David Frisina has asked to be relieved of his position as concertmaster at the end of the coming Summer. He will have the title of Concertmaster Emeritus and will continue to play in the violin section in another position.

The contract of Associate Conductor Gerhard Samuel expires at the end of this Summer, and observers of the musical scene in Los Angeles do not expect it to be renewed.

Thus the job of concertmaster is open for sure, and very likely that of Associate Conductor as well.

When Hans Werner Henze cancelled a guest conducting engagement for the Philharmonic's subscription concerts of March 1, 2, and 4, the dates were not offered to Associate Conductor Samuel, but to Silverstein.

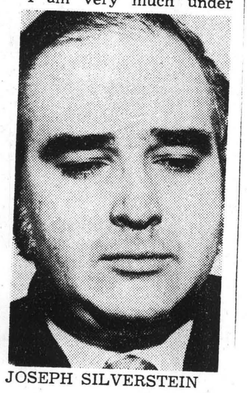
Ernest Fleischmann, the orchestra's Executive Director, explained that Samuel, who is conducting no subscription concerts this season (extremely unusual for someone with Associate Conductor rank), would be busy with opera performances at the California Institute for the Arts at that time, and that getting Silverstein "fit in well with the program." Samuel's opera performances are Feb. 27 and 28, but a spokesman for the Institute said that it would be "normal" for an Institute performance to be

MICHAEL STEINBERG

postponed if a faculty member had an outside engagement.

Only Mozart's Clarinet Concerto, to be played by a member of the Philharmonic, is being retained by Silverstein from Henze's original program. Silverstein will play and conduct Haydn's Violin Concerto in C (replacing Mozart's Symphony No. 28) and Prokofiev's Symphony No. 6 (replacing Henze's Symphony No. 6).

The 40-year-old Silverstein, reached in New York where the Boston Symphony is on tour this week, said that there had been "no job offer," that the guest conducting engagement had come "completely out of the blue," that "the people in Los Angeles would be very much surprised" to hear of his being thought of as the possible new concertmaster or Associate Conductor. "I am very much under contract to the Boston Symphony," he added, "as concertmaster and as Chairman of Faculty of the Berkshire Music Center."



JOSEPH SILVERSTEIN

The Boston Symphony management would not divulge yesterday what the players' contract stipulates as the deadline for giving notice.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
FEB 9 1973
New England Newsclip

PORTLAND SYMPHONY

a major coup and a daring choice

The Portland Symphony concert of January 23 was distinctly pleasurable on two counts: first of all, the rare opportunity to hear once more the unique, incredible Sibelius violin concerto (and reflect on the fads and whims that determine "success" in the public arts), and, secondly, the equally uncommon chance to see violinist Joseph Silverstein in a virtuosic solo performance.

The concertmaster of the Boston Symphony Orchestra for more than ten years, Silverstein has a reputation stretching way beyond the borders of Massachusetts — awards, honors, major recitals, and reviews — but is limited by the demands of his orchestral position to a relatively small number of solo appearances. Portland is fortunate to have engaged him, and it was a treat to see Mr. Silverstein standing in the spotlight rather than sawing away in the middle of the usual crowd scene to the left of the conductor. (No nasty letters from concertmasters, please.)

Although his vibrato is often too fat for my taste, Silverstein has a big tone and awesome technique; if, on occasion, his highest tones, harmonics or rhythmic subdividing were only 99% accurate, that's still far better than par for most performances (even recorded ones) of the Sibelius. Best of all, Silverstein really understands the shape of the work, the peculiar concurrence of seemingly disparate events — some lengthy, others clipped and terse — and the interplay of timbres that make this piece unlike any other in the violinist's repertoire.

If it was a major coup for conductor Paul Vermel to have brought Silverstein to Portland, it's perhaps even more daring to have programmed the Sibelius concerto, a work that had reached extraordinary heights of popularity earlier in this century and is now almost entirely forgotten. (As is most of the Sibelius literature, and, for that matter, much of the major output of Hindemith, Vaughan Williams, Prokofiev, Bloch, Nielsen.) Completed in 1903, the concerto is now 70 years old, and one could argue that, for a piece of music (especially one that's been dropped from the standard repertory), 70 is something of an awkward age. Such a work really isn't "contemporary music" anymore, nor is it really a "classic."

What can we make of the Sibelius? For one thing, we must admit that it's a great deal more than another folksy, pretty piece; if all we hear are the fiery, "romantic" aspects of it (or the brooding Scandinavian overtones, or similar irrelevancies) then we're making the same error that probably accounted for the rapid popularity (and sudden demise) of the concerto in the first place — that is, basically misreading as "programatic" something that is really formal and abstract, monumentally so, on the level of a Beethoven. Or, on another level, listen to the orchestration: rather than the typical late-nineteenth century hash of rich, fat sound that might be expected, there's an unparalleled economy and a deliberate use of dark colors, chamber-like in their transparency. The point is that for 1903 this was "radical," daring gutsy music — it still is, in fact, if we return to it with fresh ears and an awareness of the Sibelius profile. The contradictions, eccentricities, mannerisms are all integral to that profile, perhaps even necessary, and I wouldn't change any of them. They are as unpredictable, as daring, now as they were 70 years ago!

By way of contrast, the Portland Symphony also presented a short work by William Bergsma that was dated and stale when the ink was drying on the manuscript paper. The "Serenade to Await the Moon" is, in fact, the antithesis of the Sibelius: tame, safe, stylistically unable to break free of its own constraints. The few passages that sound "experimental" to my ears — a moment or two of ponticello string bowing, or exotic percussion color — haven't been integrated into the total fabric convincingly, and only heighten one's sense of anachronism. A straddling of two esthetics may have been attempted, but the net effect is one of bland, meek conservatism, peppered with a sprinkling of avant-garde sound effects that didn't work. If Portland is going to program twentieth century music, as of course the Symphony should, we have a right to expect better instances of it than this. If not the experimental music of the 1970's, then perhaps more of the radical avant-garde of the immediate past — like Sibelius, for example.

Beethoven's Symphony No. 2 was also played, and in quite spirited fashion, with the dramatic thrust of the final movement especially well articulated. The work is not quite as lightweight as some would imagine: it offers, rather, a picture of a composer just on the brink of discovering something really overwhelming, but not yet certain of how to deal with it. Many of the Beethoven fingerprints are already present, especially the willful use of dynamic levels and the almost perversely crude, nasty scoring for the winds in fortissimo passages.

In passing, it struck me during the concert that all three programmed works were decidedly UN-brilliant, anti-"lush" and almost aggressively harsh in their instrumentation — the Beethoven and Sibelius perhaps to articulate and underline the dramatic/structural arc of the "form," and the Bergsma most probably because of the rarified subject-matter. At any rate, it must have been a novelty for Paul Vermel — who excels in delineating the most brilliant of voicings, and who is most at home with the clarity of French orchestral sound — to have a program of this sort to work with. He and the orchestra did quite well with the challenge, to say the least, and really worked wonders in the Sibelius. Will the PSO tackle one of the Sibelius symphonies during the next few seasons, now that they've had a taste of it? They have at least one affirmative vote from this quarter.

by Elliott Schwartz

MAINE TIMES
TOPSHAM, MAINE
W. 13,230
FEB 2 1973
New England Newsclip

BSO Soloist

Orchestra Opens Its Third Season

By JOHN F. KYES
Gazette Music Critic

A thoroughly admirable concert opened the third season of the new Worcester Orchestra last night, before a good-sized audience in Memorial Auditorium. Arthur Winograd conducted an ensemble of 62 players, with Abraham Mishkind as concertmaster.

The distinguished soloist was Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, in Bruch's Violin Concerto No. 1 in G minor. The orchestral works were Mozart's overture to "The Marriage of Figaro" and Sibelius' Symphony No. 2 in D major.

While the program made no excursions into modern music, it did reveal convincingly the progress made under Winograd in mounting authentic versions of long-established compositions.

Silverstein was a delight. He was an ardent but wholly poised soloist, with tone which had not only refinement but also carrying quality. The clinging, legato phrases at the start of the concerto were especially gracious and appealing.

Fantasia

This concerto, originally conceived as a fantasia, has long been admired for its romanticism and melodic richness. Winograd made of the orchestral part a worthy partnership with the soloist, and moods were woven with skill and coherence.

The familiar "Figaro" overture was notable for its clever handling of the string phrases, with little accents which made all the difference between lilting Mozart and routine playing.

Sibelius' Second was a major assignment, 40 minutes long. The music is in constant activity, portraying various aspects of rugged Finland or the reaction of the person to nature. Again the strings were wonderfully clear and eloquent. The brasses made the proclamations of the finale most convincing. This was music of real stature.

Gazette Review

GAZETTE
WORCESTER, MASS.
D. 97,539
FEB 16 1973
New England Newsclip

NEWS
NAUGATUCK, CONN.
D. 4,750
FEB 10 1973
New England Newsclip

Bach Program Performed By Violinist

Violinist Joseph Silverstein will present two concerts of the music of J.S. Bach on Sunday, February 11, 1973 in Sprague Memorial Hall. The concerts, which are part of the Yale School of Music Sprague Hall Series, will be at 4 p.m. and at 8:30 p.m. and will have different but related programs.

Mr. Silverstein will offer, on these concerts, the Sonatas and Partitas for unaccompanied violin of J.S. Bach. The afternoon program will offer the Sonata No. 1, the Partita No. 1 and the Sonata No. 3. The evening concert will include the Partita No. 3, the Sonata No. 2 and the Partita No. 2.

For those people planning to attend both concerts, to hear the complete set of works, adequate time has been allowed between the concerts for a leisurely dinner.

Mr. Silverstein has long been known as an unusually fine solo violinist and has appeared throughout the world as a recitalist and as soloist with countless orchestras. He is perhaps best known as concertmaster of the Boston Symphony Orchestra, a position he has held for a number of years. Besides being concertmaster Joseph Silverstein is a regular soloist with the Boston Symphony and an assistant conductor of that orchestra.

Tickets may be purchased at Yale School of Music for the pair of concerts (at a special rate) or for either of the concerts individually.

REGISTER
NEW HAVEN, CONN.
S. 137,000
FEB 11 1973
New England Newsclip

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ENTERPRISE
BROCKTON, MASS.
D. 54,587
FEB 17 1973
New England Newsclip

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
FEB 10 1973
New England Newsclip

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The concertmaster of the Los Angeles group, David Frisina, has asked to be relieved of his position at the end of the summer, and the contract of the associate conductor, Gerhard Samuel, expires at the same time. When a guest conductor canceled out on his contract recently, the dates were offered to Silverstein rather than Samuel.

The 40-year-old Silverstein said that there had been "no job offer" and that he is still very much under contract to the BSO and as chairman of the faculty at the Berkshire Music Center, BSO management would not comment on the situation.

Seiji Ozawa, new music director, will hold a press conference in Boston on Wednesday in which he will discuss forthcoming plans, but he is not expected to comment on the Silverstein situation.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
FEB 15 1973
New England Newsclip

THEATER / ARTS

Musica Viva comments on rehearsals

QUODLIBET / By MICHAEL STEINBERG

In an interview published in The Sunday Globe, Jan. 28, Boston Symphony percussion player Frank Epstein, founder of the contemporary music ensemble, Collage, was quoted as saying about the Boston Musica Viva, a contemporary music group with an annual season at the Busch-Reisinger Museum, that "they do whatever they do on three paid rehearsals and that's it" (in contrast to Collage's policy of unlimited "rehearsal till ready.")

Five members of MusicaViva — violinist Nancy Cirillo, flutist John Heiss, Cellist Jay Humeston, pianist Luise Vosgerchian, clarinetist William Wrzesien — have written to comment as follows:

"We have never presented concerts with only three rehearsals. Mr. Epstein commenced rehearsals with us for one of our concerts after several sessions had already taken place.

"There is a tacit agreement amongst us that rehearsals without payment may be called whenever we feel the need.

"Often we have private sessions with the director, Richard Pittman, before the first reading rehearsal takes place.

"We believe that our involvement and commitment to contemporary music is a worthy contribution to a tradition of innovative music-making in Boston. We hope to continue to enrich the musical life of this community and heartily welcome the efforts of Collage to do the same."

★

Stephen Geber, a member of the Boston Symphony cello section since 1965, will become Principal Cellist of the Cleveland Orchestra beginning with the 1973-74 season. He succeeds William Stokking, a former and recent Boston Symphony member, who goes to Philadelphia as Principal Cellist to replace Samuel Mayes, a former BSO Principal Cellist. Mayes was succeeded here by Jules Eskin, up to that time Principal Cellist in Cleveland. Balanchine should choreograph this.

In the same spirit of public service with which The Globe supplies The Herald with music critics, the Boston Symphony supplies this continent's orchestras with Principal Cellists. John Sant Ambrogio of the St. Louis Symphony is a BSO alumnus, as were his two predecessors, Richard Sher and Peter Schenkman. Frome St. Louis, Schnkman went to the Toronto Symphony. The Metropolitan Opera recruited its solo cellist, Jascha Silberstein, from the BSO, too. Silberstein's new London record of Romantic cello concertos — Auber in A minor, Popper in E major and the fine Massenet Fantasy — with Richard Bonynge and the Suisse Romande orchestra, has brilliant playing and is great fun.

BSO concertmaster and Assitant Conductor, Joseph Silverstein, has been teaching at Yale this year as one of a series of performers in the newly created Samuel Simons Sanford Professorship (others include Eugene Ormandy and Claude Frank); violinist Rudolf Kolisch of the New England Conservatory has just completed a month of master classes at the San Francisco Conservatory; Violist Walter Trampler has joined the faculty of Boston University.

Feb. 28, the Postmaster General issues a new eight-cent George Gershwin stamp. And mark it on your calendar: the dates for the WCRB - Boston Symphony marathon are March 8, 9, 10, and 11.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
FEB 6 1973
New England Newsclip

BSO Concert a Real Pleasure

By ELLEN PFEIFER
Music Critic

● Music Review

The Boston Symphony Chamber Players' concert Sunday afternoon at Sanders Theatre was a real pleasure, one of the best concerts I have heard them play.

The program was a mix of cool, wry 20th Century works William Sydeman's duo for trumpet and percussion and Carl Nielsen's woodwind quintet) and super-romanticism (Dvorak's Piano Quartet in E-flat) plus two Mozart transcriptions of Bach Preludes and Fugues.

THE SYDEMAN DUO, performed by Everitt Firth and Armando Ghitalla, proved a low profile experiment with the sounds a trumpet can make — with particular emphasis on muting — and provided a good bit of virtuoso work for the percussions/timpanist.

There is some cyclic use of motifs in the work, which although tending to sound just a bit like television muzak, is nevertheless chatty and amusing.

Nielsen's Quintet is an absolutely charming piece written in conventional forms — that is, first-movement sonata structure, menuet, theme and variations. Its cheerful first movement has a particularly graceful secondary theme which provided the opportunity for some fine horn solos by Charles Kavaloski.

THE THIRD MOVEMENT opens with a Praeludium featuring some sinuous English horn melodies, procee[illegible] lovely chorale and the variations, some of which are quite funny in a gentle sort of way.

The Dvorak, a work of passionate declaration and flowery sentiment with a bravura part for the painist (Gilbert Kalish) was the occasion for perhaps the best playing of the afternoon. Kalish's performance was very exciting indeed and I have rarely heard the rest of the players so turned-on, rarely heard them play with such abandon.

SUNDAY NEWS
NEW JERSEY FIRST NEWSPAPER
SUN. 2,973,270
FEB 4 1973

Concert to Honor Evers College

The Boston Symphony Orchestra, conducted by James Levine, will present the second of its three-concert series this season at the Brooklyn Academy of Music Thursday. Joseph Silverstein, assistant conductor, will be soloist in Mozart's Violin Concerto No. 4 in D. The concert will honor Medgar Evers College of Brooklyn.

BROOKLYN, N. Y.
GRAPHIC
(NEW YORK CITY MARKET AREA)
W. 13,000
FEB 7 1973

Boston at BAM

The Boston Symphony Orchestra will appear at the Brooklyn Academy of Music on February 8, 1973. The Orchestra will be conducted by James Levine, Principal Conductor elect of the Metropolitan Opera.

For their appearance in Brooklyn, the Orchestra will play Mozart's Violin Concerto No. 4 in D and Mahler's Symphony No. 6 in A minor. The soloist for the Violin Concerto will be Joseph Silverstein. Silverstein has been Concertmaster of the Boston Symphony Orchestra since 1962 and Assistant Conductor since the beginning of the 1971-1972 season.

The concert is the second in a series of three sponsored by the Brooklyn Institute of Arts and Sciences. The Boston Symphony Series has been a tradition in Brooklyn for 85 years. For the past two years, the Brooklyn Institute has endeavored to increase community involvement in the Series by honoring various organizations and institutions in Brooklyn. The February 8th concert will honor Medgar Evers College.

Students and senior citizens may purchase discount tickets at $2.00 each on the day of the performance. For further ticket information, call the Academy of Music Box Office (ST3-6700) or the Brooklyn Institute (638-5159). For further information, call Beatrice Brailsford (638-5159).

CRICKET
MANCHESTER MASS.
W. 1,598
FEB 9 1973
New England Newsclip

"Symphony Spirals" Successful

"Symphony Spirals" were launched in the fall of 1972 by the Friends of the Boston Symphony Orchestra. This series of informal parties, which has just now drawn to a close, raised $24,500 to help offset the million dollar annual deficit of the Orchestra. Thousands of music lovers from the North Shore participated in the Spirals. Each person hosted a party and donated two dollars to the orchestra. Tennis matches, walks, picnics, coffee hours, teas, luncheons, dinners, chowder parties, an illustrated lecture and a piano teachers' exchange were among the variety of spiral gatherings on the North Shore.

Co-Chairmen from the North Shore area were Mrs. George Blagden of Beverly and Mrs. Robert Emmons of Manchester. They wish to express their great appreciation to all who helped to make this fund-raising project a success.

EXPRESS
PORTLAND, MAINE.
D. 29.772
FEB 28 1973
New England Newsclip

Here And There

Speaking of the Portland Concert Association, the organization certainly turned a great many heads when it announced recently that the Boston Symphony Orchestra under its new director, Seiji Ozawa, will appear here next season. The New York agency handling BSO engagements had stated quite firmly that little cities such as Portland would not be considered for the BSO calendar, but by going directly to the source the Portland group virtually assured themselves of another sell-out season next year . . . and the appearance here of truly great orchestra a great conductor.

NEWS
BRIDGTON, MAINE
W. 3,300
FEB 22 1973
New England Newsclip

Portland Concert Membership Drive Now Underway

The Portland Concert Association memberships are now available for their 1972-73 series of "Community Concerts". Following the "sold-out", most successful, '72-'73 season, patrons would do well to sign up early. The first concert presents The Boston Symphony Orchestra conducted by Seiji Ozawa. This Japanese Conductor has been enthusiastically applauded by public and press and has appeared with most of the major symphonies.

The second concert will be Tenor James McCracken and his wife, Mezzo soprano Sandra Warfield. Each has starred separately at the Metropolitan Opera and practically every important house in the world.

The third concert presents Peter Nero, an unbelievably accomplished pianist, the "Horowitz of the popular field". A fourth concert will be announced later.

The deadline to keep your present reserved seat is February 28th. The deadline for the remaining reserved seats is March 6th, and the drive closes on March 17th.

The reserved section tickets are $20.00, unreserved adult tickets are $15.00 and the student tickets $7.00. Please contact Mrs. Jane Komer, Bridgton, 647-2441 or Mrs. J.L. Bauer, Denmark, 452-2000 for information.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
FEB 15 1973
New England Newsclip

THEATER / ARTS

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QUODLIBET / By MICHAEL STEINBERG

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SUNDAY NEWS
SUN.
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Concert to Honor Evers College

The Boston Symphony Orchestra, conducted by James Levine, will present the second of its three-concert series this season at the Brooklyn Academy of Music Thursday. Joseph Silverstein, assistant conductor, will be soloist in Mozart's Violin Concerto No. 4 in D. The concert will honor Medgar Evers College of Brooklyn.

BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885
FEB 6 1973
New England Newsclip

BSO Concert a Real Pleasure

By ELLEN PFEIFER
Music Critic

● Music Review

The Boston Symphony Chamber Players' concert Sunday afternoon at Sanders Theatre was a real pleasure, one of the best concerts I have heard them play.

The program was a mix of cool, wry 20th Century works William Sydeman's duo for trumpet and percussion and Carl Nielsen's woodwind quintet) and super-romanticism (Dvorak's Piano Quartet in E-flat) plus two Mozart transcriptions of Bach Preludes and Fugues.

THE SYDEMAN DUO, performed by Everitt Firth and Armando Ghitalla, proved a low profile experiment with the sounds a trumpet can make — with particular emphasis on muting — and provided a good bit of virtuoso work for the percussions/timpanist.

There is some cyclic use of motifs in the work, which although tending to sound just a bit like television muzak, is nevertheless chatty and amusing.

Nielsen's Quintet is an absolutely charming piece written in conventional forms — that is, first-movement sonata structure, menuet, theme and variations. Its cheerful first movement has a particularly graceful secondary theme which provided the opportunity for some fine horn solos by Charles Kavaloski.

THE THIRD MOVEMENT opens with a Praeludium featuring some sinuous English horn melodies, procee[illegible] lovely chorale and the variations, some of which are quite funny in a gentle sort of way.

The Dvorak, a work of passionate declaration and flowery sentiment with a bravura part for the painist (Gilbert Kalish) was the occasion for perhaps the best playing of the afternoon. Kalish's performance was very exciting indeed and I have rarely heard the rest of the players so turned-on, rarely heard them play with such abandon.

EXPRESS
PORTLAND, MAINE.
D. 29.772
FEB 28 1973
New England Newsclip

Here And There

Speaking of the Portland Concert Association, the organization certainly turned a great many heads when it announced recently that the Boston Symphony Orchestra under its new director, Seiji Ozawa, will appear here next season. The New York agency handling BSO engagements had stated quite firmly that little cities such as Portland would not be considered for the BSO calendar, but by going directly to the source the Portland group virtually assured themselves of another sell-out season next year . . .

and the appearance here of truly great orchestra a great conductor.

NEWS
BRIDGTON, MAINE
W. 3,300
FEB 22 1973
New England Newsclip

Portland Concert Membership Drive Now Underway

The Portland Concert Association memberships are now available for their 1972-73 series of "Community Concerts". Following the "sold-out", most successful, '72-'73 season, patrons would do well to sign up early. The first concert presents The Boston Symphony Orchestra conducted by Seiji Ozawa. This Japanese Conductor has been enthusiastically applauded by public and press and has appeared with most of the major symphonies.

The second concert will be Tenor James McCracken and his wife, Mezzo soprano Sandra Warfield. Each has starred separately at the Metropolitan Opera and practically every important house in the world. The third concert presents Peter Nero, an unbelievably accomplished pianist, the "Horowitz of the popular field". A fourth concert will be announced later.

The deadline to keep your present reserved seat is February 28th. The deadline for the remaining reserved seats is March 6th, and the drive closes on March 17th. The reserved section tickets are $20.00, unreserved adult tickets are $15.00 and the student tickets $7.00. Please contact Mrs. Jane Komer, Bridgton, 647-2441 or Mrs. J.L. Bauer, Denmark, 452-2000 for information.

62.

TIMES
BEVERLY, MASS.
D. 9,514

FEB 14 1973

New England Newsclip

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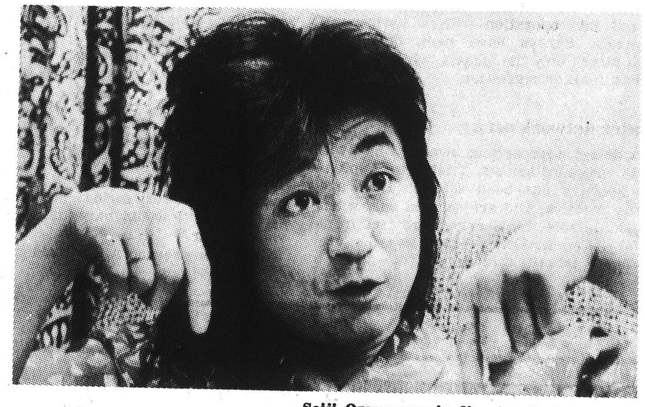
The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 7 1973

New England Newsclip



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BOSTON HERALD TRAVELER &
RECORD AMERICAN
BOSTON, MASS.
D. 312,885

FEB 13 1973

New England Newsclip

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 1 1973

New England Newsclip

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ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

FEB 1 1973

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REPORTER
MARBLEHEAD, MASS.
W. 7,400

FEB 8 1973

New England Newsclip

SWAMPSCOTT REPORTER
MARBLEHEAD, MASS.
W. 3,000

FEB 8 1973

New England Newsclip

SUNDAY HERALD TRAVELER &
SUNDAY ADVERTISER
S. 415,000

FEB 4 1973

New England Newsclip

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

FEB 1 1973

New England Newsclip

ITEM
LYNN, MASS.
D. 34,202

FEB 16 1973

New England

ENTERPRISE
BROCKTON, MASS.
D. 54,587

FEB 10 1973

New England Newsclip

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NEWS
NEWBURYPORT, MASS.
D. 7,358

FEB 14 1973

UNION
SPRINGFIELD, MASS.
D. 79,398

FEB 12 1973

New England Newsclip

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D. 12,420

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FENCE VIEWER
SUDBURY, MASS.
W. 3,000

FEB 15 1973

New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350

FEB 15 1973

New England Newsclip

JOURNAL
CONCORD, MASS.
W. 6,000

FEB 15 1973

New England Newsclip

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

FEB 15 1973

New England Newsclip

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

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MINUTE MAN
BEDFORD, MASS.
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62.

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D. 9,514

FEB 14 1973

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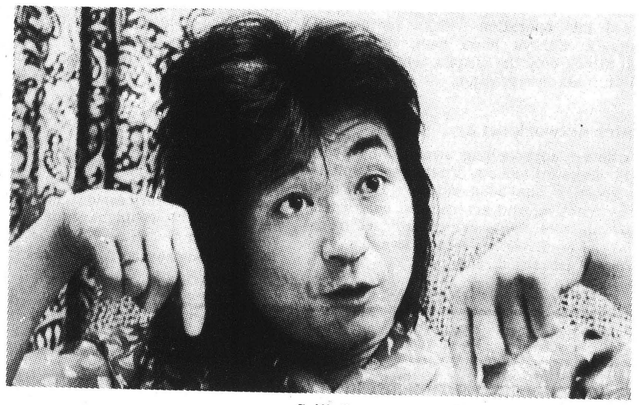
The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 7 1973

New England Newsclip



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BOSTON, MASS.
D. 312,885

FEB 13 1973

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PATRIOT LEDGER
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D. 70,525

FEB 1 1973

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ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS
W. 8,996

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REPORTER
MARBLEHEAD, MASS.
W. 7,400

FEB 8 1973

New England Newsclip

SWAMPSCOTT REPORTER
MARBLEHEAD, MASS.
W. 3,000

FEB 8 1973

New England Newsclip

SUNDAY HERALD TRAVELER &
SUNDAY ADVERTISER
S. 415,000

FEB 4 1973

New England Newsclip

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

FEB 1 1973

New England Newsclip

ITEM
LYNN, MASS.
D. 34,202

FEB 16 1973

New England

ENTERPRISE
BROCKTON, MASS.
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NEWS
NEWBURYPORT, MASS.
D. 7,358

FEB 14 1973

UNION
SPRINGFIELD, MASS.
D. 79,398

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NEWS
MALDEN, MASS.
D. 12,420

FEB 12 1973

New England Newsclip

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FENCE VIEWER
SUDBURY, MASS.
W. 3,000

FEB 15 1973

New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350

FEB 15 1973

New England Newsclip

MINUTE MAN
BEDFORD, MASS.
W. 2,993

FEB 15 1973

New England Newsclip

JOURNAL
CONCORD, MASS.
W. 6,000

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BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654
FEB 17 1973
New England Newsclip

'Lelio' Out of Berlioz' Wildest Imagination

By ELLEN PFEIFER
Music Critic

The Symphonie fantastique by Hector Berlioz is pretty much of a textbook classic and a repertory staple. Its sequel, "Lelio, or the return to life" is hardly known at all and almost never performed. According to Berlioz' preface, it "should be heard immediately after the Symphonie fantastique, of which it is the conclusion and complement," and, for once Berlioz' instructions were followed — at the BSO concert conducted by Seiji Ozawa Thursday night.

One listening is enough to tell you why this work never made it into the standard repertory. It is something of a freak —a combination of Berlioz' wildest imaginings and his most mundane work, a bit of crazy egomania plus, as Pierre Boulez describes it, the "contents of the bottom drawer."

What it is is a pastiche of short pieces which Berlioz had written at various times that he attempted to tie together through the device of a monologue by the autobiographical figure, Lelio. The monologue consumes, by far, the better part of the performance and includes some of the anguished lover outpourings so familiar to anyone who has read the "Memoirs." Also, there is a very funny section in which Lelio castigates the artistic establishment (Berlioz' own bete noir) for its conservative tastes that sounds like much of Berlioz own music criticism. And finally there are some really contrived lead-ins to the musical pieces "Hamlet", a Brigands' song, a Fantasie on "The Tempest" etc.).

The pieces themselves are of varying quality — the (A Fisherman's Song, a Chorus of ghosts inspired by

• Concert Review

Chorus of ghosts quite wonderfully mysterious and eerie; the Chant de bonheur and Aeolian Harp beautifully lyrical; and the Tempest Fantasy very silly and trivial.

Anyway, I was delighted Ozawa did "Lelio" and especially that he did it with the Fantastique. It is a fun evening.

For the cast, Ozawa chose Mallory Walker as the Voice of Horatio and of the imagined Lelio; David Evitts as the Captain of Brigands; the Tanglewood Festival Chorus; and as the Narrator, Colin Fox.

Fox, is a dead ringer for Berlioz and he was costumed in 1830's style to enhance the resemblance. He did not, however, really resemble the demeanor which I believe must have been Berlioz'. The tone of his ravings was generally angry, although I think Berlioz would have been more pensive, agonized, brooding and aggrieved.

Walker essayed the extraordinarily difficult kind of singing Berlioz usually writes for tenors with some unease and the chorus sang well although I think the ghost chorus ought to have been more quiet and other-worldly.

Both the Symphonie and "Lelio" were performed spectacularly by the orchestra —Ozawa bringing out all the nuances of color, the extremes of dynamics which complement the extremes of emotional content, creating the grotesque, frenzied passionate worlds of opium dreams and unbridled artistic imagination. There were some fine solos, too, especially by Ralph Gomberg and Harold Wright.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
FEB 22 1973
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BERLIOZ OP. 14a AND 14b

On my graduation from high school in Newport News, Virginia, in the mid-thirties the Music Department head presented me with a gift, the memoirs of a composer whose name was then unknown to me. But being a gift the book must be read, and thus the first intimations to me of the personal, professional and aesthetic careers, in all of their audacity, impact and tragedy, of that strange and erratic genuis, Hector Berlioz.

Running through the "Memoirs" like a theme is an account of the origins and subsequent history of the "Symphonie fantastique." Every word is fascinating and instructive, and one sees how the "Fantastique" is the seed and remains today the patriach of pictorial composition. It has, of course, occupied a very special place in BSO annals. On the other hand, buried in a single episode is the account of "Lelio." Until its listing for performance by Seiji Ozawa last weekend I had never encountered the name after those high school days, let alone heard the piece.

Yet the two compositions — one a towering masterwork of the repertory, the other something from a museum's storage attic — are inextricably related with their continuing opium dream "story."

The "Fantastique" was a sensation when first performed in Paris in 1830. Berlioz had immediately gone off to Rome for the ensuing two years and on his return needed a vehicle to jog the memories of the Parisian public. Hence, a "newly composed" sequel consisting of a series of musical numbers connected by a chain of declamations by the earlier work's protagonist, now recovered from his opium hallucinations. The music in the sequel was characteristically composed of a potpourri of compositions of Berlioz' youthful years (remember that theme in the Franc-Guges overture?) and the speeches are vintage Berliozese that jump right out of the man's life. The two works were numbered opus 14a and 14b respectively, and where played together Berlioz ordinarily insisted in distributing the "Fantastique's" dramatic plan with the program notes. And that is what Mr. Ozawa did in this concert.

The quality of the "Lelio" score is fully as uneven as one might expect under the circumstances of its basting. Some measures approach the sublimity of the finer moments of the "Nuit d'Ete" and "Faust." More are of the tea-time background music genre. The latter nonetheless is unfailingly charming. So we had a thoroughly listenable score combined with what undoubtedly is close to the ultimate in period pieces.

It must have been these elements that contrived to make the audience seem more than merely indulgent in accepting the format and contents of the spectacle on its own campy terms. It seemed almost to get itself involved in the narration with its jibes, its heroic posturing, its sighs and supplications, pulled off incidentally with considerable eclat by a Canadian actor named Colin Fox. The tenor, Mallory Walker, singing the role of the protagonist, had his problems with his upper registers and occasional stridency in the rest of his range but withal carried his difficult assignment acceptably, as did someone in the lesser role of the Captain of the Brigands who was substituting for the ailing Braun and whose announced name I did not catch.

The choral part was handled by the Tanglewood Festival Chorus. This ensemble was founded in 1970 under the joint auspices of the Orchestra and Boston University, and on this occasion, as earlier in the season in Mahler's Second Symphony, showed itself as a fine new addition to the clutch of fine choruses in this area. As for the Orchestra, it dealt with its rather undemanding portion with a relaxed and occasionally lax professionalism.

The Orchestra's performance of the "Symphonie fantastique," though, was anything but relaxed. It was one of those readings when the players were clearly "up" and any listener with an ear and a heart knows the signs: the burnished tone, the clarity of the inner voices, the hairline attacks, the vivacity of the strings and the unmistakable overall brio. If this was a portent of how the Orchestra is going to do under Seiji Ozawa, the Golden Age is nigh at hand.

The Berlioz momentum continues apace this weekend. Colin Davis returns for his second round of the season and will conduct the Orchestra's first Boston performance of the "Te Deum," with Kenneth Riegel, tenor, and again the Tanglewood Festival Chorus. Mozart's Symphony No. 39 will be the companion work.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
FEB 17 1973
New England Newsclip

Ozawa brings 'Lelio' and 'Fastastique'

MICHAEL STEINBERG

"Lelio" is the child of vanity and thrift. Berlioz needed a come-back vehicle. What could be better than a sequel to the "Fantastic Symphony" whose premiere two years earlier, in 1830, had been such a glamorous success? And what an opportunity to use a heterogeneous bunch of pieces — among them a Goethe ballad for tenor and piano, a brigands' chorus, and a fantasy on Shakespeare's "Tempest" — waiting patiently in desk drawers, some for as much as five years.

A scenario was made. The protagonist of the "Fantastic Symphony" — his name is Lelio, obviously baby-talk for Berlioz — wakes from his opium dream. He speaks, and his words are cues for music. What has his friend Horatio been up to? — probably still sitting at the piano playing his favorite ballad. He meditates on "Hamlet," and the orchestra begins to play the music he imagines one might compose for a Chorus of Shades from the undiscovered country. Oh, I'm so fed up with all this — let's go to Naples or Calabria — blood, lava, and Lacryma Christi: the brigands sing. I have sketches for a "Tempest" Fantasy: shall we try it out? And, to make a frame as well as to reinforce the claim that "Lelio" really is "the conclusion and complement" of the "Fantastique," Berlioz begins and ends with appearances of Idefix, that favorite comic-strip character from the Symphony.

Performances of both parts of the "Episode in the life of an artist" — "Fantastique" with sequel — are rare, and Seiji Ozawa provided Boston with its first, or certainly the first at a Boston Symphony concert, Thursday evening. For that our thanks, because, absurd as the dramatic pretext is and impossible as it is to believe in the two-part "Episode" as a single work, "Lelio" is worth experiencing.

So characteristic is it as a Romantic conceit that it affords a singularly vivid glimpse of a certain temperament and a certain way of living with art. A better reason is that some of the music is very beautiful. Not so much the Ballad, but the Brigands, whose music is full of life (good practice, too, for the "Harold in Italy" finale), and the sombre Chorus of Shades. Lelio's Song of Bliss, in the delicate style of "Nuits d'ete," is on a still higher level, and it is followed by a very lovely instrumental meditation on it, "The Aeolian harp." "Tempest," the only section that does not antedate the "Fantastique," is the most ambitious section of "Lelio," and it has extraordinary sonorities (the writing for woodwinds, muted solo violins, and piano duet at the beginning!) as well as the play of Berlioz's poetic fantasy and power of characterization.

For that matter, some of Berlioz's script still amuses: Lelio's mordant comments about critics and orchestra players tell us once again that "plus ca change . . ." The work can still be put over: Thursday's audience, restless and noisy during the music, cheered and applauded for a long time.

From the enthusiasm about the performances, I must to some degree dissent. Now Tuesday, that was something else. On a program that ended with the "Fantastique" (which I did not hear), Ozawa and the orchestra, started with a brilliant, poised "Roman Carnival" Overture, and, with Joseph Silverstein, went on to a performance of perfect elegance of Mozart's D major Violin Concerto, K.218, simpler than the one with Levine at Tanglewood and the better for it. Both performances were of a high order of virtuosity and taste.

Thursday, the orchestra, which played much of "Lelio" very well, was often rackety in the "Fantastique." Ozawa, perhaps still a little unsure of "Lelio" and a little too sure of the "Fantastique," tended to undercharacterize the former and to coarsen the latter. The Tanglewood Festival Chorus, whose intonation is admirable, sang no pianissimo and in bad French and Italian. The Canadian actor Colin Fox brought the wrong elements to his reading of Lelio—earth and water instead of fire and air. David Evitts, a last-moment substitute for Victor Braun, brought lively professionalism to the role of the Captain of the Brigands; Mallory Walker's singing of the two tenor solos was musically and vocally undistinguished.

Some of these defects aer conceptual of built in; others, I would guess, were failures specifically of that performance. The program is repeated tonight and is well worth a look.

Remember the WCRB-BSO Marathon: March 8-11.

64.
BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654
FEB 21 1973
New England Newsclip

BSO Pension Benefit Concert Had 'Dividends'

By DAVID NOBLE

Delicious Berlioz, Haydn, and Bartok performances were added dividends at the Boston Symphony Orchestra's Pension Fund benefit concert Sunday night.

Given to support the well-earned leisure of musicians who gave their lives to the orchestra, the concert was also an augury of beneficial relations between the orchestra and conductor Seiji Ozawa, who will become the BSO's music director next season.

The "Roman Carnival Overture" of Berlioz had, in the appropriate places, shapely melody and dash. Overall, Ozawa's interpretation of it fell nicely between the frenzy he stirred up at the end of the composer's "Symphonie Fantastique" in a concert last week and the reserve of that same program's "Lelio" (also by Berlioz—quite a week).

Alexis Weissenberg appeared as soloist in Beethoven's Fourth Piano Concerto. This pianist has made an authoritative recording of Rachmaninoff's Third Concerto, but in Beethoven's scaled-down and more intricate rhetoric he seemed to be of at least two minds. At first he responded only to passages that invited imposing rhetoric; then, in the second movement, he found fulfillment in dramatically quiet answers to Ozawa's muscular string statements. In the finale, he vacillated between these levels of voice, though the performance gained rhythmic momentum.

If Ozawa had conducted the whole concert in the bold way he did the middle movement — the fact that he employed all the orchestras's string also suggested a bold approach — the result might have been interesting. But after working to bring the loudness down at the beginning he, too, wandered among playing styles at the end (I was particularly unimpressed by the attempts of the full double-bass section to walk on little cat's feet).

After intermission Haydn's Symphony No. 60 kept a large complement of players, but was put together delectably by the music director-elect. Put together by Haydn from six segments of music written for a play production, the symphony abounds in deliberate formal "mistakes" which, if they don't sound wrong to modern ears, sound decidedly odd. The performance was a comic success.

• Concert Review

This symphony is subtitled, "Il Distratto"—"The Absent-Minded," in one translation—but one listener suggested that it be dubbed, "The Non-Sequitur."

Last, and most memorable, was Bartok's suite from his ballet, "The Miraculous Mandarin." Written with the brutal rhythms and shrieking sonorities of Stravinsky's "Rite of Spring" but with a post-Beethovenian formal tightness, this piece is a high point in Bartok's career and one of the grand showpieces of twentieth-century music.

Ozawa's performances of it with the BSO were widely praised a yar ago; they did it again. Their view of it is flexible, light and slashing—quite different from the pile-driving approach taken by Hungarian conductors such as Dorati, Reiner, and Solti. Bartok was Hungarian, but this Japanese interpretation reveals many cutting details the others covered in their passions. Every member of the viola section deserves individual praise for the unity achieved in the jagged statement that follows the suite's first climax.

In both Belioz and Bartok, Ozawa demanded and to a remarkable extent got a muscular pointing of sharp accents played in fast tempos—a kind of driving authority the BSO has not consistently displayed for several years. This sharp profiling of phrases can, if taken to excess, dissect music into bleeding chunks, but it is good to hear the orchestra brought before that kind of conducting.

Post Script: Before Sunday's concert, four first-chair wind players from the orchestra joined pianist Weissenberg in Symphony Hall's Cabot-Cahners Room to play an early work of Beethoven's before several dozen patrons of the Pension Fund: the Quintet in E-Flat, Op. 16.

In the live, warm ambience of that foyer the tones produced by oboist Ralph Gomberg, clarinetist Harold Wright, bassoonist Sherman Walt, and horn player Charles Kavaloski were so rich and well modulated that it was difficult at first to pay attention to Beethoven.

The five players took an appropriately quiet, rhythmically straightforward approach to Beethoven's well crafted hors d'ouvre, and maintained it throughout except in a few climaxes, which were more resounding than was strictly necessary in the confined space.

In his non-soloistic part, Weissenberg proved himself an expert accompanist, adjusting to the wind playing with exquisite skill and letting his fleeter, Mozartean idea of the music show only at a couple of moments.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
FEB 16 1973
New England Newsclip

In Concert

The Peak of Form

By Peter M. Knapp

"Special Appearance-One Week Only," read the flyers being handed out at Symphony Hall for Seiji Ozawa's brief visit to Boston.

But this year's "music adviser" becomes next year's music director as of September, and the Boston Symphony will be seeing more of him. Not that they are strangers, but Ozawa has led the orchestra at Tanglewood more than in Boston during the past few years, and there is something of "the new man" to him for BSO audiences.

Ozawa and the orchestra scooped up a lot of merit-badge points at Tuesday night's concert, mostly built around the Berlioz stand-bys that Ozawa does with such flair. The program was conventional, but it went very well, and at least some audience sentiment was summed up in a remark overheard during intermission — "at last they're playing something I know."

Well, the season hasn't been that daring, but on this occasion under WGBH-TV's bright lights the music-making was high-voltage. There were Berlioz' "Roman Carnival" Overture, and the "Symphonie Fantastique" and Mozart's Violin Concerto No. 4 in D, K. 218, for which Concertmaster Joseph Silverstein was soloist.

Between the two Berlioz sonic extravaganzas the gentle and genial Mozart concerto might have been lost but for the well-proportioned, sensitive performance. Ozawa scaled down the orchestra to sensible balance, and the playing was deft, pointed and light, with good rapport between conductor and soloist.

Silverstein played beautifully, letting the score breathe, phrasing gracefully. He has matured immensely as a soloist since his early years with the orchestra and there is both more character and less fussiness to his playing now — a notable example being in the slow movement, whose lines were set out simply yet expressively. He also supplied the cadenzas for the first two movements, tasteful and stylistically "right."

The "Symphonie Fantastique" has become something of an Ozawa specialty, and perhaps there has built up between the conductor and orchestra that sense of security that comes from knowing what is wanted. At any rate, there is a feeling of being on sure ground whatever the orchestral razzle-dazzle.

Of course the "March to the Scaffold" and the "Witches' Sabbath" with its vivid instrumental effects rarely fail to make a big splash if played well, but Ozawa is equally good in the quieter moments — the opening soliloquy of the "Day Dreams" movement or the "Scene in the Fields," with Laurence Thorstenberg's thoughtful, rich-toned English horn solo. For all its familiarity, it is a pleasure to hear the "Symphonie Fantastique" played with such vividness and drama — and to hear the Boston Symphony in such peak form.

MAINE SUNDAY
TELEGRAM
PORTLAND, MAINE
S. 111,360
FEB 18 1973
New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
FEB 20 1973
New England Newsclip

In Concert

Berlioz at Random

By David Noble
Patriot Ledger Correspondent

The sequel Berlioz wrote to continue his "Symphonie Fantastique" was played Thursday by the Boston Symphony Orchestra under Seiji Ozawa after a performance of the "Fantastique," which was held over from the performance earlier in the week.

The sequel, written two years after the "Symphonie" was completed, is titled "Lelio, or the Return to Life"; it is distinctly odd. To be strictly truthful, it is a commercial paste-up job Berlioz did to promote a revival of the "Fantastique."

Collecting choral and other oddments from projects that just preceded the great "Symphonie," Berlioz put them together in a suite of pieces linked by one of the most amazing narrations ever delivered from Symphony Hall's stage. Thursday night actor Colin Fox looked and sounded like just the kind of vaporing romantic Berlioz intended, except that the talking (not the singing) was done in English.

Though microphoned with excellent clarity, Fox had trouble sustaining interest in the character he portrayed. His limited palette of gestures faces, and speech inflections was partly to blame, but so was Berlioz (it is reported that Parisian audiences ate it up enthusiastically in 1832).

Dramatic Moment

The best musico-dramatic moment came near the beginning. As the narrator gushes about his friend Horatio, Horatio appears at the corner of the stage — he turns out to be a tenor singing with piano accompaniment. As he sings something with obvious analogy to the scenario of "Symphonie Fantastique" the narrator breaks in with intense reactions, during which song and piano stop. In one of these exclamation breaks the orchestra, which so far has lain dormant, puts a violin line behind Lelio's ramblings. The change in sonic depth and presence is amazing — it is one of Berlioz's great moments — and then it becomes plain that what the violins are playing is the cyclic theme from the "Fantastique," in a musico-literary reference.

Nothing that happens later quite comes up to that event, although there is an amusing number for the chorus' men, all about Sicilian banditti making captive girls drink from their boyfriends' skulls. Most of the six musical segments concern Shakespeare and/or Harriet Smithson, an actress who was important to Berlioz at the time.

A Musical Down

Before the last movement Lelio addresses the orchestra and chorus, making remarks on musical performance that the Symphony Hall audience found amusing (a brief judgment of the "performance" written by Berlioz for delivery after the final chorus was omitted.)

All in all the music is elegant enough, varied, and worthwhile as a suite of uncollected Berlioz. As a sequel to the "Fantastique" you might call it a benign "down" after the symphony's frenetic up trip — down musically, that is not literally. Ozawa's performance was on the careful side — everything was performed securely, but on a reduced scale as far as softs and louds were concerned.

The Tanglewood chorus was at least equally reduced in volume, almost disturbingly so in view of its size. Tenor Mallory Walker sang two solos with a floridity and skill that enhanced both music and period flavor; baritone David Evitts, recruited at the last minute to replace Victor Braun as the captain of banditti, was light and sprightly in a difficult part.

I could sit through "Lelio" again sometime, as long as it is spoken in French, a language I do not understand.

Music

Concert Association Lays It On Line

By JOHN THORNTON

THE BOSTON Symphony Orchestra under its new director, Seiji Ozawa, will be brought to Portland next season as a principal attraction by the Portland Concert Association.

In booking the orchestra, the PCA scores a definite coup since the agency in New York representing the BSO had made it plain the ensemble did not tour small cities. So Portland Concert Association officers went directly to management and obtained the contract for it to appear in City Hall Auditorium.

This will be the first time in three decades that the PCA has brought the Bostonians to Portland. The last time was in 1943 when Koussevitsky was at the helm.

Exactly what Ozawa will elect to conduct will not be known for some time, nor will the exact date of performance be determined for a few weeks, although it seems likely to be in November.

The last time this great orchestra visited Portland was on Jan. 25, 1966 at the invitation of Bowdoin College, which at the time was celebrating its salute to Carl Ruggles.

Normally the BSO numbers 104, but that night the big Strauss tone-poem "Ein Heldenleben," was the chief item on the agenda, along with the American premiere of Ruggles' "Suntreader," and the instrumentation called for augmented ensemble. The stage itself had not been deepened — this was before the auditorium's $500,000 face lift — and it took some doing to get them all on the old platform.

Since the half million dollar renovation the stage is larger and there are better facilities for dressing. In the old days musicians had to change in the corridors and toilets.

Needless to say, the Boston Symphony is the most important orchestra PCA has engaged in many seasons. We have had outstanding orchestras, like the Pittsburgh Symphony (twice, 1962-1971) the Detroit Symphony, the Minneapolis, NDR of Hamburg, the Minnesota Orchestra, the Indianapolis and Helsinki orchestras, and in 1966 the Monte Carlo.

Then we had the Dallas Symphony in the season of 1964-65, the Philharmonica Hungarica in 1962 and the Cincinnati Orchestra in the season of 1953-54, which makes it 10 years since its current visit, not 15 as announced from the podium by resident conductor Erich Kunzel. But all of those, however excellent, are hardly in the class with the BSO, among the greatest in the world.

The fact that Ozawa is scheduled to conduct (barring illness or emergency) is a large drawing card; the young Japanese maestro is one of the most sought after directors in music today. His appointment came as a pleasing surprise to the orchestra members, who admire him, and to the astonishment of the musical world. He is the youngest music director in the history of the BSO.

Ozawa made his first appearance as a guest conductor before the Boston Orchestra nine years ago. His career since then has truly been meteoric. First he established himself as an attraction in the role of guest conductor, leading prominent orchestras in Europe, America and Asia. Appointed an assistant to Leonard Bernstein at the New York Philharmonic in 1961, eventually he was made permanent director of the Toronto Symphony but resigned that post in 1969 to accept more of the guest conducting offers that were flowing in. Soon he was leading the New York Philharmonic, Philadelphia and Cleveland Orchestras regularly.

He then accepted a post as music director of the San Francisco Symphony Orchestra. When his appointment as the man to succeed William Steinberg was announced, some supporters of the BSO were concerned as to how he could be boss for two orchestras located a continent apart. So far it looks like it will work, since his contract allows him to devote a number of weeks to each orchestra.

A graduate of the Toho School of Music in Tokyo where he won prizes in composition and conducting, Ozawa later went to Europe to win an international competition. One of the judges at that affair was Charles Munch, then music director of the Boston Symphony. Impressed, he asked Ozawa to Tanglewood to become a conducting student. The youth promptly won a Koussevitsky memorial scholarship.

The remainder of the PCA season will be divided between the extremely popular musician Peter Nero, and the ranking Metropolitan operatic team of James McCracken and Sandra Warfield.

Nero is a multi-talented artist, pianist, composer, conductor, who has developed over the years a substantial following whose recent recordings featured the themes from "Love Story" and "Summer of '42" followed by music from "The Godfather."

McCracken is by far the most famous "Othello" on the opera stage today, and his wife, Sandra Warfield, is one of the Met's leading mezzo-sopranos. The two recently toured the coutry appearing as the leads in "Carmen" and have also been acclaimed for their performances together in "Samson and Delilah."

For those who don't know, this next few weeks will provide the only opportunity available to buy tickets for the concert association series.

There are hundreds of loosely affiliated concert associations across the land and they all operate in pretty much the same manner. They sell only season tickets, not individual ducats, and usually for only one or two weeks, about six months in advance of the beginning of the season.

Most draw artists from a master list compiled by one New York booking agency, Columbia Artists, and in the past, membership of one association has included the privilege of attending the concerts of sister associations.

Thus, members of concert associations in Lewiston, or Bangor, could attend without further payment concerts put on by the association in Portland. Or a Portland member perhaps visiting Los Angeles could use his membership card to gain free admittance to an LA Concert Association event, if seats were available.

The Portland Concert Association is now in the process of upsetting this little apple cart, and some of its neighbors with it.

In fact, they have already put up the barriers. A busload of members of the Lewiston-Auburn Concert Association were turned away, amid angry recriminations, from the PCA's first event of this season, the Teicher-Ferrante concert.

Newsday
GARDEN CITY, N. Y.
D. & SUN. 429,162
FEB 1 8 1973

The Indianapolis Star
D. 231,064 SUN. 379,299
MAR 1 1 1973

MIDDLETOWN, CONN.
PRESS
D. 20,000
MAR 2 3 1973

The Home News
NEW BRUNSWICK, N. J.
D. 50,927 SUN. 52,421
MAY 2 9 1973

MICKLIN/*Michael Tilson Thomas Takes to the Podium and the Pulpit*

By Bob Micklin

At a recent Carnegie Hall concert by the Boston Symphony, young conductor-pianist Michael Tilson Thomas was little more than three-quarters through the program when the music almost stopped.

The orchestra was not on stage at that point. Thomas, Steve Reich and two other keyboard players were seated at four portable electric organs. The quartet was performing Reich's "Four Organs," an avant-garde composition essentially based on two chords. The total effect was one of hypnotic sound-flow, but the audience was anything but hypnotized.

After about 10 minutes of electronic droning from the stage, many people headed for the exits. Whistles, jeers, and catcalls started from all parts of the hall. Shouts of "Get off the stage" and "Take it away" were heard. When, after nearly 20 minutes, "Four Organs" ended, a few young people stood up and applauded. The rest of the audience, including many other young people, whistled and booed.

"I've never been in an experience like that before," Michael Tilson Thomas said recently in his Manhattan hotel suite. "Never encountered an audience which actually tried to stop a performance. There were several points as we were playing when we couldn't hear ourselves—we had to count our parts by the numbers. Steve Reich was really floored. He'd been playing his music mostly before small groups of people who wanted to hear it. He never suspected the piece would get such antagonistic reactions."

It was, however, one of the few musical experiences Thomas had not previously encountered. At 28, his biography reads like the invention of a movie scriptwriter with a hyperactive imagination. Born in Hollywood . . . nephew of actor Paul Muni . . . played piano by ear at 5 . . . fascinated with chemistry and geology . . . studied music, architecture at the University of Southern California.

Much more: Graduate degree in music from USC in 1968, received award as the university's outstanding alumnus that same day . . . met and worked with Pierre Boulez, Jascha Heifetz and Gregor Piatigorsky while still in college . . . conducted the Youth Concerts of the Los Angeles Philharmonic . . . won the 1968 Koussevitsky conducting prize at Tanglewood, Mass. . . . appointed assistant conductor of the Boston Symphony in 1969.

The biggest break, Oct. 22, 1969: Stepped in for conductor William Steinberg when the maestro became ill during Boston Symphony concert in New York . . . a dramatic and musical success . . . took over podium for many of the Boston's remaining concerts of that season.

Next season: Named associate conductor of the Boston . . . conducted the London Symphony, and at Tanglewood, Chicago's Ravinia Festival and the Mostly Mozart Festival in New York . . . became one of the favorites to replace Steinberg as Boston music director . . . the job went to Seiji Ozawa in 1970, but Thomas named director of the Buffalo Philharmonic soon after . . . recently signed new, three-year contract with the Buffalo . . . also new director of New York Philharmonic's Youth Concerts . . . interested in every kind of sound, from oriental and medieval music to rock and roll to automobile engines . . . is tall, dark, single, good-looking and frightfully busy all the time.

The Carnegie Hall concert (which also included Johann Christian Bach's "Grand Overture for Double Orchestra," Bartok's "Music for Strings, Percussion and Celesta" and that unique set of piano variations for six pianists and orchestra called "Herameron") was an example of what Thomas has been doing as a guest with the Boston over the past two years—putting together programs called "Spectrum Concerts" centered around a theme. In this case, the theme was "Musical Multiples," six pianists, a double overture, four organs, etc.

Reich's composition, which stirred up so much hostility, employed two chords held for varying lengths of time, and the concept is one of extremely delicate tonal shifts and balances. Time-spans are altered almost imperceptibly, each chord held for a certain amount of counts, with the counts lengthened or contracted so that the duration of each chord becomes more important than its harmonic content. Subtle changes in emphasis occur as one or more of the players takes over the dominant voice, and both the stresses and rhythmic nuances of the piece demand strict concentration on the part of the audience.

"I want a concert to be a controversial event," Thomas said. "I make up programs to contrast one esthetic with a different one, to examine the musical density and complexity of ideas in various pieces. When I program a piece of new music along with other, older music, my purpose is not to shock the audience but to open their ears. When you're not willing to open your mind to new experiences, you are at that moment dead!"

Thomas enjoys making such dramatic pronouncements, and if they came from a lesser musician, you would merely dismiss them as youthful hyperbole. But Thomas is undeniably a brilliant artist, one who has, as one critic said, "talent to burn."

"Today's concert world is designed for dead people," he said. "You hear the same things over and over again. There's only one thing I have to be aggressive about, and that's my philosophy of openness and exploring new things. Look, if you don't want to come to my concerts, don't come. I'm interested in learning new things even if I don't like them, and I expect my audiences to have the same attitude."

But is it fair of him to expect his audiences to be as aware of and concerned with the varieties of musical experience as he is? "Sure," he said, "and many of them are. In Buffalo, half of my entire season is devoted to musical exploration and it's attended by a young, hip, alive audience." Ah, the familiar youth vote. "No," he said. "It's a priority to get young people interested in 'classical' music, to show them what an exciting and beautiful experience it is.

"The base of support of orchestras is going to change. The standard repertory, the basically German repertory, is going to change. They have to change. The old subscribers have to disappear sooner or later, but I don't want symphony orchestras to disappear along with them. The symphony has to become the definer of what future orchestras should be.

"During the 1950s there was great experimentation in music—a fantastic leap in the difficulty of music. Not technical difficulty, but conceptual difficulty. The 19th Century was an age of romantic excess. The 20th Century has been an age of intellectual excess, which has aggravated the traditional antagonisms between players and composers.

"The musicians have claimed the music is too difficult to understand. The composers have claimed that the musicans won't try it, and so they've given up writing for orchestras and have turned to writing for smaller ensembles. But I'm trying to work out how to make clear to the musicians what they have to do in a contemporary piece of music. What their roles are and why they're supposed to do this or that. I've found that players

—*Continued on Page 52*

The Pittsburgh Press
D. 346,000 SUN. 744,732
MAR 1 1 1973

Discretion may be the better part of valor, but too much discretion makes a dull symphony season, and at least a few conductors have had the right idea in venturing out on the limb of unusual programming.

At a recent Carnegie Hall concert by the Boston Symphony Orchestra, conductor Michael Tilson Thomas raised audience eyebrows and ire by playing Bach and Bartok alongside music for rock organs and maracas by avant-gardist Steve Reich. And piling the bizarre on top of the preposterous Thomas disintered Liszt's "Hexameron" for six pianos and orchestra — a curio if there ever was one.

Michael Tilson Thomas on podium and pulpit

—Continued from Page 50

often know much more than composers or conductors think, but when they're playing a complicated piece, they can only realize their part. They cannot perceive the total fabric of the piece."

Trying to simultaneously inspire both musicians and audiences would seem an intimidating task, but Thomas obviously relishes such challenges. "I try to involve everyone in the music," he said, "to have everyone share in it. The only orchestra directors doing this are Pierre Boulez and I. In Buffalo, Lukas Foss [the orchestra's previous director] prepared the way for me. He introduced a lot of musical exploration to that audience, and I've built on what he established."

He has no regrets about being in Buffalo instead of Boston. There are certain knowledgeable people in the music world, in fact, who say that he was offered the directorship of the Boston before Ozawa, and turned it down. "All I can say is that I don't think I would have been ready for so much responsibility two years ago," he smiled. "I've always been influenced by Asiatic studies, and I've learned there is a right time to do everything—a way you make your life that takes you through. So much has happened to me in such a short time that, for a while, I almost lost control of my own life. I think I understand more things now. I think I know how to set my own tempo."

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
APR 1973

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The concert ended with its *Piece de resistance*, Liszt's *Hexameron* for six pianos and orchestra. This, in its first New York performance in this version, was a smashing success. —*Turner*

SATURDAY REVIEW
EDUCATION
NEW YORK, N.Y.
MONTHLY CIRC. N. AVAIL.
MAR 1973

MUSIC

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Newsday
GARDEN CITY, N. Y.
D. & SUN. 429,162
FEB 1 8 1973

The Indianapolis Star
D. 231,064 SUN. 379,299
MAR 1 1 1973

MIDDLETOWN, CONN. PRESS
MAR 23 1973

The Home News
NEW BRUNSWICK, N. J.
MAY 29 1973

MICKLIN/*Michael Tilson Thomas Takes to the Podium and the Pulpit*

By Bob Micklin

At a recent Carnegie Hall concert by the Boston Symphony, young conductor-pianist Michael Tilson Thomas was little more than three-quarters through the program when the music almost stopped.

The orchestra was not on stage at that point. Thomas, Steve Reich and two other keyboard players were seated at four portable electric organs. The quartet was performing Reich's "Four Organs," an avant-garde composition essentially based on two chords. The total effect was one of hypnotic sound-flow, but the audience was anything but hypnotized.

After about 10 minutes of electronic droning from the stage, many people headed for the exits. Whistles, jeers, and catcalls started from all parts of the hall. Shouts of "Get off the stage" and "Take it away" were heard. When, after nearly 20 minutes, "Four Organs" ended, a few young people stood up and applauded. The rest of the audience, including many other young people, whistled and booed.

"I've never been in an experience like that before," Michael Tilson Thomas said recently in his Manhattan hotel suite. "Never encountered an audience which actually tried to stop a performance. There were several points as we were playing when we couldn't hear ourselves—we had to count our parts by the numbers. Steve Reich was really floored. He'd been playing his music mostly before small groups of people who wanted to hear it. He never suspected the piece would get such antagonistic reactions."

It was, however, one of the few musical experiences Thomas had not previously encountered. At 28, his biography reads like the invention of a movie scriptwriter with a hyperactive imagination. Born in Hollywood . . . nephew of actor Paul Muni . . . played piano by ear at 5 . . . fascinated with chemistry and geology . . . studied music, architecture at the University of Southern California.

Much more: Graduate degree in music from USC in 1968, received award as the university's outstanding alumnus that same day . . . met and worked with Pierre Boulez, Jascha Heifetz and Gregor Piatigorsky while still in college . . . conducted the Youth Concerts of the Los Angeles Philharmonic . . . won the 1968 Koussevitsky conducting prize at Tanglewood, Mass. . . . appointed assistant conductor of the Boston Symphony in 1969.

The biggest break, Oct. 22, 1969: Stepped in for conductor William Steinberg when the maestro became ill during Boston Symphony concert in New York . . . a dramatic and musical success . . . took over podium for many of the Boston's remaining concerts of that season.

Next season: Named associate conductor of the Boston . . . conducted the London Symphony, and at Tanglewood, Chicago's Ravinia Festival and the Mostly Mozart Festival in New York . . . became one of the favorites to replace Steinberg as Boston music director . . . the job went to Seiji Ozawa in 1970, but Thomas named director of the Buffalo Philharmonic soon after . . . recently signed new, three-year contract with the Buffalo . . . also new director of New York Philharmonic's Youth Concerts . . . interested in every kind of sound, from oriental and medieval music to rock and roll to automobile engines . . . is tall, dark, single, good-looking and frightfully busy all the time.

The Carnegie Hall concert (which also included Johann Christian Bach's "Grand Overture for Double Orchestra," Bartok's "Music for Strings, Percussion and Celesta" and that unique set of piano variations for six pianists and orchestra called "Herameron") was an example of what Thomas has been doing as a guest with the Boston over the past two years—putting together programs called "Spectrum Concerts" centered around a theme. In this case, the theme was "Musical Multiples," six pianists, a double overture, four organs, etc.

Reich's composition, which stirred up so much hostility, employed two chords held for varying lengths of time, and the concept is one of extremely delicate tonal shifts and balances. Time-spans are altered almost imperceptibly, each chord held for a certain amount of counts, with the counts lengthened or contracted so that the duration of each chord becomes more important than its harmonic content. Subtle changes in emphasis occur as one or more of the players takes over the dominant voice, and both the stresses and rhythmic nuances of the piece demand strict concentration on the part of the audience.

"I want a concert to be a controversial event," Thomas said. "I make up programs to contrast one esthetic with a different one, to examine the musical density and complexity of ideas in various pieces. When I program a piece of new music along with other, older music, my purpose is not to shock the audience but to open their ears. When you're not willing to open your mind to new experiences, you are at that moment dead!"

Thomas enjoys making such dramatic pronouncements, and if they came from a lesser musician, you would merely dismiss them as youthful hyperbole. But Thomas is undeniably a brilliant artist, one who has, as one critic said, "talent to burn."

"Today's concert world is designed for dead people," he said. "You hear the same things over and over again. There's only one thing I have to be aggressive about, and that's my philosophy of openness and exploring new things. Look, if you don't want to come to my concerts, don't come. I'm interested in learning new things even if I don't like them, and I expect my audiences to have the same attitude."

But is it fair of him to expect his audiences to be as aware of and concerned with the varieties of musical experience as he is? "Sure," he said, "and many of them are. In Buffalo, half of my entire season is devoted to musical exploration and it's attended by a young, hip, alive audience." Ah, the familiar youth vote. "No," he said. "It's a priority to get young people interested in 'classical' music, to show them what an exciting and beautiful experience it is.

"The base of support of orchestras is going to change. The standard repertory, the basically German repertory, is going to change. They have to change. The old subscribers have to disappear sooner or later, but I don't want symphony orchestras to disappear along with them. The symphony has to become the definer of what future orchestras should be.

"During the 1950s there was great experimentation in music—a fantastic leap in the difficulty of music. Not technical difficulty, but conceptual difficulty. The 19th Century was an age of romantic excess. The 20th Century has been an age of intellectual excess, which has aggravated the traditional antagonisms between players and composers.

"The musicians have claimed the music is too difficult to understand. The composers have claimed that the musicans won't try it, and so they've given up writing for orchestras and have turned to writing for smaller ensembles. But I'm trying to work out how to make clear to the musicians what they have to do in a contemporary piece of music. What their roles are and why they're supposed to do this or that. I've found that players

—*Continued on Page 52*

The Pittsburgh Press
D. 348,000 SUN. 744,732
MAR 1 1 1973

Discretion may be the better part of valor, but too much discretion makes a dull symphony season, and at least a few conductors have had the right idea in venturing out on the limb of unusual programming.

At a recent Carnegie Hall concert by the Boston Symphony Orchestra, conductor Michael Tilson Thomas raised audience eyebrows and ire by playing Bach and Bartok alongside music for rock organs and maracas by avant-gardist Steve Reich. And piling the bizarre on top of the preposterous Thomas disintered Liszt's "Hexameron" for six pianos and orchestra — a curio if there ever was one.

Michael Tilson Thomas on podium and pulpit

—Continued from Page 50

often know much more than composers or conductors think, but when they're playing a complicated piece, they can only realize their part. They cannot perceive the total fabric of the piece."

Trying to simultaneously inspire both musicians and audiences would seem an intimidating task, but Thomas obviously relishes such challenges. "I try to involve everyone in the music," he said, "to have everyone share in it. The only orchestra directors doing this are Pierre Boulez and I. In Buffalo, Lukas Foss [the orchestra's previous director] prepared the way for me. He introduced a lot of musical exploration to that audience, and I've built on what he established."

He has no regrets about being in Buffalo instead of Boston. There are certain knowledgeable people in the music world, in fact, who say that he was offered the directorship of the Boston before Ozawa, and turned it down. "All I can say is that I don't think I would have been ready for so much responsibility two years ago," he smiled. "I've always been influenced by Asiatic studies, and I've learned there is a right time to do everything—a way you make your life that takes you through. So much has happened to me in such a short time that, for a while, I almost lost control of my own life. I think I understand more things now. I think I know how to set my own tempo."

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66

Music director projects plans for Symphony

BOSTON — The 100th anniversary of the composer Schonberg will make next season a "big Schonberg year," Seiji Ozawa said during his press conference Wednesday, Feb. 14, in the Ancient Instruments Room at Symphony Hall.

In the Hub for just one week Ozawa, the Boston Symphony music director for next year, was announcing plans for the coming year and later.

During the 1972-73 season his week in Boston has included the conducting of five concerts and five rehearsals, as well as making a recording. In the next season 1973-74 he will spend 12 weeks in Boston plus the summer concert series at Tanglewood in the Berkshires.

Ozawa is also director of the San Francisco Symphony through 1976 and serves the Boston Symphony as music adviser this season.

Principal conductor of the Boston Symphony for next season, according to Ozawa's plans, will be Michael Tilson Thomas, as he has been this season. Also serving as guest conductor for many concerts will be Colin Davis of England, who is conductor of Convent Garden Opera. Ozawa refused to commit himself on whether or not these two conductors would continue beyond the 1973-74 season in such paramount roles with the orchestra.

Other guest conductors next season will be: Carlo Maria Giulini of the Chicago Symphony, Okko Kamu of Finland, Rafael Kubelik of the Metropolitan Opera Company of New York and William Steinberg, former music director of the Boston Symphony, who is now conductor of the Pittsburgh Symphony orchestra.

PRESS CONFERENCE — Seiji Ozawa, music advisor for the Boston Symphony Orchestra and next season's music director, is shown at a press conference Wednesday, Feb. 14, in the Ancient Instruments Room at Symphony Hall. He discussed his musical plans for the 1973-74 subscription season. Talcott Banks, right, president of the board of trustees of the orchestra, looks on. (UPI photo)

Ozawa had great praise for Boston and the Hub's Symphony Orchestra referring specifically to the tradition of classical music that the orchestra epitomizes.

Berlioz and Hayden are particularly of interest to Ozawa for he mentioned them as being included in his long-range planning. Other composers who seem to attract this young, 37-year-old conductor are Mahler and Burckner.

—Rita Jean Dunn

1972 spirals top $24,500

BOSTON — "Symphony Spirals" were launched in the fall of 1972 by the Friends of the Boston Symphony Orchestra.

This series of informal parties, which has just now drawn to a close, raised $24,500 to help offset the million dollar annual deficit of the orchestra.

Thousands of music lovers from the North Shore participated in the Spirals. Each person hosted a party and donated two dollars to the orchestra. Tennis matches, walks, picnics, coffee hours, teas, luncheons, dinners, chowder parties, an illustrated lecture and a piano teachers' exchange were among the variety of spiral gatherings on the North Shore.

Co-Chairmen from the North Shore area were Mrs. George Blagden of Beverly and Mrs. Robert Emmons of Manchester. They express their appreciation to all who helped to make this fund-raising project a success.

TIMES
BEVERLY, MASS.
D. 9,514
FEB 16 1973
New England Newsclip

TIMES
HARTFORD, CONN.
D. 130,857
FEB 15 1973
New England Newsclip

MONITOR
CONCORD, N. H.
D. 15,300
FEB 20 1973
New England Newsclip

EXPRESS
NEWPORT, VT.
D. 4,536
FEB 16 1973
New England Newsclip

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 21[illegible]
FEB 16 1973
New Englan Newscl

CHRONICLE
WILLIMANTIC, CONN.
D. 8,500
FEB 15 1973
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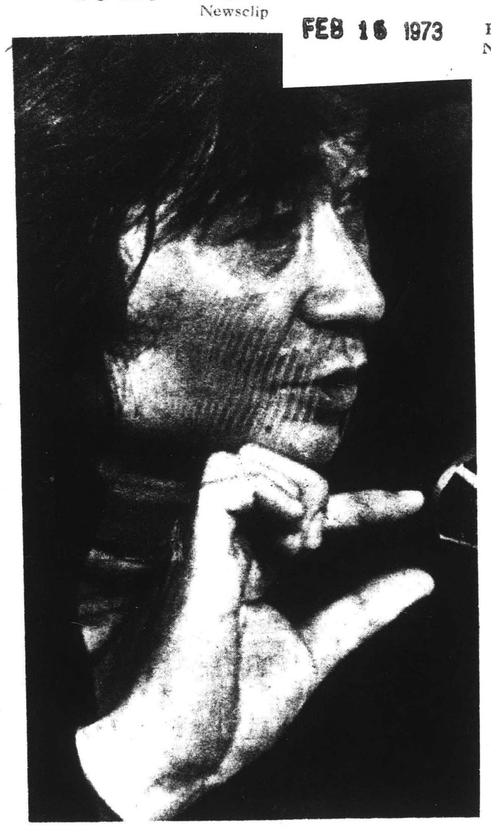
NEW YORK, N.Y.
DAILY CHALLENGE
D. CIRC. N. AVAIL. (N)
FEB 21 1973

NEW YORK, N.Y.
DAILY CHALLENGE
D. CIRC. N. AVAIL. (N)
FEB 21 1973

CITIZEN
WINSTED, CONN.
D. 4,600
FEB 21 1973
New England Newsclip

The Cleveland Press
D. 375,633
FEB 20 1973

BOSTON: Seiji Ozawa (L) the Boston Symphony Orchestra's Music Advisor and next season's Music Director, holds press conference in the Ancient Instruments Room at Symphony Hall. He discussed his musical plans for the 1973-1974 subscription season. Talcott Banks (R) pres. of the Board of Trustees of the Boston Symphony Orchestra, looks on. UPI



NEW DIRECTOR — Seiji Ozawa has been named music directo for the Boston Symphony Orchestra next season. Ozawa, who als is music director for the San Francisco Symphony, will spend 1 weeks with the Boston Symphony in Boston and on tour during 1973 74, plus the summer concert series this year at Tanglewood in th Berkshires.

SEIJI EXPLAINS — Seiji Ozawa (left), the musical adviser for the Boston Symphony Orchestra, and next year's musical director for the orchestra, held a press conference this week to discuss his musical plans for the 1973-74 subscription season. Present with Ozawa at the session was Talcott Banks (right) president of the board of trustees for the orchestra.

(UPI Photo)

SEIJI OZAWA AT SYMPHONY HALL PRESS CONFERENCE. (UPI)

Ozawa to funnel new-music into BSO programs, slowly

By Michael Steinberg
Globe Staff

The Boston Symphony intends to get back into the new-music business, but evidently slowly. At a press conference yesterday afternoon, Seiij Ozawa, acknowledged the playing of contemporary music as an important responsibility, but admitted in 1937-74, his first season as BSO music director, there would not be "too much."

Specifically, aside form what guest conductors may bring and from whatever gets exiled to Michael Tilson Thomas's three-program spectrum series, there will be the US premier of Sir Michael Tippett's Symphony No. 3 (Colin Davis, with soprano Heather Harper), Gunther Schuller's "Capriccio Stravagante" (composed for Ozawa and the San Francisco Symphony, performed there earlier this season) and Gyorgy Ligeti's "Melodien" (Ozawa, previously conducted by him at Tanglewood).

Ozawa said he did not know how long the arrangement of having Davis and Thomas as principle guest conductors would continue. He indicated, however, that he favored such an arrangement — with his small number of other guests in brief appearances — for the stability it offered the orchestra. For himself, he noted with pleasure that as of next season, when he will conduct only the Boston and San Francisco Symphonies, the two orchestras he serves as music director, "there will be an end to hotel life."

Ozawa's appointment as music director of BSO was announced a year ago. It goes into effect in September; for now, he has the title of music advisor. Because his own plans and the orchestra's were so nearly fixed by last September, he could be here only one week this season. That week is now, and in it Ozawa is conducting four subscription concerts, the annual Pension Fund concert on Sunday, recording Berlioz's "Fantastic Symphony" for Deutsche Grammophon, firming up plans for Tanglewood, and looking for a house.

Long-range plans include the performance and recording of the major works of Berlioz, including "The Damnation of Faust," next season, followed in subsequent years by "Romeo and Juliet," the Te Deum, Requiem, "Christ's Childhood"; a Mahler Cycle beginning next season with Symphony No. 1, and a Bruckner cycle to start in 1974-75; a Haydn Symphony cycle to be shared by Ozawa and Davis; with special attention also to major works of Sibelius (Davis) and Stravinsky (Davis and Thomas).

Aside from the Berlioz project, the orchestra will record Beethoven's "Emperor Concerto" with Christoph Eschenbach as soloist, to go into an album of all five Beethoven piano concertos by Eschenbach, each with a different orchestra and conductor; also Beethoven's Fifth Symphony as part of an album with Rafael Kubelik conducting nine different orchestras; and, also with Kubelik, Bartok's Concerto for Orchestra.

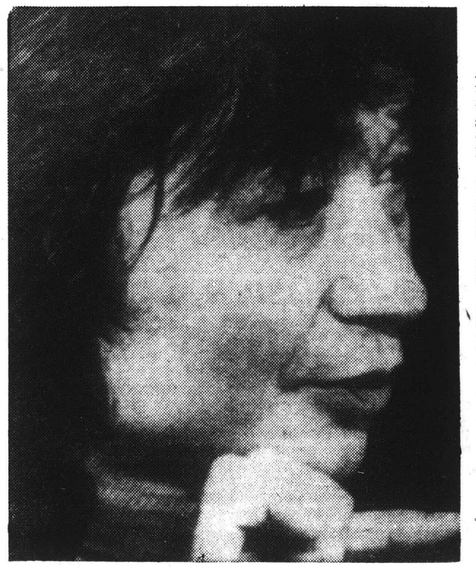
Guest conductors for 1972-73 other than Davis and Thomas include Carlo Maria Giulimi, Kubelik, William Steinberg and Okko Kamu, a Finnish conductor who was the first winner of the Von Karajan Competition.

Programs will be announced in full later. For now it is known that Ozawa's programs will include, other than the works already mentioned, Chogenberg's "Transfigured Night," "Ode to Napoleon," Violin Concerto (Joseph Silverstein) and the The Dance Around the Golden Calf from "Moses and Aaron," all in honor of the composer's 100th anniversary; Holst's "Hymn of Jesus," another centenary observation; Rachmaninoff's Symphony No. 3; Mozart's A Major Piano Concerto; K. 488 (Mauricio Pollini) and the Tchaikovsky Violin Concerto (David Oistrakh).

Besides the Tippit Symphony, Davis will conduct the First and Fourth Symphonies of Sibelius, "Orpheus" and the "Dunbarton Oaks Concerto" by Stravinsky, Strauss's Four Last Songs (Jessye Norman), the Vaughan Williams Symphony No. 4 and Mozart's A Major Piano Concerto, K. 414 (Michael Roll).

Thomas will conduct the complete "Vespers of 1610" by Monteverdi, Strauss's "Also Sprach Zarathustra," Brahms's Piano Concerto No. 2 (Malcolm Frager) and the recently discovered Violin Concerto No. 3 by Paganini (Henryk Szeryng).

The Boston Globe (EVENING) D. 195,032 FEB 15 1973 New England Newsclip
HERALD NEWS FALL RIVER, MASS. D. 41,749 FEB 15 1973 New England Newsclip
EXPRESS PORTLAND, MAINE. D. 29,772 FEB 16 1973 New England Newsclip
REGISTER NEW HAVEN, CONN. D. 114,000 FEB 15 1973 New England Newsclip
TRANSCRIPT NORTH ADAMS, M D. 13,225 FEB 15 1973
SOUTH MIDDLESEX DAILY NEWS FRAMINGHAM, MA. D. 24,079 FEB 16 1973 New England Newsclip
SENTINEL FITCHBURG, MASS. D. 20,300 FEB 16 1973 New England Newsclip
RECORDER GAZETTE GREENFIELD, MASS. D. 14,693 FEB 15 1973 New England Newsclip
TELEGRAPH NASHUA, N. H. D. 69,493 FEB 16 1973 New England Newsclip
BERKSHIRE EAGLE PITTSFIELD, MASS. D. 30,400 FEB 15 1973 New England Newsclip
SUN LOWELL, MASS. D. 49,250 FEB 15 1973
NEWS SPRINGFIELD, MASS. D. 95,528 FEB 16 1973 New England Newsclip



MUSIC DIRECTOR OF BOSTON SYMPHONY

Ozana Joins Boston Sympnony

BOSTON (AP) — With high praise for Boston and its Symphony Orchestra, Seiji Ozawa, who will be the orchestra's music director next year, Wednesday announced plans for that year and later.

"Boston to me has always been the must musical background city of North America," Ozawa told a news conference at Symphony Hall.

He said he thought the city and the orchestra had a "great tradition" in classical music.

Ozawa, who also is music director of the San Francisco Symphony and has a contract there until 1976, is music adviser for the Boston Symphony this season.

But, this is the only week he will spend in Boston during the 1972-73 season, and an orchestra official said it would include Ozawa conducting five concerts and five rehearsals as well as making a recording.

Ozawa said he would spend 12 weeks with the Boston Symphony in Boston and on tour during the 1973-74 season plus the summer concert series at Tanglewood in the Berkshires.

Ozawa said principal guest conductors next season, as this season, will be Michael Tilson Thomas, the young (late 20s) conductor whose career has been with the Boston Symphony, and Colin Davis of England, conductor of Covent Garden Opera.

Ozawa said he did not know whether they would continue in that capacity after next season, and that he would have to know "more about the Boston Symphony itself" before he could say.

Guest conductors next season will be: Carlo Maria Giulini of the Chicago Symphony, Okko Kamu of Finland, Rafael Kubelik of the Metropolitan Opera Company of New York, and William Steinberg, who was music director of the Boston Symphony from 1969 until last fall and who is conductor of the Pittsburgh Symphony Orchestra.

Next season will be a "big Schonberg year," Ozawa said, noting that it will be the 100th anniversary of that composer. Another to be performed during the season is a newly discovered violin concerto by Paganini.

Ozawa, 37, said he has much interest in works by Berlioz and Hayden and they would be included in long range plans. He said he also wants to include, at the rate of one or two a year, works by Mahler and Bruckner.

Asked why he had chosen to come to Boston at this time, there was a long pause before he said, "I never thought about that one."

He then said that when the position was offered to him, "I really thought about it for two months, every day and night." He said the decision "was really deciding my life, too," and it was a "very strong decision" when made.

He said it couldn't be said that he had chosen Boston because no other orchestra was offering him a position at the time.

In answering other questions, Ozawa said:

—He did not know whether there would be a woman conductor of the orchestra, but that "it must be possible." He said he studied with a woman conductor in Japan so it would "not be unnatural for me to see a woman conductor."

—He would like to use New England musicians and perform works written by area residents if they are good.

—He was not a specialist in contemporary composers, but "I think I have a responsibility to introduce what music is around the world now to Boston people."

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NEWS GARDNER, MASS. D. 8,061 FEB 17 1973 Newsclip

Ozawa Announces His Boston Season

By Heuwell Tircuit

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SEIJI OZAWA
A sharing

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Other centennial observations will be Gustav Holst's "Hymn to Jesus" for chorus and orchestra, a large work written about the same time as the more famous "Planets." This fall, Ozawa will honor the 1973 birthday of Rachmaninoff by performing his Symphony No. 3 in Boston.

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Meanwhile, Ozawa goes to Tokyo this week for concerts with his Japan Philharmonic, now on firm financial ground again, thanks to his efforts. He will then take that orchestra to open the first Hong Kong International Festival in late February.

SEIJI OZAWA AT SYMPHONY HALL PRESS CONFERENCE. (UPI)

Ozawa to funnel new-music into BSO programs, slowly

By Michael Steinberg
Globe Staff

The Boston Symphony intends to get back into the new-music business, but evidently slowly. At a press conference yesterday afternoon, Seiij Ozawa, acknowledged the playing of contemporary music as an important responsibility, but admitted in 1937-74, his first season as BSO music director, there would not be "too much."

Specifically, aside form what guest conductors may bring and from whatever gets exiled to Michael Tilson Thomas's three-program spectrum series, there will be the US premier of Sir Michael Tippett's Symphony No. 3 (Colin Davis, with soprano Heather Harper), Gunther Schuller's "Capriccio Stravagante" (composed for Ozawa and the San Francisco Symphony, performed there earlier this season) and Gyorgy Ligeti's "Melodien" (Ozawa, previously conducted by him at Tanglewood).

Ozawa said he did not know how long the arrangement of having Davis and Thomas as principle guest conductors would continue. He indicated, however, that he favored such an arrangement — with his small number of other guests in brief appearances — for the stability it offered the orchestra. For himself, he noted with pleasure that as of next season, when he will conduct only the Boston and San Francisco Symphonies, the two orchestras he serves as music director, "there will be an end to hotel life."

Ozawa's appointment as music director of BSO was announced a year ago. It goes into effect in September; for now, he has the title of music advisor. Because his own plans and the orchestra's were so nearly fixed by last September, he could be here only one week this season. That week is now, and in it Ozawa is conducting four subscription concerts, the annual Pension Fund concert on Sunday, recording Berlioz's "Fantastic Symphony" for Deutsche Grammophon, firming up plans for Tanglewood, and looking for a house.

Long-range plans include the performance and recording of the major works of Berlioz, including "The Damnation of Faust," next season, followed in subsequent years by "Romeo and Juliet," the Te Deum, Requiem, "Christ's Childhood"; a Mahler Cycle beginning next season with Symphony No. 1, and a Bruckner cycle to start in 1974-75; a Haydn Symphony cycle to be shared by Ozawa and Davis; with special attention also to major works of Sibelius (Davis) and Stravinsky (Davis and Thomas).

Aside from the Berlioz project, the orchestra will record Beethoven's "Emperor Concerto" with Christoph Eschenbach as soloist, to go into an album of all five Beethoven piano concertos by Eschenbach, each with a different orchestra and conductor; also Beethoven's Fifth Symphony as part of an album with Rafael Kubelik conducting nine different orchestras; and, also with Kubelik, Bartok's Concerto for Orchestra.

Guest conductors for 1972-73 other than Davis and Thomas include Carlo Maria Giulimi, Kubelik, William Steinberg and Okko Kamu, a Finnish conductor who was the first winner of the Von Karajan Competition.

Programs will be announced in full later. For now it is known that Ozawa's programs will include, other than the works already mentioned, Chogenberg's "Transfigured Night," "Ode to Napoleon," Violin Concerto (Joseph Silverstein) and the The Dance Around the Golden Calf from "Moses and Aaron," all in honor of the composer's 100th anniversary; Holst's "Hymn of Jesus," another centenary observation; Rachmaninoff's Symphony No. 3; Mozart's A Major Piano Concerto; K. 488 (Mauricio Pollini) and the Tchaikovsky Violin Concerto (David Oistrakh).

Besides the Tippit Symphony, Davis will conduct the First and Fourth Symphonies of Sibelius, "Orpheus" and the "Dunbarton Oaks Concerto" by Stravinsky, Strauss's Four Last Songs (Jessye Norman), the Vaughan Williams Symphony No. 4 and Mozart's A Major Piano Concerto, K. 414 (Michael Roll).

Thomas will conduct the complete "Vespers of 1610" by Monteverdi, Strauss's "Also Sprach Zarathustra," Brahms's Piano Concerto No. 2 (Malcolm Frager) and the recently discovered Violin Concerto No. 3 by Paganini (Henryk Szeryng).

The Boston Globe (EVENING) D. 195,032 FEB 15 1973 New England Newsclip
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MUSIC DIRECTOR OF BOSTON SYMPHONY

Ozana Joins Boston Sympnony

BOSTON (AP) — With high praise for Boston and its Symphony Orchestra, Seiji Ozawa, who will be the orchestra's music director next year, Wednesday announced plans for that year and later.

"Boston to me has always been the must musical background city of North America," Ozawa told a news conference at Symphony Hall.

He said he thought the city and the orchestra had a "great tradition" in classical music.

Ozawa, who also is music director of the San Francisco Symphony and has a contract there until 1976, is music adviser for the Boston Symphony this season.

But, this is the only week he will spend in Boston during the 1972-73 season, and an orchestra official said it would include Ozawa conducting five concerts and five rehearsals as well as making a recording.

Ozawa said he would spend 12 weeks with the Boston Symphony in Boston and on tour during the 1973-74 season plus the summer concert series at Tanglewood in the Berkshires.

Ozawa said principal guest conductors next season, as this season will be Michael Tilson Thomas, the young (late 20s) conductor whose career has been with the Boston Symphony, and Colin Davis of England, conductor of Covent Garden Opera.

Ozawa said he did not know whether they would continue in that capacity after next season, and that he would have to know "more about the Boston Symphony itself" before he could say.

Guest conductors next season will be: Carlo Maria Giulini of the Chicago Symphony, Okko Kamu of Finland, Rafael Kubelik of the Metropolitan Opera Company of New York, and William Steinberg, who was music director of the Boston Symphony from 1969 until last fall and who is conductor of the Pittsburgh Symphony Orchestra.

Next season will be a "big Schonberg year," Ozawa said, noting that it will be the 100th anniversary of that composer. Another to be performed during the season is a newly discovered violin concerto by Paganini.

Ozawa, 37, said he has much interest in works by Berlioz and Hayden and they would be included in long range plans. He said he also wants to include, at the rate of one or two a year, works by Mahler and Bruckner.

Asked why he had chosen to come to Boston at this time, there was a long pause before he said, "I never thought about that one."

He then said that when the position was offered to him, "I really thought about it for two months, every day and night." He said the decision "was really deciding my life, too," and it was a "very strong decision" when made.

He said it couldn't be said that he had chosen Boston because no other orchestra was offering him a position at the time.

In answering other questions, Ozawa said:

—He did not know whether there would be a woman conductor of the orchestra, but that "it must be possible." He said he studied with a woman conductor in Japan so it would "not be unnatural for me to see a woman conductor."

—He would like to use New England musicians and perform works written by area residents if they are good.

—He was not a specialist in contemporary composers, but "I think I have a responsibility to introduce what music is around the world now to Boston people."

He said there was various ways to do this including having a series of concerts devoted to contemporary works, or mixing contemporary music into the regular season programs. He said he preferred the latter.

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 17 1973 New England Newsclip

Seiji's Plans for a Season

By Peter M. Knapp

The Boston Symphony will again have its own music director next September, and this year's "music adviser", Seiji Ozawa, met the press this week to outline his plans for his first season.

Ozawa will lead the orchestra for 12 weeks, including tours, plus the Tanglewood concerts of which he is co-director. Michael Tilson Thomas and Colin Davis again have been designated principal guest conductors — althoiugh Ozawa won't commit himself as yet whether these positions will be continued beyond the 1973-74 season.

Other guest conductors next season will be Carlo Maria Giulini, Okko Kamu (a Finn who is a winner of the Karajan conducting competition), Rafael Kubelik, and William Steinberg, Ozawa's predecessor as BSO music director.

'Into' Haydn and Berlioz

As to repertoire, Ozawa said he has been "into" two composers lately, Haydn and Berlioz (during the week he recorded Berlioz' "Roman Carnival" overture and the "Symphony Fantastique" with the orchestra) and plans Berlioz, Mahler and Bruckner cycles.

He will open the season with Bedllioz' "Damnation of Faust," with long-range plans for performances and recordings of "Romeo and Juliet," the "Te Deum," the "Requiem" and "L'Enfance du Christ." The Mahler-Bruckner symphonic cycles probably will be done at a one-a-year pace, beginning next season with the Mahler First and the following season with the Bruckner First.

Also on next season's schedule will be works of composers whose 100th birth-anniversaries will be observed — Arnold Schoenberg, Sergei Rachmaninoff and Gustav Holst. The former will be represented by the largest cluster of works — "Verklaerte Nacht," "Modern Psalm" (the composer's last, unfinished work, just six minutes long), "Ode to Napoleon," the Violin Concerto, and the Golden Calf Dance from "Moses und Aron" (Ozawa noted he was present at the Berlin premiere led by Hermann Scherchen when there was a violent demonstration against nude dancers taking part in the scene). Rachmaninoff's Symphony No. 3 and Holst's "Hymn to Jesus" will honor those composers.

Something New

A new work, commissioned by Ozawa and the San Francisco Symphony of which he is also music director, will receive its first Boston performance: Gunther Schuller's "Capriccio Stravagante."

Among the highlights of other programs will be performances under Colin Davis of Michael Tippett's Symphony No. 3 (an American premiere), Sibelius' First and Fourth Symphonies, and Strauss' "Four Last Songs" sung by soprano Jessye Norman; and under Michael Tilson Thomas, Monteverdi's Vespers of 1610, and a newly discovered Paganini violin concerto, No. 3, performed by Henryk Szeryng. Thomas also will continue his "Spectrum" series of three programs.

Soloists with the orchestra next season will include pianists Christoph Eschenbach, Malcolm Frager, Maurizio Pollini and Michael Roll; violinists David Oistrakh and Szeryng; vocalists Heather Harper, Rene Kollo, Edith Mathis, Donald McIntyre, Thomas Paul and Miss Norman.

And there was a touch of mutual admiration evident when Ozawa said he thought Boston "is the most musical city of North America . . . with a great tradition," and BSO President Talcott Banks said he hoped Ozawa's directorship here would be a long and creative one.

NEWS
GARDNER, MASS.
D. 8,061

FEB 15 1973 New England Newsclip

MUSICAL DIRECTORS — Arthur Fielder (left), director of the Boston Pops Orchestra, chats with Seiji Ozawa at Boston Symphony Hall in Boston after Ozawa was named music director of the Boston Symphony Orchestra for next year. Ozawa, who also is music director for the San Francisco Symphony and has a contract there until 1976, is music adviser for the Boston Symphony this season. In the center is Talcott Banks, chairman, Board of Trustees of the Boston Symphony. (AP Wirephoto)

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 17 1973 New England Newsclip

Boston Symphony's new director makes haste—slowly

Ozawa to stress Berlioz begins with concert now

By Louis Snyder

Seiji Ozawa, who becomes music director of the Boston Symphony next season, is making haste slowly. Already heavily committed for 1972-73 when he received the bid to Boston last year, he has had only one conducting week to give to the orchestra during the present season — five performances and a recording, beginning last Tuesday and ending tomorrow night with a special Pension Fund Benefit.

So it was as this year's music adviser that Ozawa met the press on Wednesday afternoon at Symphony Hall with a sheaf of future plans:

— He will conduct the BSO in 1973-74 for 12 weeks in Boston, on tour, and at Tanglewood. Sharing the podium again as principal guest conductors will be Colin Davis and Michael Tilson Thomas. Okko Kamu, the Finnish winner of the first Karajan conducting competition, will make his debut with the orchestra. Returning will be Carlo Maria Giulini, Rafael Kubelik, and William Steinberg.

* * *

— Berlioz's "Damnation of Faust," the likely season's opener in Boston, will continue Ozawa's exploration of the French composer's works over the next few seasons (begun in this present week's concerts). These are also included in his plans with the orchestra for recording with Deutsche Grammophone.

— 100th-year anniversaries of Holst, Rachmaninoff, and Schoenberg will be observed in programming, with the introduction of a number of seldom-heard compositions by the latter: the "Ode to Napoleon," Violin Concerto, and Modern Psalms.

— Over several seasons, it is planned to do all symphonies of Mahler (beginning 1973-74), of Bruckner (beginning 1974-75), Haydn symphonies (Ozawa and Davis), major works of Sibelius (Davis) and of Stravinsky (Davis and Thomas).

— Soloists to be heard next season: Christoph Eschenbach, Malcolm Frager, Maurizio Pollini, Michael Roll*, (pianists); David Oistrakh, Henryk Szeryng (violinists); Heather Harper*, Rene Kollo, Edith Mathis*, Donald McIntyre*, Jessye Norman, Thomas Paul (vocalists). (* indicates BSO debut).

* * *

— The New England Conservatory and the Tanglewood Festival Choruses will again perform with the orchestra, the former in Monteverdi's Vespers of 1610, to be conducted complete by Thomas.

— Sir Michael Tippett's Third Symphony will have its United States premiere under Davis's direction, with Miss Harper as soloist.

— The Spectrum series will continue under Thomas's direction.

— A Gunther Schuller composition, "Capriccio Stravagante," commissioned by the San Francisco Symphony, of which Ozawa is also music director, and premiered there earlier this year, will have its first BSO performance in 1973-74, as will the newly discovered Paganini Third Violin Concerto, with Szeryng and Thomas.

AP photo

Conductor Seiji Ozawa talks of musical future

This season he is music advisor. Next season he will be music director for Boston Symphony. At a press conference in the ancient instruments room at Symphony Hall he disclosed his plans in some detail. Here he is seen with himself (on the wall) and with Talcott Banks (right) president of the board of trustees of the BSO.

Some planning details remain to be settled, Ozawa indicated, since for him this has been "a crazy year" after "deciding my life in two locations." As previously announced, beginning next season, Ozawa will limit his conducting engagements exclusively to the two orchestras, San Francisco Symphony and Boston Smphony, of which he is music director.

Some of the usual and a few unusual questions were put to Ozawa by the press. With regard to his attitude toward contemporary music ("I am not a contemporary specialist") he said he nevertheless felt "a responsibliity to introduce what music is going on," even though he considers the BSO a traditional symphony orchestra because of its Koussevitzky and Munch heritage.

Would he consider engaging a woman conductor? He really didn't know, although he knows several and, in fact, studied at one time with Keiko Kuyama in Japan.

Why did he choose to come to Boston? ("I never chose Boston . . .") but "Boston is the most musical city of North America."

* * *

To end the session, Talcott M. Banks, president of the orchestra's trustees, declared that "a long, delightful, creative term" is anticipated with Ozawa as music director.

This week, Ozawa has already put his plans for Berlioz in practice. The "Carnaval Romain" Overture opened last Tuesday evening's program and will do the same for the Pension Fund benefit concert tomorrow night. Tonight, as on Thursday and Friday, the bill of fare is all-Berlioz: the "Symphonie Fantastique," and for the first time by the BSO, that strange flight of fancy, "Lelio."

As his past performances of the "Fantastique" with the BSO have revealed, the Ozawa approach is not the rich, velvety romantic one that those brought up on the Koussevitzky and Munch readings will remember. It is sharply defined, full of rush and color, not always mindful of nuance. The "Scene in the Fields," for instance (except for some beautiful English horn sounds from Laurence Thorstenberg), comes across as more matter of fact than its content would seem to dictate, and while the "March to the Scaffold" achieves a big effect, it often smacks of overdoing it.

However, this exotic musical nightmare becomes differently stirring and pungent under the Ozawa baton, reflective of a more aggressive, contemporary romantic concept. Thursday's audience was overwhelmed by it, and made loud approving sounds of its own.

* * *

"Lelio," subtitled "the Return to Life," continues the sage of the love-tortured artist of the "Fantastique," now at least conscious of his narrow escape from extinction. In monologue and music, he grasps at possibilities: his admiration for Shakespeare, the free existence of brigandry, and dreams of his former love, to find a way to a new life. Finally, he decides that it is music alone that will be his salvation and, with the aid of orchestra and chorus, he "composes" a fantasia on "The Tempest," which ends the piece.

While "Lelio" is more of a curiosity than a substantial epilogue to the grandeurs of the Fantastic Symphony, it is liberally stamped with the composer's brilliant tonal trademark, and textually with his wry humor. And not a little with his ego.

Colin Fox, a suitably flamboyant Canadian actor and Berlioz-lookalike, dominated the proceedings as Lelio, while tenor Mallory Walker and baritone David Evitts (deputizing on Thursday for indisposed Victor Braun) made becoming if not large-scale contributions to the occasion. The Tanglewood Festival Chorus, representing phantoms, brigands, and disembodied voices, joined the orchestra in responding aimiably to Ozawa's figurative backstage role in this period monodrama.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 20 1973

New England Newsclip

SOCIETY

by Miriam Tod

It would seem that the Boston Symphony Orchestra is going to turn into a family affair, judging from what went on at last week's fantastically successful Musical Marathon Preview Party at Symphony Hall. Not only were many mothers and daughters involved on the committee with the planning of the affair but the new director of the orchestra brought his wife and baby to the event, keeping them firmly beside him in the receiving line.

No one will deny that young—for a musical director—Seiji Ozawa is a radical change from the old traditional idea of the silver-maned elderly conductor clad in the establishment type of outfit. Not only does he scorn the usual shirt, tie and business suit for a turtle-necked jersey, corduroy pants and overshirt complete with a vivid sash and necklace of beads, but his hair is shoulder length and in every way he would seem the very antithesis of everything Boston holds dear. Yet 800 members of the Friends of the Boston Symphony Orchestra flocked to greet him last week at the party, there has been nothing but approval heard for the appointment of this brilliant young man, and best of all his fellow musicians in the orchestra hold him in the very highest esteem.

His tiny 13-month-old-daughter with her mop of black hair shared the receiving line at the top of the marble stairs leading to the new Cabot-Cahners Room with her mother, who is half-Russian and half-Japanese; her father; Talcott Banks, president of the trustees of the orchestra; and the beloved conductor of the Boston Pops, Arthur Fiedler. As the 800 guests filed up the stairs and through the receiving line they passed on into the newly decorated room which used to be the old art gallery of Symphony Hall, and which now has become a very attractive red-carpeted bar and meeting place.

Here they found flashing on and off on the walls above their heads slides of the premiums that will be offered during the four-day Musical Marathon to be held over radio station WCRB from March 8 to March 12. A novel chance to meet and participate in a variety of interesting ventures with members of the orchestra the different premiums are available to all those donating a minimum of $15 to the Marathon.

Probably the highlight of the Marathon preview party to most of the guests were the clever valentines that decorated the walls of Symphony Hall. Made by Annie Lawrie Ryerson and her sister Ethel, daughters of member of the committee Mrs. Ducey Ryerson, they honored the different musical sections of the orchestra and were most original and amusing.

Mrs. Robert L. Bradley of Hingham had been responsible for the beautiful flower arrangements that carried out the Valentine's Day color scheme. Great arrangements of red and pink roses, snap dragons, lavender, red and pink tulips and heather showed to perfection against the marble walls of Symphony Hall.

The entire concept of this party was remarkable for the fact that it was one of the very few chances given to those admirers and supporters of the B.S.O. to meet on equal terms with the musicians and to socialize with them. Almost all of the 102 members of the group were there with their wives, the men distinguished by special blue and white hand printed ties, the women musicians by scarves in the same print.

Among the many at the highfly successful event, a forerunner of the actual Marathon at which the Council of Friends of the B.S.O hope to raise $65,000 for the orchestra were Mrs. George Lee Sargent of Dover, chairman of the Council of Friends, wearing a bright red St. Valentine's Day dress; the Carlos Tosis of Louisburg Square; Mrs. Prentiss Shepherd; Mrs. Robert C. Hamlen of Dover; Mrs. James Perkins of Wsetwood, a trustee of the orchestra, and her husband; Mrs. Robert M. P. Kennard, and many more supporters of the B.S.O. enjoying a party that they hoped would not be just a one-time affair.

Mrs. Carlos Tosi

OLD AND NEW MEMBERS of the Boston Symphony Orchestra and the Boston Pops, Seiji Ozawa (left) and Arthur Fiedler (right) greet each other with affection as they arrive at the Musical Marathon Preview Party held last week at Symphony Hall. Mr. Ozawa will become the new director of the Boston Symphony Orchestra next season and Mr. Fiedler has been the conductor of the Boston Pops Orchestra for more than 40 years. (David L. Richards)

The Christian Science Monitor
BOSTON, MASS.
D. 277,264

FEB 21 1973

New England Newsclip

69.

BSO pension concert

Ozawa's stirring 'good-bye-for-now'

By Louis Snyder

Symphonic musicians all over the United States can be grateful for what happened in Boston in 1903. That was the year the Boston Symphony Pension Institution was established, the first of its kind in America, and since then retired players everywhere and their families have benefited from similar funds based on the BSO's organization.

* * *

Seiji Ozawa concluded his whirlwind, one-week visit as the BSO's music adviser this season by conducting the orchestra's 158th Pension Fund Concert on Sunday evening at Symphony Hall. Pianist Alexis Weissenberg was the soloist, and the program — Berlioz, Beethoven, Haydn, and Bartok — was calculated to please.

For the most part, it did more than that. Mr. Ozawa infused a special kind of electricity into the evening, Mr. Weissenberg didn't disappoint his admirers, the orchestra was in top form, and the large audience responded with unbounded enthusiasm.

* * *

With the Berlioz "Roman Carnival" Overture as a rousing, highly colored starter, the program next offered Beethoven's Fourth Piano Concerto (in G) with Mr. Weissenberg as soloist. In his most recent Boston appearances the pianist has stayed very much within the 20th century — Bartok, Prokofiev — so there was considerable interest in the way he would use his special gifts in behalf of Beethoven.

Mr. Weissenberg is a superb technician. He can cover the keyboard like the wind. However, he seems committed to accentuate certain bass notes with hammer-like strokes, and displays a characteristic way of chopping at the keys with the rhythm and strength of karate. While this produces excitement in Bartok and Prokofiev, it doesn't work too well for Beethoven. It made for a predominantly nervous, agitated performance, despite some lovely crystalline passages — hardly what one would expect in one of Beethoven's most relaxed concertos. Nevertheless, there seemed to be many who found this approach to their liking.

* * *

With a somewhat reduced orchestra, Mr. Ozawa fashioned a delightful, humor-filled reading of Haydn's Symphony No. 60 in C, subtitled "Il distratto," although its six movements were originally composed for an obscure French play, "Le Distrait." What with the wit and tonal contrast of the sections which make up this "symphony," one can handily supply his own scenario, very much in the manner of Strauss's "Bourgeois Gentilhomme," heard here just a few weeks back. In any case, Mr. Ozawa's feel for style and nuance was seconded by charmingly lucid orchestral playing.

The evening's greatest excitement, however, was generated by a sizzling, super-virtuosic performance of Bartok's "Miraculous Mandarin" Suite. If memory serves, Mr. Ozawa has conducted this before in recent seasons here, but never with the tremendous impact that he achieved on this occasion. The work is a field day for every section of the orchestra, so that the competition for achieving exotic effects is fierce. Mr. Ozawa kept a loose rein on this massive body of contentious sound, guiding it to its inevitable crashing finale, where it collided head-on with the cheers of listeners brought to their feet by the tonal brilliance of it all. It was a fitting good-bye-for-now exchange between Mr. Ozawa, the musicians, and the audience.

70. EAGLE TRIBUNE
LAWRENCE, MASS.
D. 48,000
FEB 21 1973 New England Newsclip

Symphony notes

BOSTON — Principal guest conductor Colin Davis returned to Boston to conduct the Boston Symphony Orchestra for the second time this season.

Last night at 8:30, Mr. Davis condcuted the orchestra in Mozart's Minuet in C and the Clarinet concerto in A with Principal clarinet Harold Wright, soloist. Mr. Davis closed the concert with Beethoven's Symphony no. 3 in E flat, "Eroica."

On Friday at 2:00 p.m, and Saturday at 8:30 p.m. Mr. Davis will conduct the orchestra in Mozart's Symphony no. 39 in E flat and Berlioz' "Te Deum." Kenneth Riegel, tenor, the Tanglewood Festival Chorus under the direction of John Oliver, and the St. Paul's School Boy Choir, under the direction of Theodore Marier, are soloists.

Tuesday and next Thursday at 8:30 p.m., Mr. Davis conducts the orchestra in Sibelius' Tapiola and his Symphony no. 3 in C, and follows them with Elgar's Introduction and allegro for strings and his Variations on an original theme.

Colin Davis, music director of the Royal Opera House, Covent Garden, has been guest conductor with the Boston Symphony Orchestra on several occasions during recent years. His conducting career began in 1949 and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra.

Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of Don Giovanni. He was shortly afterwards appointed music director of the Sadler's Wells Opera and made his debut with the CBC Symphohy in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony.

He directed the Berlin Philharmonic in the German premiere of Britten's War requiem.

In 1967, Davis took up his appointment as Chief Conductor of the BBC Symphony Orchestra, which he relinquished at the end of last season to take up his duties at Covent Garden. He has in recent years been guest conductor with the world's leading orchestras, among them the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic.

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971
FEB 22 1973 New England Newsclip

E. J. Dias review

BSO freshens a conventional program

Colin Davis, who along with Tilson Thomas, is the principal guest conductor of the Boston Symphony Orchestra, was on the podium in the fourth program of the Tuesday "B" Series. The works chosen by Maestro Davis were conventional, but, certainly, there was nothing tired or conventional about his readings.

Mozart's "Minuet in C, K. 409," for example which is sometimes utilized as an extra movement in "Symphony No: 34" is bright, engaging music, filled with elan and humor and the selection, crisply and precisely done, with special attention to meticulous phrasing and lightness of touch, was indeed pleasant listening.

There followed Mozart's "Clarinet Concerto in A, K. 622," written only two months before the composer's death with Harold Wright, first clarinetist of the orchestra as soloist. Wright is a consummate musician, the master of his instrument. The concerto is an unassuming work, but in it Mozart seems to condense almost everything found in his instrumental music. There is that typically Mozartian elegance of phrasing combined with eloquence of feeling.

Wright proved more than equal to the many moods of the piece — the rapid passage work of the opening allegro and the skipping liveliness of the closing rondo, with its strangely deliberate mockery of one of the most poignant melodies in the movement. And his tone in the lovely adagio was one of shimmering beauty — all in all, a memorable reading on the part of conductor, soloist and orchestra of a great work.

Concluding the program was Beethoven's "Symphony No. 3 in E Flat" (the Eroica,") so familiar, of course, that there is really nothing new that one can say about it.

However, Davis and the orchestra gave it an exciting rendition, with tempos that struck me as faster than one ordinarily hears, with careful building to emotional climaxes, with the lush gravity of the famous Funeral March of the adagio conceived with mournful majesty. Davis, as I have noted in the past, seems to be able to bring out the best in the orchestra which responds enthusiastically to his conducting and play with considerable style and care. He and the Boston Symphony make a rewarding combination.

The Boston Globe
(MORNING)
D. 261,042 SUN. 556,377
FEB 24 1973 New England Newsclip

Colin Davis's BSO performance is an event

By Craig Smith
Globe Correspondent

Colin Davis conducted works of Mozart and Berlioz at yesterday afternoon's Boston Symphony Orchestra concert. Whenever Davis comes to town it is an event, and this concert, not withstanding its weakness, was no exception.

The program opened with Mozart's "39th Symphony." There were signs of the problems to come before Davis stepped on stage. The work calls for no oboes, so for all practical purposes the orchestra did not tune up. Such a practice is harmful to all music, but in the case of Mozart it is deadly. Intonation is not just a matter of vanity or nit-picking, it is tied up with clarity of textures, dove tailing of musical ideas and other matters at the core of music making. The orchestra played clearly out of tune throughout the performance.

Davis's performance was an uneven affair. The introduction to the first movement was disappointing, rhythmically soggy, with unpointed phrasing.

The beginning of the exposition was surprising—very slow, with a creamy legato not unlike some of Von Karajan's recent Mozart performances. The tempo quickly picked up along with the general level of spirit. The slow movement was lovely, with marvelously clear articulations from the strings. The last two movements were well played, but the trio to the Minuet seemed under-articulated and too legato.

The second half of the program was taken up with the Berlioz "Te Deum." It is a bizarre work calling for enormous orchestral and choral forces like the Requiem, yet lacking the profile and urgency of that great work. At times one has the feeling that in this piece Berlioz has deliberately flattened and banalized the lines of the piece in order to emphasize the climaxes by means of texture and sheer volume.

The performance was excellent. The two three-part adult choirs were taken by the Tanglewood Festival Chorus, while the boy choir part was sung backstage (with amplification) by the St. Paul's School Boy Choir. Kenneth Riegel was the tenor soloist.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
MAR 1 1973 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BERLIOZ: AND NOW THE "TE DEUM"

Beyond all peradventure, this is Berlioz season here. There has been nothing like it since Mr. Munch was in full flower, if then.

Last week witnessed the first performance in Boston of the "Te Deum." Colin Davis conducted and the forces included Kenneth Riegel, tenor, the Tanglewood Festival Chorus, John Oliver, director, St. Paul's School Boy Choir, Theodore Marier, director, and Berj Zamkochian, organ.

Wherefor only now the "Te Deum's" revival? Certainly not the usual reason that pieces that haven't been played don't deserve to be. Though far short of the grandeur and sustained exaltation of the "Requiem," indeed with many pages (if the obvious bromide may be pardoned) of Tedium, the "TeDeum" has reaches of excitement and originality that approach anything that Berlioz ever composed. Radiance, sweetness, and, surprisingly, real supplication run through the six sections, and in the most rich and original of them, the concluding "Judex crederis," the series of modulations on the statement contained a cumulative power which is overwhelming even by Berlioz standards.

Did the performance come off, then? The answer to that depends on what a listener is seeking. Berlioz had a very special format in mind for the "Te Deum", which, I think, is close to indispensable in carrying out his intentions. Central to that format is the size and disposition of the forces: an orchestra of 100 strings and a suitably augmented remainder of two choruses of 100 voices each joined by a children's choir of 600, plus organ and tenor soloists. The performance was designed for a mammoth church in which the orchestra and choruses were to be placed at the opposite end from the great organ and the children's choir isolated from the other two and elevated on risers adjacent to the orchestra. One can envision the drama and impact of the antyphnal effects in a cathedral setting. The concert hall, however, is not a cathedral, and as for Symphony Hall, it has one of the shallowest stages in the business; moreover, the organ is located directly backstage. Mr. Davis' "solution" was to call upon modern technology: have the two large main choirs but still well short of 200 in number; place the boys choir backstage; amplify their voices and communicate with their conductor by closed circuit tv; and extend the apron of the stage a few feet.

Whatever else these devices added up to, they were not apt to make a listener feel that he was sitting in his pew at St. Eustache in Paris. The boys choir was totally inaudible, and the location of the organ and the massing together of the choirs all made for the very polyphony that Berlioz was trying to avoid. The consequence inevitably was to import a certain lack of focus throughout the presentation.

Still, unfocused or not, there was a reservoir of glorious sound and a feeling of the grand scale, all enhanced by a first-rate performance. The Tanglewood Festival people sang fervently and with appropriate excitement. Mr. Riegel displayed a fine ease and range and superb diction. Colin Davis infused the sprawling work with manifest command and commitment. If the "Te Deum" as a practical matter can only be heard with flaws, then by all means let us continue to hear it.

The other peice on the program was Mozart's Symphony no. 39 in E flat. Mr. Davis and a reduced orchestra gave this supple and beautifully molded masterpiece a strong reading. In many ways the E flat Symphony represents Mozart's truly full blown introduction of the clarinet to a symphony writing, and Messr. Wright and Cardillo served him well.

That clarinet playing is a fine preview of what is in store this weekend. Harold Wright, the orchestra's principal, will perform the Mozart Clarinet concerto in A major. The other item in the concert will be Wagner's "Prelude and Liebestod from 'Tristan und Isolde'." The soprano soloist will be Jessye Norman.

UNION
SPRINGFIELD, MASS.
D. 79,398
FEB 26 1973 New England Newsclip

Davis to Conduct Hub Symphony In 3 Concerts

BOSTON —On Friday at 2 and Saturday at 8.30 principal guest conductor Colin Davis will conduct the Boston Symphony Orchestra in Mozart's Minuet in C and Clarinet concerto in A with Harold Wright clarinet soloist.

Davis will follow those works with Wagner's Funf Gędichte von Mathilde Wesendonk and Prelude and Liebestod from "Tristan und Isolde" with soprano Jessye Norman soloist.

On March 6 at 8.30 Davis will coduct the orchestra in the weekend's Mozart program Minuet in C and Clarinet concerto in A with principal clarinet Harold Wright soloist and will conclude that concert with Elgar's Introduction and allegro for strings and his Variations on an original theme "Enigma."

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,653
FEB 24 1973 New England Newsclip

BSO Presents 'Te Deum'

By ELLEN PFEIFER
Music Critic

Last week at Symphony Hall, we had Berlioz' "Lelio," the product of the composer's economic necessity and his self-indulgence of grand passions and manic-depressive emotional states. This week, it was the "Te Deum," once again the achievement of a man whose tastes ran to the grandiose, the excessive.

Written with colossal performing resources in mind (100 strings, about 50 wind, brass and percussion players and choral forces of about 800), the Te Deum was performed in Symphony Hall with somewhat reduced forces — although they were large enough to fill the state and spill over into some outside room from which the St. Paul's Boy Choir was piped in with stereophonic equipment.

Conducted by Colin David, the work, like "Lelio," is a mixture of imaginative, fanciful, and beautiful moments, and bizarre, bombastic, impossible ones. The text is concerned with the praise of God and fear of his impending judgment and Berlioz exploits these sentiments for all they are worth.

Not surprising, it is most often the quieter sections, like "Tibi Omnes" or the end of

• Concert Review

"Te Ergo Quaesumus," or the ethereal colors in the "Sanctus" setting that work most successfully, while the Final Judgment scene ultimately gets out of hand (It could be a real monster given the mammoth ensemble Berlioz had in mind.

The performance was an exciting one, full of fervor and heroic sentiment. The Tanglewood Festival Chorus, although the voices seemed a bit light-weight and occasionally taxed by Berlioz' pitch extremes, sang well and negotiated the contrapuntal complexities with assurance.

As I mentioned, the boy choir had to be located outside the auditorium and that really didn't work too successfully. There were a number of distractions from the amplification system being switched on and off, once the boys came in a second late and, generally, the sound of their voices seemed heavy and thick.

Kenneth Riegel, the tenor soloist, seemed rather too Italianate in style for my taste, but he sang easily and with ample, attractive tone.

The first half of the program was devoted to Mozart's E-flat major symphony No. 39, which Davis gave a beautiful performance. It was informed by a wonderful sense of logic, by knowledge of where things were going and a willingness to take risks. This latter was evident in the slow introduction that Davis took very slowly indeed, producing an endless, spun-out line.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
MAR 1 1973 New England Newsclip

In Concert

Mutual Confidence

By Peter M. Knapp

Music by two 20th century romantics, Jean Sibelius and Edward Elgar, formed Colin Davis' program with the Boston Symphony Orchestra Tuesday night.

Each composer was represented by a long work prefaced by a shorter one — Sibelius by the Symphony No. 3 in C and the "Tapiola" tone poem: Elgar by the "Enigma" Variations and the Introduction and Allegro for Strings. To complete the symmetry of this juxtaposition of Finnish introspection and English heartiness, most of the works were composed around the first decade of the century — "Tapiola" coming later, in 1924.

It was a grand night for the BSO and Davis, with the teamwork and mutual confidence evident from the start in that long, mystical opening section of "Tapiola" whose surface seems so static yet underneath, Sibelius' basic matter is multiplying. Surely this passage was an example of distinguished orchestra control, both behind the stands and on the podium, as was the later buildup of that long crescendo.

One could cite many such examples of the orchestra's virtuosity and Davis' solid command, ability to clarify details and textures — add in the spectacular string playing in the Elgar Introduction and Allegro, except for a few shrill peak notes. And there was a directness of expression without chilly literalism, and no little intensity.

For all that, the Sibelius Third is a pretty drab piece, even though it is one of his less determinedly weighty pieces — one hesitates to use the work "lighter" with Sibelius. Its events are clear enough, there's a rather nice tune (melancholy of course) in the middle slow movement, and the orchestra is less grandiose than in most of Sibelius, thinning out the winds and using only timpani for percussion, which of course cuts down the instrumental color.

But there's little going on to really capture the attention, and the piece while not unpleasant, seems neuter. Played afer "Tapiola" with its brooding evocations of forest depths and Finnish myth and Nordic soul, along with the intensity of the piece conveyed in Tuesday's performance, the Third Symphony seemed especially pallid.

That's one word you can't attach to either Elgar work. I'm a patsy for the "Enigma" Variations, especially for those great throbbing moments in Variations 9 and 12 where Elgar pours on the regal strings. As in the Introduction and Allegro, the BSO strings really put out regal sounds.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654
MAR 3 1973
New England Newsclip

Davis, BSO Present Sibelius, Elgar Concert

By DAVID NOBLE

Conducting a concert of Sibelius and Elgar is a veddy British thing to do—has been for decades.

Forty or 50 years ago, when it all began, Elgar was already regarded as an old hat and the serious attention went to Silbelius, who was seen as the Great Northern European Composer or some such thing. Now, of course, it's the other way around between them, but there they both were for the second time this season in Colin Davis' Tuesday and Thursday concerts with the Boston Symphony Orhestra.

The British conductor launched into Elgar's Introduction and Allegro for string quartet and string orchestra as if he, Davis, were going to forge to the head of the current Elgar revival by the energy of his performance. I'm not convinced Elgar meant to have it all be so muscular, but the BSO strings played handsomely, and the shapely sounds that resulted gave non-silent tribute to the durability of the music under stress. Relaxation finally was achieved in the final fugue.

• *Concert Review*

The quartet of soloists was not identified in the program, but as far as I could see it included acting concertmaster Jerome Rosen, principal second violinist Clarence Knudson, principal violist Burton Fine, and principal cellist Jules Eskin.

They played as a sixth section of the string orchestra rather than as an independent concertante—I think the music really calls for the approach that they took—and sounded gorgeous.

The "Enigma" variations for full orchestra were done at a more normal temperature and pressure, and sounded merely brilliant Thursday night. Davis' interpretation was fun and pretty, but missed the dark shadows that lurk in the corners of the work—the fact that its theme is really a counter-melody to an unstated tune whose identity Elgar never disclosed does shape much of the piece's progress.

Sibelius' tone poem, "Tapiola," began the evening under an icing of interpretative sugar. Thirty years ago Shaw thought the chromaticism of Sibelius's last works—this apparently among them—was a better clue to the future of music than the then emerging work of Schoenberg, but whatever it was England's greatest critic heard in the Sibelius of the 'twenties was out of sight Thursday night. There simply were no sharp edges to be found in the music, though it has them.

Sibelius's Third Symphony, carried over from programs played earlier this season, also was played in these concerts.

All in all, I had the impression that the orchestra gave Davis exactly what he asked, mostly with excellent ensemble.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
FEB 26 1973
New England Newsclip

Music—a week of happy returns

Symphony Hall stars— Davis, Serkin, the Guarneri

By Louis Snyder

It was a week of happy returns in Boston's Symphony Hall. Colin Davis was back again for his second two-week term this season as a Principal Guest Conductor of the Boston Symphony. The Guarneri String Quartet gave their second of a three-concert series, joined by Rudolf Serkin, who had himself played a solo piano recital in the hall in December. And there were plenty of listeners to welcome all of them.

In weekend concerts, Davis and the BSO gave their first Boston performances of the Berlioz Te Deum, which Charles Munch introduced at Tanglewood in 1954 and Davis, his tenor soloist Kenneth Riegel, organist Berj Zamkochian, and the Tanglewood Festival Chorus repeated there last summer, as they did here on Friday and Saturday. The St. Paul's School Boy Choir was heard (from offstage) if not seen in the Boston performances.

Why it has taken so long for the orchestra to bring this work, which the composer described as "coming into the world with Richard the Third's teeth but not his deformity," is hard to explain. While great instrumental and choral forces are called for, Berlioz himself settled for less than his own specifications, and the large Tanglewood Chorus and the Boy Choir could hardly have been bettered for expansive sound.

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Under the Davis baton, the Te Deum became an increasingly powerful experience. From the first shattering organ chords to the urgent tolling orchestral figure that accompanies the final prayer, "Judex crederis," his control and balance of voices and instruments kept listeners spellbound. The tremendous sustained mood of the "Tibi omnes," for instance, and the contrasting peace of the prayer ("Dignare Domine") which followed were memorably accomplished, with the artful cooperation of musicians, singers, and Mr. Zamkochian. Similarly, Mr. Riegel's solo, "Te ergo" was sung with strength and passion, and the finale was Berlioz at his ringing best.

The Te Deum was prefaced with a wonderfully gauged performance of Mozart's Symphony No. 39 in E flat, first of his last three, and a work of sublime beauty. Davis lavished great care on it, and the orchestra, which has played Mozart under several batons this season, responded with warmth and precision. The Andante was particularly impressive, and worth the pause that the conductor took between first and second movements on Friday afternoon while oblivious latecomers wandered in.

* * *

all. As strong and compelling as the impression was, the music never lost its lyric quality — it reflected the fairest weather imaginable — and once more the listeners sat transfixed until the last note.

* * *

Dvorak: Piano Quintet in A, Op. 81, Artur Rubinstein, Guarneri Quartet (RCA LSC-3252).

The Guarneri String Quartet has made one of several recordings that exist of the Dvorak Quintet, this with Artur Rubinstein as the pianist. While no disc can approach the immediacy of a live performance, particularly of this distinctly personal music, this meeting of superior musical minds has produced one that is the next best thing to being there in person, and Rubinstein gives a lively account of the persuasive piano part.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
MAR 5 1973
New England Newsclip

Music front: BSO, blues, and baroque

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
FEB 28 1973
New England Newsclip

For the musically inclined Bostonian or visitor, there is a variety to choose from over this weekend. Symphony, jazz, rock, and baroque will be available.

At Symphony Hall, Colin Davis is concluding his second set of appearances this season as a principal guest conductor of the Boston Symphony. At concerts on Friday afternoon and Saturday evening, there will be music by Mozart, including the Clarinet Concerto in A, played by Harold Wright, and by Wagner — the Wesendonck Songs and the "Tristan und Isolde" Liebestod, sung by soprano Jessye Norman.

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259
MAR 4 1973
New England Newsclip

A look at the arts, by Earl J.

Colin Davis of Symphon,

I was delighted to note at Symphony Hall in the fourth program of the Boston Symphony Orchestra's Tuesday "B" Series that Colin Davis, principal guest conductor of the orchestra, was on the podium. Davis, who is at present music director of London's Royal Opera House, Convent Garden, and former conductor of the BBC Symphony Orchestra, is a maestro who always knows what he is doing, who is certain about the effects he wishes to obtain from his players, and is eminently successful in getting them to respond precisely and sensitively to his wishes.

Not so flashy and flamboyant a conductor as that human dynamo, Seiji Ozawa, who takes over the orchestra next season as music director, Davis, nevertheless, has managed to generate excitement in every concert I have heard him conduct. In the Tuesday program he gave us a lilting, beautifully phrased reading of Mozart's charming bauble, the "Minuet in C" and then, with that superb clarinetist, Harold Wright as soloist, and admirably balanced rendition of Mozart's "Clarinet Concerto in A," a masterwork notable for its serenity, its quiet elegance, its introspection.

The program concluded with an intelligently conceived performance of Beethoven's "Symphony No. 3 in E Flat," the frequently played "Eroica." Davis and his musicians accomplished what I had thought was virtually impossible — they made one of the most familiar selections in the symphonic repertory seem fresh and new, proving that nothing is really trite if one knows how to brush the dust form it.

Last weekend, Davis continued his guest conducting chores with a performance of Berlioz's grandise "Te Deum," a rendition that was full of heroic sentiment and fervor.

Moreover, Davis also offered Mozart's "Symphony No. 39 in E Flat Major," and, as always, gave us a reading of Mozart that was both logical and imaginative.

In recent years, the two guest conductors who have most impressed me at Boston Symphony concerts are Davis and Claudio Abbado. In fact, I wish heartily that Davis were more often on the premises of Symphony Hall. He is a musical treasure.

Conductor Colin Davis: 'every reason to be grateful'

Covent Garden's music director is never far from the problems of repertory, audiences, costs

By Louis Snyder

Boston

"We have a wonderful conductor this week," said a Boston Symphony player, nodding sagely. "He has a way of telling us what we need to know without insulting our intelligence — and we are intelligent," added this veteran.

The conductor was of course Colin Davis, who, for ever so long, has occupied a special place in the affections of the BSO as a musician and mentor. Sharing, with Michael Tilson Thomas, the designation of principal guest conductor, Davis, in his few weeks away from other large commitments, makes no secret of enjoying this time with BSO performances. In a recent conversation between a Boston Symphony member and a musician in another large orchestra, a few woes-as-usual having been exchanged, the non-Bostonian enviously intensified his own deprivations with "Ah, but you have Colin Davis!"

* * *

As for the music-director-conductor himself, he admits to being spoiled in his satisfaction with the directions his career has taken. Since 1959 when he gained international prominence as a last minute replacement for Otto Klemperer in a coucert performance of "Don Giovanni," he has been music director for five years of Sadler's Wells Opera, chief conductor of the BBC Symphony, guest with the London Symphony on its world tour, the New York Philharmonic, Metropolitan Opera, among others. And in 1971 he became chief conductor and artistic adviser at the Royal Opera, Covent Garden.

"I have every reason to be grateful," Davis declared in an earlier visit to Boston this season, "but that doesn't mean that there haven't been and there are not still large problems to face."

* * *

In the hotel room overlooking a late autumn, rain-drenched Boston Public Garden, there was a score of Wagner's "Siegfried" on a table, open to Act 3, scene 1. The windows were open wide, and Davis, with a day off between concerts, had been relaxing by working on a Covent Garden project still some years hence — "The Ring" — not necessarily his prime musical favorite. "But however I feel about it privately," he said, "it belongs in any representative repertory, and I intend to do it — even if badly."

The chance of Davis doing anything "badly" seems remote. He is well on his way, with the still to be released "Damnation of Faust," to round out an historic Berlioz Cycle, recorded for Philips, which brought back the epic "Troyens" both onstage and on disc, among other neglected works of this flamboyantly romantic composer. Davis has had brilliant artistic successes at the Metropolitan Opera with three non-box-office pieces, "Peter Grimes," "Wozzeck," and a new production of "Pelleas et Melisande" — ("I told Bing it was crazy of him to let me do them"). And in London he is held in high putlic regard, although from the start of his tenure in the top spot at Covent Garden he has known what adversity is.

"It was the bitterest disappointment of my life," he stated, "when Peter Hall resigned as my right hand. It's too long and complicated a story to tell, and we're still good friends, but there was nothing to do but go on with our plans without him." Hall, a bright light on Britain's theatrical scene, had joined Davis at the Royal Opera as stage director of Sir Michael Tippett's "The Knot Garden," and in a controversial "Tristan und Isolde" before he resigned from the theater's new regime. He has since become heir apparent to Sir Laurence Olivier as director of the National Theater of Great Britain.

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The Davis "plans" have indeed gone forward. A new "Marriage of Figaro" is in the repertory with John Copley taking over as stage director, and the controversial history-based "Taverner," by Peter Maxwll Davis, one of Britain's younger, far-out composers, so far has rocked the press and roused the public. Which is precisely what Davis had in mind. In prospect are similarly revolutionary operatic projects — something by Tippett involving the Rolling Stones, dramatic works by John Taverner (distant relative of the Maxwell Davies operatic hero) and Olivier Messiaen, as well as a piece, still not categorized, by Hans Werner Henze. He has already disclosed his involvement in composing a dramatic happening, not unlike the Italian audience-involving "Orlando Furioso," which might be what will turn up at Covent Garden.

In addition, Davis has envisioned a new, smaller house to be run in connection with Covent Garden for experimental and chamber works ("What Sadler's Wells used to do, but no one does now"). Whether it will find a place in the still controversial plan for redoing the Covent Garden area remains to be seen.

About singers Davis's attitude is unlike some impresarios of recent note. "I find them charming, and wonderfully dedicated, but also increasingly high-priced," he said. "That is why we hope to find and use some young, up-and-coming artists at Covent Garden while we can still afford them."

* * *

The new, up-and-coming public is also being cultivated. In addition to the projected contemporary works mentioned, Covent Garden, with the assistance of the Midland Bank, is becoming part of the celebrated Proms agains in April when performances of "Aida," "Arabella," and "Cosi Fan Tutte" will take place in the opera house with its orchestra floor seats removed.

On his recording schedule, besides the Berlioz "Damnation of Faust," are both Tippett's "Knot Garden" and his Third Symphony (which he will also conduct with the Boston Symphony in 1973-74), and a new "Don Giovanni" with an international cast. The Sibelius symphonies are also on his recording agenda, with the First and the Fourth planned for this year.

Would Davis be amenable to a post in the United States? "It has been mentioned," he smiled, "but of course I am very much involved now at Covent Garden. And my family is my greatest weakness — I have three boys growing up, and it wouldn't seem right to displace them for a number of years at least. As I said, I have every reason to be grateful."

72.

Passionless Quality Marks Performance

Jessye Norman Sings with BSO

BY ELLEN PFEIFER
Music Critic

Jessye Norman, the young black soprano who made her debut at Tanglewood last summer and was wildly cheered by voice buffs, repeated that debut program with the Boston Symphony Orchestra yesterday afternoon at Symphony Hall. Colin Davis conducted.

I did not hear Ms. Norman's

• *Concert Review*

Tanglewood performance, only reports about it, so I was especially looking forward to this appearance. Not only was the voice supposed to be exceptionally beautiful, but a dramatic soprano, and it isn't everyday that one of those turns up. I had heard nothing about how intelligently that voice was used, so that was another matter of curiosity.

The program was Wagner, the five Wesendonck Lieder and Isolde's "Liebestod," and, yes, the singing is beautiful, but I must admit that my reaction was somewhat more restrained than that of the Tanglewood audience. It seems that, although the voice is dark and lush, Ms. Norman still is not in complete control of it at all times and this manifests itself in a tendency to flatness (especially in sustained tones) and some strain in the top octave. This is something that probably can be ironed out with work and vocal maturity and isn't too serious.

What also needs ironing out is a rather incomplete notion of what this music is about. Ms. Norman's diction is excellent and, in certain moments, she knows just exactly what to do with the words, how to shape them and color them, so that at the end of "Im Treibhaus" and again in "Traume," she captured the intoxication (hokey as it seems to 20th century ears) that is written into this music.

But it didn't happen often enough and it was partly a problem of the instrumental playing too that led to the passionless quality of the performance. There was not enough real pianissimo to the dynamic range and the playing was generally a little ragged (the exposed endings of the songs suffered from problems of ensemble and pitch).

On the first half of the program, the music was by Mozart and included the Minuet in C. K. 409 and the Clarinet Concerto in A-major with Harold Wright as soloist. A certain lifelessness characterized the concerto performance with that really joyous first movement sounding not nearly vivacious enough and the second movement mannered and rather heavy on the rubato. Wright's playing, however, was superb; it's really a pleasure to hear someone who knows how to phrase.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654
MAR 3 1973 New England Newsclip

JOURNAL
PROVIDENCE, R. I.
D. 67,117
MAR 3 1973 New England Newsclip

Music: Soprano heard in Hub

By EDWIN SAFFORD

THE BOSTON SYMPHONY ORCHESTRA, conducted by Colin Davis, at Symphony Hall, Boston.

The major attraction yesterday afternoon at Symphony Hall was soprano Jerrye Norman. From recordings and word of mouth, the singer had an advanced reputation as someone to hear, a voice and a personality destined for important things.

Young, black, tall, amply proportioned, Miss Norman fulfilled expectations. She sang Wagner, all the Wesendonk songs and the Liebestod from "Tristan and Isolde." The songs had exceedingly beautiful interpretations, while the "Tristan" excerpt went well.

The Norman voice was large, alto-dark in its lower register and never less than warm elsewhere. On its own, it filled Symphony Hall effortlessly. It did not have sufficient brightness to cut through orchestral fortes, even above the staff.

But the combination of pure, sensual tone and insight into the material was remarkable. The first two of the Wesendonk songs, "Der Engel" and "Stehe Still," held attention as rarely they do. And the three better known, "Im Treibhaus," "Schmerzen" and "Traeume," made a gorgeous effect.

Miss Norman sang everything with simplicity, standing almost motionless and allowing voice and text to carry her unquestioned artistry along. With Colin Davis and the Boston Symphony's glowing accompaniments, the impression left was lasting.

The program included the Mozart Minuet in C, K. 409, and clarinet concerto and the "Tristan" prelude. Harold Wright, the Boston's principal clarinetist, performed in the concerto.

The whole world is not gung-ho for Davis' Mozart, certainly not as gung-ho as Davis is for Mozart. Yesterday afternoon produced some answers why.

Where the program described the minuet as "full of verve and humor" and exuberant, the performance was cool and pastel. During the clarinet concerto these same attributes prevailed. If it is possible to be too tastefully civilized, that is how to describe the conductor's approach.

Well, such was his way. It rather kept the concerto down to an ensemble work more than a display piece, since Wright was very much within Davis' method. As a result, the coloristic, wonderfully ornamented line in the solo part was inside the orchestra too often when it should have had greater prominence.

Still, given this style of playing, there were lovely moments. Wright's agility, delicate as it was, and pearly sound, plus the transparency of the violins especially, were truly not to be demeaned. Only a trace of bravura would have been nice.

When it came to the larger orchestra in the Wagner prelude, where the music was carefully shaped by Davis into a spacious entity, no lack was to be noted. And there was, as well, this opportunity to be introduced to Jessye Norman. First meetings with new voices already beyond descriptions like potential are always a thrill.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
MAR 5 1973 New England Newsclip

Miss Norman, Mr. Davis, make music with BSO

By Louis Snyder

Two soloists with spectacular abilities have just been featured with the Boston Symphony for the first time at Symphony Hall. Harold Wright, the orchestra's principal clarinetist, stepped out from his colleagues as a concerto soloist, and soprano Jessye Norman, who had appeared with the BSO at Tanglewood but not in Boston, also made her debut here in a weekend concert program conducted by Colin Davis.

* * *

It was no surprise to discover in fuller measure the extraordinary virtuosity that Mr. Wright has evidenced in the context of orchestral and chamber music performances since joining the BSO. Mozart's Concerto for Clarinet in A (K. 622) provided him with plentiful opportunities to display impeccable musicality as well as the to play the subtle but demanding role the composer has given the soloist in partnership with a quartet formation of strings. His facility in coloring instrumental tone, and in controlling its intensity — the opening of the Adagio, for example — were amazing feats of technique which produced equal listening pleasure.

Mr. Davis's success in drawing distinctive Mozartian results from the orchestra was in evidence in the Concerto as it had been in the program's opening Minuet in C. (K. 409), a

Colin Davis, conductor

Jessye Norman, soprano

small but shining gem which seems to have been added by Mozart to his Symphony No. 34 in C for a Vienna performance. Whatever, on Friday and Saturday it served as an occasion for some bright orchestral playing, including delectable sounds by oboe (Wayne Rapier) and flute (Paul Fried). Latecomers don't know what they missed.

The voice and presence of Miss Norman dominated the second half of the program, which was comprised of Wagner's Five Wesendonck Songs, and the Prelude and Liebestod from "Tristan und Isolde." However, the orchestra which has previously been transported to celestial regions by Wagner in recent weeks, was so again on this occasion by Mr. Davis. What ethereal sounds!

* * *

One could not but be impressed by the size and deep richness of Miss Norman's voice from the first note of "Der Engel," first of the songs that Wagner set to words by his Zurich hostess, Mathilde Wesendonck. And the singer's personal absorption in the texts of those that followed, however romantically overblown, complemented the beauty of the Wagnerian line. "Im Treibhaus" and "Schmerzen" were particularly splendidly realized in this regard.

* * *

On Friday, Miss Norman showed all the qualities which have launched her on an international career over the past five years: musical intelligence, tonal velvet, voluminous projection. There were times, however, when high notes surprisingly fell just short, seemingly from lack of support or a mishap of technique. In any case, however, this is a talent to be nourished carefully for its uniqueness and tremendous potential.

Following a superb orchestral performance of the "Tristan" Prelude, Miss Norman sang a majestic Liebestod, full of both passion and repose. She, Mr. Davis, and the musicians received standing acclaim from an audience obviously warmed and impressed.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
MAR 3 1973 New England Newsclip

Wright was bright but Thursday dull

Can most of Thursday evening's Boston Symphony concert, which Colin Davis conducted, have been as dull as it seemed? I think yes. For one thing, I can usually be interested in Sibelius — I admit, almost always to my surprise. I was, for instance, when Davis conducted the Third Symphony on a Friday in October, but this time both it and "Tapiola" sounded

MOZART CLARINET concerto soloist, Harold Wright.

pushed low notes and the somewhat uneasy, unfree, soft high ones are scary danger signals in a singer still in her twenties.

Davis did a lovely job on the songs, and conducted controlled, classical, perhaps ever so slightly anti-Wagnerian performances of the "Tristan" Prelude and Love-death.

Davis's finely modulated conducting of Mozart, with its poise and warmth, I find very beautiful. I thought so last Saturday when he produced a superbly achieved performance of the Symphony No. 39, and again yesterday, both about the animated playing he got the orchestra to do in the concerto, and before that in the sapid C major Minuet, K. 409 (the one some conductors include in the Symphony No. 34).

The second half of yesterday's concert repeated the first half of one given at Tanglewood in August: the soprano, Jessye Norman, was soloist in Wagner's Wesendonk songs and in the Love-death from "Tristan." She is an intelligent, sensitive musician, though not, for me, moving. She has a big, rich voice, and I hope that in her sky-rocketing career she will be allowed to develop it properly: the

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
MAR 5 1973 New England Newsclip

SOCIETY

by Miriam Tod

She's known as "The Queen of Symphony Hall." When put end to end she is an entire block long and her insides contain 250 miles of wires. It costs a small fortune to give her a bath and she has two "handmen" ever ready and waiting to tend to her slightest whim for to replace her today would cost the Boston Symphony Orchestra $300,000. She is the huge concert organ that dominates the stage of Symphony Hall.

Her history, her workings plus his obvious love for her came through clearly on Friday morning at the third Stage Door Lecture in the 1972-73 series when organist for the B.S.O. and Boston Pops Berj Zamkochian spoke. That he loved his profession and in particular playing in Symphony Hall was evident and again and again he thanked the Friends of the B.S.O. attending the lecture for their support and help they give to the orchestra.

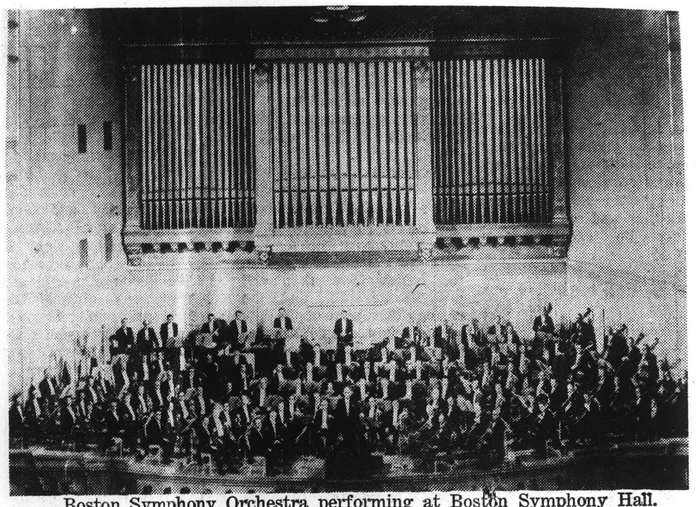
The lecture began in Symphony Hall itself, instead of in the basement of the building as is customary. This was so Mr. Zamkochian could demonstrate to his audience which he did in great form ending up with a magnificent rendition of Bach's "Toccata and Fugue for Organ."

From here the ladies adjourned to the old familiar basement where tables covered with gaily colored paper cloths and holding box luncheons at each place awaited them.

The upcoming Musical Marathon that begins over Radio Station WCRB at 7 p.m. next Thursday evening was very much in evidence. It was discussed by member of the Council of Friends of the B.S.O. Mrs. William Mixter of Dedham, wearing, as were so many others at the lecture, the Musical Marathon button and also a blue and white Musical Marathon scarf that has been presented to all the women members of the orchestra.

Among the many at this sold out series on Friday were Mrs. Louis Eaton of Cohasset; Mrs. C. Russell Eddy of Duxbury; Mrs. Mary-Louise Cabot, wearing a new and very becoming hair style; Mrs. Henry Ingram of Hingham; Mrs. Edwin Ohl of Dedham; Mrs. Walter Amory of Wellesley; Mrs. Charles Bartlett of Dedham; Mrs. Robert A. Lawrence of Westwood; Mrs. Vcevold Strekalovsky of Dedham; and Mrs. James Sampson of Hingham.

NEWS
SPRINGFIELD, MASS.
D. 95,528
MAR 5 1973
New England Newsclip



Boston Symphony Orchestra performing at Boston Symphony Hall.

BSO to Perform in Springfield

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The Boston Symphony will be joined by the Chorus Pro Musica for a performance of Beethoven's Symphony No. 9 in D Minor. Soloists will be announced.

Haitink has been permanent conductor of the Amsterdam Concertgebouw Orchestra since 1961 and was appointed principal conductor and artistic adviser to the London Philharmonic in 1967. Under his leadership, the Concertgebouw has become one of the leading European orchestras. In England, Haitink is regarded as one of London's most brilliant conductors.

The April appearance marks the first time in five years that the Boston Symphony has performed in Springfield.

Tickets for this concert are now available at the symphony office, 49 Chestnut Street. Reservations will be accepted by calling 739-4728.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650
MAR 8 1973
New England Newsclip

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UNION
SPRINGFIELD, MASS.
D. 79,398
MAR 6 1973
New England Newsclip

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TIMES-UNION
BURLINGTON, MASS.
W. 7,200
MAR 29 1973
New England Newsclip

FENCE VIEWER
SUDBURY, MASS.
W. 3,000
MAR 29 1973
New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350
MAR 29 1973
New England Newsclip

MINUTE MAN
BEDFORD, MASS.
W. 2,993
MAR 29 1973
New England Newsclip

JOURNAL
CONCORD, MASS.
W. 6,000
MAR 29 1973
New England Newsclip

Conducts Symphony

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COURANT
HARTFORD, CONN.
MAR 25 1973
New England Newsclip

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D. 79,398
MAR 8 1973
New England Newsclip

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Leavitt said the performance will precede, by one month, Springfield's Salute to Israel Week to begin Sunday, May 13.

The Ninth Symphony, with its thematic emphasis on human development and brotherhood, dramatically illustrates the goals of Israel and the Jewish people and indeed of all peaceful peoples, Leavitt said.

Bernard Haitink, who will conduct the Boston Symphony Orchestra in its Springfield performance, has been principal conductor and artistic advisor to the London Philharmonic since 1967. He is highly regarded as a conductor in England.

JOURNAL REGISTER
PALMER, MASS.
W. 4,800
MAR 15 1973
New England Newsclip

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NEWS
SPRINGFIELD, MASS.
D. 95,528
MAR 14 1973
New England Newsclip

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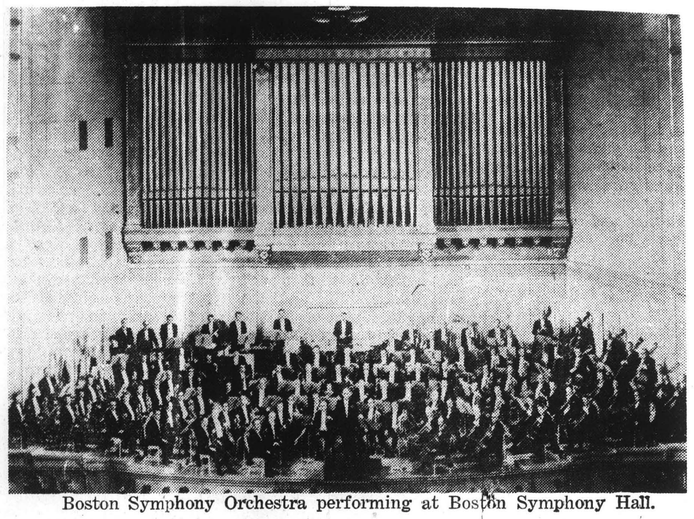
NEWS
SPRINGFIELD, MASS.
D. 95,528
MAR 5 1973
New England Newsclip



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JOURNAL REGISTER
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NEW CONDUCTOR — Seiji Ozawa, newly appointed music director of the Boston Symphony Orchestra is shown at a Symphony Hall rehearsal. The exciting Japanese conductor officially begins his position next fall, and by November it is expected he will be seen here with the BSO under the sponsorship of Portland Concert Association.

Sharps and Flats

PCA Slates Ozawa Appearance

By JOHN THORNTON

The Portland Concert Association officially begins its 1973-74 annual subscription drive today, and will continue the campaign through Saturday afternoon. According to good sources, ticket requests are far ahead of last year's drive, which ended in a sellout of City Hall Auditorium. It is expected the auditorium will again sell out, and rather quickly, since PCA has organized one of its best concert schedules in years.

Plans are for the Boston Symphony Orchestra, Metropolitan Opera stars James McCracken and Sandra Warfield, and the popular pianist Peter Nero to appear in the city at dates to be announced shortly after the current drive ends.

The Boston Symphony Orchestra's new director, Seiji Ozawa, will conduct the concert here, expected in November, a few weeks after he assumes his new post. He is the youngest conductor to hold that position at Boston, and the first Japanese musician to become a director of a world famous orchestra of major rank.

Ozawa will continue also to be music director of the San Francisco Symphony, where he has a contract that does not terminate until 1976. However, the seasons of the two orchestras are divided in a manner that will not conflict too much with Ozawa's commitments, at least at the present time.

The last time PCA brought the Boston orchestra to Portland was in 1943 when it was led by Koussevitsky. Bowdoin College backed a Boston Symphony appearance at City Hall Auditorium in 1966. The special concert was dedicated to Vermont composer Carl Ruggles and conducted by Jean Martineau.

But for the enterprise of PCA, the great Boston orchestra might not have been induced to play here next season. The national agency representing the orchestra discouraged the idea, intimating the Bostonians would not visit a small city. But a determined PCA officer went to Boston and quickly succeeded in making an arrangement.

PRESS-HERALD
PORTLAND, MAINE
D. 54,974

MAR 1973 New England Newsclip

TIMES
GLOUCESTER, MASS.
D. 11,000

MAR 8 1973 New England Newsclip

UTICA DAILY PRESS
UTICA, N. Y.
D. 28,782

MAR 1 1973

'73-74 Great Artist Series

The Great Artist Series will present the Boston Symphony Orchestra, conducted by Seiji Ozawa, and five other musical attractions next season.

Roland E. Chesley, general manager, announced the 1973-74 bill last night at the last Great Artist Series presentation of this year, Whittemore and Lowe, duo-pianists, in the Stanley Theater.

Chesley said he had sought for more than a decade to bring the Boston Symphony Orchestra to Utica.

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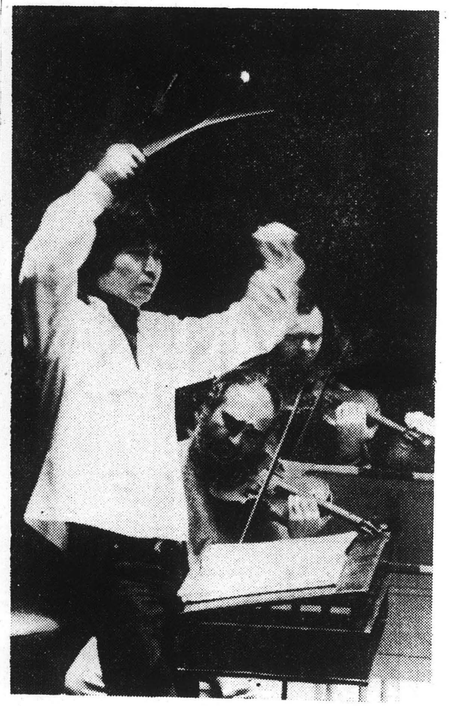
THE OTHER presentations will be the Krasnayarsk Dance Company; the Goldovsky Grand Opera Theater, Jorge Boet, pianist; Sherrill Milnes, baritone, and the Texas Boys Choir.

o o o

THE BOSTON SYMPHONY one of thw orld's highest ranking symphonic aggregations for nearly a century, will appear in April, 1974. Ozawa, its music director, was the recipient of the Koussevitzky Prize at the 1960 International Competition of Conductors. He has also served as music director of the Toronto Symphony, the Japan Philharmonic, the San Francisco Symphony and as assistant conductor of the New York Philharmonic.

o o o



Daily Press Photo

COMING TO UTICA—Seiji Ozawa, music director of the Boston Symphony, will direct the symphony in Utica this April. The Boston Symphony will be brought to Utica as part of the Great Artist Series, it was announced last night.

Bill Plante's North Shore

The wit and electricity of Seiji Ozawa

Conductor Seiji Ozawa

On the podium, Seiji Ozawa comes on like an Indian rubber ball filled with Mexican jumping beans.

Black mane tossing above a compact flyweight's body, he reaches out and gathers the Boston Symphony orchestra to him and casts it out again over the audience with a zest and control delighting the eye as well as the ear.

But Seiji Ozawa, Music Adviser to the Boston Symphony, Artistic Director of the Berkshire Festival, Music Director of the San Francisco Symphony, and the man who will be coming to Boston as the Director of the Boston Symphony Orchestra seated at a press conference is something else.

If electric spontaneity becomes him on the rostrum, modesty and wit delight at the head-to head with the press.

The press conference served as prelude to the now memorable Valentine's Day party at Boston Symphony Hall, and, in my own case, was a calm respite from the Press's head-to-head an hour before with the Joint Judiciary Committee concerning newsman's "Shield" legislation pending. With Ozawa, I merely listened.

He was in the middle of discussing the 1973-1974 season when I arrived at the Ancient Instruments Room, and I slid into a corner position about 15 feet away.

Black becomes Seiji Ozawa. His head is covered with a heavy shock of jet black hair, bushing out over a large pentagonal face. The total effect is startlingly handsome, the broad-square forehead, the flat plains of the cheekbone structure, the dark eyes crinkling at the corners with good humor, and the lines plunging downward and out to a firm, square jaw; an athlete's face.

And an athlete's body, as well, trim, compact, well-balanced on small, patent-leather-encased feet.

And the attire, for this occasion, all black, save for some beads and a turtleneck.

The voice: well-modulated, conversational, occasionally grouping for English expressions, but fluent in the language, melodious.

The wit; bubbling just under the surface, surging upward.

The knowledge: deep, profound, but with excitement, encyclopoedic: "I try to conduct, before I die, every kind of symphony . . ."

He meanders through the upcoming program: Berlioz, Brahms, Debussy, Holst, Ligeti, Mahler, Schonberg, Rachmaninoff, Schuller, Beethoven, Mozart, Tchaikovsky, Tippet, Sibelius, Stravinsky, Strauss, Vaughn Williams, Monteverdi, Paganini—sprinkling verbal footnotes like fine herbs with a light touch, fetching the reporters along with him.

And then the questions:

Yes, he hoped to stay more than three years. It was a new life for him. In fact, it had already changed, his life, that is, with the arrival of the offer to come to Boston. He had Tanglewood roots, of course. Offers are not lightly extended. They come slowly, after much deliberation. But with the offer, his life changed. Thought of little else, day and night for two months before deciding, a very serious thing.

"So my decision to come was a very strong decision," Ozawa said.

"Boston is the most musical city of North America," and "we have the responsibility to show for the Boston people what is going on."

I suspect that Seiji Ozawa will bring to Boston, through the genius with which he will conduct its symphony orchestra, an excitement that will stir us all.

This is no ordinary, run-of-the-mill musical talent, this Ozawa. Born in Hoten, Manchuria in 1935, he was graduated from the Toho School of Music in Tokyo where he excelled in composition and conducting. In 1959, he won the first prize at the International Competition of Conductors at Besancon. One of the judges was Charles Munch who invited him to Tanglewood as a conducting student. The following year, Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. He later directed the New York Philharmonic as an assistant conductor in 1961. That summer he returned to conduct 25 concerts in Japan with the NHK and Japanese Philharmonic Orchestras, where he was a sensation.

It has been all meteoric since, both in Europe and in America where he has conducted the world's greatest orchestras.

Seiji Ozawa becomes Music Director of the Boston Symphony next fall. It promises to be a most extraordinary event.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
MAR 12 1973
New England Newsclip

Ruggiero Ricci is soloist

Bartok Concerto a BSO feature

By Louis Snyder

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Mr. Ricci, who is a violinist first and a showman second, played this whopper of a work with style and surprising restraint, considering the platform histrionics it offers the susceptible. If this and the fact that he had the score on a music stand in front of him deceived some listeners, it is perhaps because they were more concerned with what they saw than what they heard. For Mr. Ricci's tone, technique, and expressiveness — particularly after the opening measures on Friday afternoon — ideally complemented the shifting, shimmering, and erupting sound that surrounded him. The difficult first movement cadenza, which certainly is anything but a soaring show-stopper, was navigated with artistic drive and skill, and in the second movement's lyric passages, Mr. Ricci's relaxed bow and sensitive approach spelled understanding and involvement.

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TIMES
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D. 9,514
MAR 7 1973
New England Newsclip

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William Steinberg, former Music Director of the Boston Symphony Orchestra, retired from his post in Boston at the end of last season and is now music director of the Pittsburgh Symphony. Under his leadership, the Boston Symphony has continued its steady progress as one of the foremost musical organizations in the world. He led concerts not only in Boston, in New York and in many other American cities, but also in the music centers of England, Germany, Austria, Italy, Spain and France. Steinberg's is a celebrated name in music all over the world and he has the distinction of being a founder of the Israel Philharmonic.

A native of California, Ruggiero Ricci has performed in recital and with orchestras in all parts of the world. He made his debut in New York City at the age of nine. During his service with the US Army Air Force about twelve years later he often had to entertain in camps and hospitals where there was neither piano nor accompanist. He began to explore the solo repertoire very thoroughly, and has become particularly known for his interpretations of works such as the Partitas of Bach, the Caprices of Paganini, and unaccompanied pieces by Hindemith and Bartok. Apart from his annual tours of the United States and Europe, Ruggiero Ricci has performed in many parts of the USSR, Australia, Africa and South America. He appeared most recently with the Boston Symphony in 1960.

NEWS
MALDEN, MASS.
D. 12,420
MAR 9 1973
New England Newsclip

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BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654
MAR 10 1973
New England Newsclip

Ricci's Violin Solo Warm

By ELLEN PFEIFER
(Music Critic)

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This is the work in which Bartok had his little joke on Zoltan Szekely, leader of the Hungarian String Quarter and the performer who commissioned the work. It seems Szekely wanted a conventional work cast in the standard three-movement concerto form. Bartok, more experimental, suggested a continuous variation form — a procedure that he had been exploring. Szekely's will prevailed, or os he thought until Bartok pointed out that the three-movement completed concerto was indeed a large set of variation.

Actually, a variation set within a variation set, the work is also a prodigious virtuoso piece, long and immensely difficult. It is extremely vivacious, energetic and with some extraordinarily passionate lyricism.

The performance had a great deal going for it with Ricci as soloist. He can cut through the technical demands with assurance, providing the necessary warmth and esprit. The one reservation about his playing that I have is the tendency to flatness and an occasional bit of wobbly tone which was most obvious in the exposed opening of the second movement.

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There was more brash than anyone could have wanted, however, in the Strauss "Tod und Verklaerung" which closed the concert. That is, in the roughness of the orchestral playing, and the strings in particular.

The Mozart Symphony No. 40, which opened the concert must have seemed rather long to the people programming the concert, especially coming before the half-hour Concerto. Perhaps it was because of that that after the first movement, repeats were not observed (even in the last movement which is a sonata form just as the first). Like the Concerto, it too seemed a little puny, a little bland.

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(MORNING)
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Ruggiero Ricci performs with BSO

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I am reasonably sure that just about any member of the BSO violin section would have played the work with more care and less crassness, and Mr. Silverstein's performances with the orchestra about ten years ago were simply in a different league from this.

The orchestra played with its familiar virtues, the-toned refined string playing, and some of its familiar faults, some raunchy, out-of-tune wind playing.

The conductor, William Steinberg, does not seem at home in this music: the carefully worked out tempo relationships in the piece were not correct and the sense of rubato, a crucial matter in this music, seemed unnatural.

The concert opened with Mozart's 40th Symphony. Steinberg does not give the highly profiled, opinionated kind of performance in this music that Davis or Karajan projects, but absolute understanding of the tradition and style are great virtues, especially in this era of slapdash conductors.

The transition into the recapitulation of the first movement was as fine as I have ever heard it, and the minuet had a solidity and clarity that are unusual in any performance of this piece.

Strauss's "Death and Transfiguration" made up the second half of the concert. It is a remarkably threadbare piece, formless and vulgarly orchestrated.

It is surprising that the BSO has not played it in over ten years for it is one of those repertory pieces that seems omnipresent.

The performance was afflicted by balance problems. The brass far overbalanced the strings in the big exchanges in the center of the piece. The many wind solos were for the most part poorly played.

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EAGLE TRIBUNE
LAWRENCE, MASS.
D. 48,000
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New England Newsclip

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76-
The Seattle Daily Times
D. 247,540 SUN. 306,612

MAR 1 1 1973

Wayne Johnson

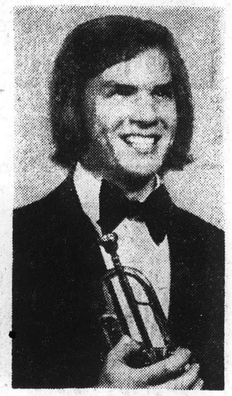
Smedvig toots Seattle's horn

Arts and Entertainment Editor

Mr. and Mrs. Egil Smedvig are not the only ones who are proud of their son Rolf.

The Seattle Symphony is proud. The Seattle Youth Symphony is proud. And a lot of young Seattle musicians who have performed with Rolf are proud.

The reason for all the pride? Rolf Smedvig has just been signed on as the assistant principal trumpet of the Boston Symphony. That's a nearly incredible achievement for a 20-year-old musician; it's roughly equivalent to a high-school football star being signed on as backup quarterback to Joe Namath.



Rolf Smedvig

Rolf was one of 157 applicants for the job; one of 87 accepted for auditions; one of the four semifinalists; and of course, the winner. Among his competitors were the assistant principal trumpet from the Cleveland Orchestra and the principal trumpet from the National Symphony.

ROLF PERFORMED a number of times as a soloist with the Seattle Symphony, the first time in 1966 when he was only 14. His mother is a member of the Symphony's second violin section, and his father is the instrumental music director at Thomson Junior High School.

Rolf played principal trumpet in the Seattle Youth Symphony for two years, and he is only one of an astonishing number of former Youth Symphony members who have gone on to find attractive niches in the music profession.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 121,654

MAR 16 1973

New England Newsclip

BU Junior Named By Hub Symphony

Rolf Smedvig, a 20-year-old junior at Boston University's School of Fine and Applied Arts, has been named assistant principal trumpet of the Boston Symphony Orchestra, effective Sept. 1973.

Smedvig, a native of Seattle, made his solo debut with the Seattle Symphony when he was 13. Smedvig has been playing trumpet since he was five. His father, a professional musician and music publisher "used to bring home instruments for me to try out," Smedvig says.

BSO's Joseph Silverstein shows paces in Los Angeles

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 6 1973

New England Newsclip

GLOBE SPECIAL

LOS ANGELES — Last weekend was to have been Hans Werner Henze's with the Los Angeles Philharmonic, but in the wake of the composer-conductor's second cancellation here in two years came a substituting debutante with the orchestra — a violinist-conductor whose engagement inspired a good deal of musico-political speculation.

To set the scene: Los Angeles' concertmaster, Davis Frisina, will step down from his post at the end of the summer. The relationship between the L.A. Philharmonic's associate conductor, Gerhard Samuel, and the orchestra has been less than rosy, and Samuel's contract expires with the current season.

It didn't take much to put the pieces together and realize that Joseph Silverstein, concertmaster and assistant conductor of the Boston Symphony Orchestra and Henze's replacement, might have been at the Pavilion of the Music Center for an audition.

The program as originally announced listed Mozart's Symphony No. 28, the Mozart Clarinet Concerto and Henze's own Sixth Symphony. Silverstein kept only the concerto part of the initial plan; he provided another Sixth Symphony, that of Prokofiev, and started each of his three concerts (March 1, 2 and 4, with an additional concerto in which he himself was the soloist.

As last Thursday's program opened with Haydn's Concerto No. 1 in C, Silverstein immediately proved himself sensitive to the demands of the Classical style. Playing along in the tuttis but otherwise offering only minimal guidance to the small orchestra (with harpsichord), the violinist provided attractive tonal variation, sensitive dynamics — especially in the smooth cantilena of the Adagio and generally fluent filagree. If a little less sweetness would have been welcome in the more extroverted passages, the congruity of Silverstein's performance proved nonetheless notable.

Michele Zukovsky, the Philharmonic's young co-principal clarinetist, was soloist in the Mozart concerto. Her delivery was marked by control, by smooth, well-shaped phrases, and by grace. But the delicate tone of Miss Zukovsky's clarinet seemed colorless as the movements progressed — and Silverstein did little to relieve the incipient dullness.

On the podium, the evening's guest coped primitively. Perhaps Silverstein still lacks the experience in this particular ruling role that would allow him to be comfortable with an ensemble unfamiliar to him. He seemed content simply to beat time (often with both hands); he buried his head in the scores; he threw cues with histrionic urgency all out of proportion to the musical effect.

The musical results were of a calibre somewhat higher than mere appearance might have suggested. In the Mozart, Silverstein kept the orchestra graciously in the background, and, after an Adagio that died a slow death, he gave the final Allegro appealing sway.

The conductor's metronomic style took its greatest toll in the Prokofiev Symphony. Neither interpretational depth nor compelling passion entered the opening Allegro; the Largo progressed Lackadaisically, and the Vivace, though bouncier and tauter, capped the opus and the evening incohesively.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 346,067 SUN. 530,805

MAR 1 1 1973

Bo Has Bow, Will Travel—to Boston

By WALTER MONFRIED of The Journal Staff

AROUND 1950 a young Milwaukee cellist, Richard Kapuscinski, was a member of the Cleveland and Philadelphia Orchestras before joining the Boston Symphony. A few years later he took the position he now holds, on the Oberlin College faculty.

In 1954 a young Milwaukee violinist, John Fiasca, was accepted by the Boston Symphony. He remained a member until his untimely death, six years later, when the orchestra was touring Japan.

Now we are sending a third string player of notable ability to Boston. He is Bo Youp Hwang, 25, a native of Korea and assistant concertmaster of the Milwaukee Symphony Orchestra. The Boston Symphony, of course, is one of the world's best and its pay scale is one of the best, too. Minimum per year is about $20,000.

"How did you land such a desirable job?" the friendly, soft spoken Hwang was asked here last week.

"Last fall an ad ran for several issues in our union paper, the International Musician," he answered. "It said there was one opening in the Boston string section, apply to William Moyer. I wrote Mr. Moyer, who invited me to come to Boston at my own expense, a few weeks later. He also told me to be prepared to play difficult passages from Richard Strauss, Bartok, Brahms and a few other composers.

"There were about 50 applicants for this one job, and the auditions were held in three sections. I was in a group of 20.

"The preliminary tests were held on the stage of Symphony Hall, the home of the Boston Orchestra. The judges were a committee of orchestra members. Between the committee and the applicants was a screen — they couldn't see us, we couldn't see them. We applicants were only numbers to the judges. I was No. 13 — not so unlucky, eh?

"We all played our selections and then waited around. Pretty soon Moyer told me to go back to Milwaukee and, a week later, to play in the finals at Philharmonic Hall in New York, where the Boston Orchestra was appearing. This time my expenses were paid.

"Of the original 50 applicants 10 men and two women were admitted to the finals. Some of them were gray haired veterans.

"For this test there were about 15 judges, headed by Seiji Ozawa, the newly named principal conductor of the Boston Symphony. They sat in scattered seats in the auditorium.

"I was the last to appear. With piano accompaniment, I was assigned to play excerpts from Sibelius and Mozart concertos for 20 minutes. Then came sight reading — Prokofiev, Haydn, Mozart — works I wasn't familiar with.

"I wasn't at all confident. I hadn't had much time to arm up.

"After we all finished, we were told to wait in the hall. We packed up and chatted. None of us expected to win, but we agreed it was a good experience.

"A half hour later Mr. Moyer came out to us. He thanked us for coming to Boston and added: 'Each of you played very well and each of you is good enough to be a member of our orchestra. Unfortunately, there is only one opening and you, Mr. Hwang, are the winner.'

The violinist, with his wife and year old son, will move to Boston in late May, after his Milwaukee season ends. He will play for a few weeks with the Boston Pops Orchestra, which is essentially the Boston Symphony without the first chair occupants. Then the Boston Symphony will be at the Berkshire Festival at Tanglewood for eight weeks.

Mrs. Hwang, the former Hai-Ok Chang, who also is Korean, will soon receive her master's degree in chemistry at Marquette University.

As a boy in Seoul, Hwang showed such musical aptitude that a Methodist church music director gave him special attention. When he was 19 he won a national competition for study abroad.

Bo Youp Hwang
—Journal Photo

About that time the Fine Arts Quartet of the University of Wisconsin—Milwaukee visited Korea on its Far East tour. Hwang and three other young Koreans auditioned for the quartet members. Hwang's respect for the quartet induced him to enroll at UWM and he studied violin with Abram Loft, a member of the quartet.

His admiration for Loft is immense — "the best teacher I ever had. I still consult him when I have a tough problem."

Four years ago Hwang auditioned for Kenneth Schermerhorn, conductor of the Milwaukee Symphony Orchestra, who hired him at once.

Occasion to Trumpet; Seattleite in Bigtime

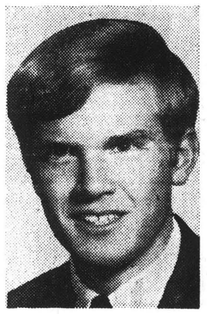
A 20-year-old Seattle man has been chosen, over 156 other applicants, as the first new appointment since 1952 in the trumpet section of the Boston Symphony Orchestra.

Rolf Smedvig, an alumnus of Ingraham High School and currently a junior at Boston University's School of Fine and Applied Arts, replaces retiring Roger Voisin as assistant principal trumpet.

The appointment becomes effective in September, but Smedvig already is playing supplementary engagements with the orchestra.

He made his solo debut with the Seattle Symphony at the age of 14, when he performed in school concerts, and has been featured on the Seattle "Stars of The Future" series.

He participated in the Tanglewood Young Artists Program in 1969 and 1970, and in the Berkshire Music Center Orchestra in 1971 where Leonard Bernstein invited him to participate in performances of his "Mass," including the premiere at the opening of the Kennedy Center in Washington, D.C.



ROLF SMEDVIG
With Boston orchestra

Smedvig's parents are Mr. and Mrs. Egil Smedvig of Broadview. His mother is a member of the Seattle Symphony second violin section and his father is instrument director at Thomson Junior High School.

Seattle
Post-Intelligencer
D. 206,733 SUN. 259,257

MAR 8 1973

around the world...

With ELEANOR MONAHAN

* * *

BAY STATE BUSINESS WORLD
NORWOOD, MASS.
W. 25,000 M.

MAR 7 1973

WCRB's annual benefit program for the Boston Symphony Orchestra begins at 7:10 PM on March 8, and will continue through 1:00 AM, March 12. During this time, listeners may request actual taped performances by the Boston Symphony and Boston Pops by making a donation to the orchestra at the rate of $1.00 per minute of music requested, with a minimum donation of $15.00; certain rare and historic performances carry specific prices.

In addition, special premiums, many involving members of the orchestra, are available to donors, the specific premium being dependent upon the size of the donation.

The Marathon Booklet lists musical selections and premiums, and is available at WCRB and Symphony Hall, as well as at numerous book and record outlets in the Boston area.

Requests will be accepted at 891-1234 until 1:00 A.M. Monday, March 12. Broadcast times of specific musical selections will be made daily at 9:00 A.M. and 8:00 P.M.

AMBLER, PA.
GAZETTE
W. 9,250

MAR 9 1972

Bostonian Adds Spice To Orchestra's Drive

The first fund-raising ball that Mrs. Harris Fahenstock chaired for the benefit of the Chicago Symphony Orchestra netted $2.45.

Years later and vastly more experienced at raising the hundreds of thousands of dollars needed to keep an orchestra on its feet, Mrs. Fahnestock traveled to Philadelphia last Thursday to help the women's committees of this city's reknowned orchestra kick off their 1972 membership campaign.

Included at the luncheon were two tables of active committee members from Chestnut Hill and three tables of enthusiastic supporters from the Old York Rd. area. Invitations were issued by Mrs. T. Wister Brown, chairman of the fund drive; and Mrs. James S. Hatfield, Chestnut Hill, chairman of the women's committees.

Friendly Rivalry

Currently a member of the board of trustees and the board of overseers of the Boston Symphony, Mrs. Fahnestock needled her audience of music lovers by noting the "tremendous friendly rivalry" that exists between our orchestra and hers.

"Tell Philadelphia that we train them in Boston, they get experience here and Philadelphia steals them," suggested the conductor of Boston's youth concerts when Mrs. Fahnestock asked her fellow musicians what she should say in her speech. Others had equally biting, though good-humored, comments.

"I'll be fair, though," she added, "seven of our principles are graduates of your Curtis Institute."

Candid comments on her feelins about each musician's effect on the orchestra followed, to the delight of the group who had gathered at the Academy of Music's ballroom for the annual event. Pointing out the similarities between all orchestras, Mrs. Fahnestock unflinchingly called the cellists "prima donas, conceited pains-in-the-neck." The basses she termed" cantankerous"; the oboes, "sour"; the bassoons, "sweet"; the trumpets, "dashing"; the first violinists, "the aristocrats"; and the second violinists, "who are just as good as the first, "unsung and frustrated."

Lack Money

But the greatest similarity among all orchestras, Mrs. Fahnestock said earnestly, is the need for more funds. She related that of the $30 million given to all the arts in 1970-71, only 16 percent, "a mere drop in the bucket", went to the symphony orchestras.

"The Big Five (Philadelphia, Boston, New York, Chicago and Cleveland) has a combined deficit of $22 million a year, she continued. Sixty-three percent is raised through ticket sales, but there remains an eight million dollar shortage.

Mrs. Fahnestock's Suggestions for raising funds include those which Boston has found successful: stimulating competition by listing categories of donations on the orchestra's programs; holding marathons on radio and television; and arranging a grand European tour with the orchestra, charging $1000 above the tour's actual cost.

Need New Outlook

Equally as important as raising money, asserted the speaker, who was recently named by Life Magazine as one of the 19 outstanding women in the country is the need for "a completely new outlook" when it comes to music.

Boston has recently initiated a new series of "very unconventional" concerts where members of the orchestra perform in their shirt-sleeves and play very unfamiliar music to an audience which has paid considerably less than the usual orchestra ticket of admission.

"It's a hard idea to sell; Boston and Philadelphia like the status quo", concluded Mrs. Fahnestock, "but it's marvelous....we must change...we must know our modern world."

A fiddler's turn to play the chef's role

MEDLEY / By BILL FRIPP

Guess who's coming to prepare the Phillips Ketchums' gourmet dinner?

Boston Symphony Orchestra violinist Amnon Levy, their friend and neighbor in Brookline.

The Ketchums won Levy's services over the annual station WCRB Musical Marathon fund raiser for the Symphony, which ended Sunday night after five days of round-the-clock programming. Levy's $100 gourmet dinner premium was one of many offbeat offerings of Symphony musicians, ranging from a $1000 concert at home to a $25 evening of ice skating with a bass player. Levy says he'll prepare a "sensuous" Hindu-style chicken dinner with Chinese shrimp, topped off by a light ice cream and creme de cacao desert. "Then Mrs. Ketchum and I will play a sonata. She's a very accomplished concert pianist. I'm very glad the Ketchums won my services."

Bassoonist Sherman Walt won Symphony board member Mrs. Barbara Thompson for his $50 spin on his BMW cycle. Last year, said Walt, he took Hesse Sargent, the governor's sister-in-law, on such a ride in the Berkshires. "I don't know where we'll end up. I drive the machine all over New England."

Four guest donors will join bass player John Salkowski on his $100 cruise of Boston Harbor on his lobster boat, capping the day with a lobster dinner at his Squantum home. "Last year," said Salkowski, "we went to George's and Calf islands and watched the bat gulls. It was nice, relaxed fun."

Symphony, still counting donations, raised close to $76,000 in this WCRB Marathon, or $16,000 more than last year. WCRB annually competes with Cleveland FM station WCLV, which sponsors its own marathon for the Cleveland Symphony Orchestra, with the biggest money raiser paid off in champagne. WCLV buys the champagne this year.

BOSTON SYMPHONY MUSICIANS who offered their off-beat services to raise money for the BSO in the marathon dress for their roles. From left: Amnon Levy, gourmet cook, Sherman Walt, sports car driver, and John Salkowski, lobster fisher-

SUN
LOWELL, MASS.
D. 49,250

MAR 26 1973

New England Newspapers

A Place in... THE SUN

By FRANCES BERG

Speaking of the arts, have you noticed, among museums, for instance, and other organiaztions involved with items esthetic, the utter creative growing and growing in the realm of fund raising? For centuries, there's been the idea that artists needed patronage to survive — or these days, subsidies. Sort of on the idea that art just wasn't a "marketable" item, that people just didn't have sense enough to support anything so nebulous. But Boston's Museum of Fine Arts has memberships, young and old, by the scads, drawn by its unending array of fascinating programs. Boston's Museum of Science "packs 'em in" regularly at its fabulous planetarium shows. And, lately, we're gratified to hear the Boston Symphony is also proving no slouch at keeping its wives and kiddies in meat and potatoes. A recent drive aimed at $65,000 — but ended up with $75,915! . . .

Being able to listen to commercially unavailable taped BSO performances was only one gimmick of this one. Pledgers had a choice of over a hundred "special premiums," ranging from window decals to conductors' kits to recitals by BSO concertmaster Joseph Silverstein to benefit one's favorite charity.

IN EXCHANGE for raising over $1000 from their dormitory, students at MIT (Massachusetts Institute of Technology), for instance, requested a concert in their dorm this spring by the Boston Symphony's Chamber Players Woodwind Quartet, one member of whom, Charles Kovaloski, principal French horn with the BSO, has a Ph.D in nuclear physics and has done both research and teaching at MIT.

The drive also produced something of a popularity contest . . . Former BSO music director Erich Leinsdorf proved the most popular conductor; Beethoven's "Choral Fantasy," the most popular bit of music. And Arthur Fiedler and his Boston Pops were right in there, too, their most popular number proving to be Gershwin's "Rhapsody in Blue" with soloist Peter Nero . . .

THE PAPER
78 · FRAMINGHAM, MASS.
W. 75,000
MAR 14 1973
New England Newsclip

Collage

Boston Symphony

MODERN CHAMBER ENSEMBLE featuring the work of 20th century composers is performed by Collage, a contemporary music group. Participating musicians are chiefly members of the Boston Symphony Orchestra, and in their offerings, the group incorporates the theatrical, to come up with a many-faceted performance of sight and sound.

CAPE COD STANDARD TIMES
HYANNIS, MASS.
D. 25,776
MAR 14 1973
New England Newsclip

Boston symphony aide to address Cape group

HYANNIS — Andrew Raeburn, Program Editor of the Boston Symphony Orchestra, will address the Board of Trustees of the Cape Cod Symphony Orchestra Association at a dinner meeting on Tuesday in the Heritage House.

Raeburn originally came to Boston to be assistant to Erich Leinsdorf, then Music Director of the Boston Symphony. A native of London, England, he was awarded his master's degree from King's College, Cambridge, and later became Music Dirctor of Argo Records.

In addition to his work as Program Editor, Raeburn has been active in the Boston Symphony's radio, television and recording activities.

RAEBURN

The Boston Globe
(MORNING)
D. 261,042 SUN. 556,377
MAR 18 1973
New England Newsclip

Symphony Chamber Players in Brahms Piano Quartet

The Boston Symphony Chamber Players offered a really extraordinary performance of Brahms' A major Piano Quartet Sunday afternoon in Sanders Theater. The piece is one of Brahms' best, and far too little known. It was therefore doubly rewarding to hear the BSO String Trio (Silverstein, Fine and Eskin) with Gilbert Kalish play it with such richness and real sensitivity to the unique translucence of the work.

Earlier in the program the trio performed a delightful Haydn trio with elegance and a great feeling for the quirky, unusual phrase structures that permeate the piece. A very attractive brass trio by Daniel Pinkham was well played by Armando Ghitalla, trumpet, Charles Kavaloski, horn, and William Gibson, trombone, although the trombone seemed lacking in presence in the ensemble. This could have been a problem with the hall, however.

The wind quintet performed Hindemith's "Kleine Kammermusik." It is one of the highpoints of the admittedly skimpy wind quintet literature and one hears it often, especially by student groups. Seldom does it sound quite so charming and really substantial as it did Sunday. There was a marvelous rhythmic bite and verve to the performance. Especially outstanding was Kavaloski's clean and colorful horn playing.

The program also included a rather too cute piece for flute and percussion by Leo Kraft entitled "Line Drawings." It was well played by Doriot Anthony Dwyer and Everett Firth.

—CRAIG SMITH

Minot Beale 'On Tour' With Boston Symphony

By DOROTHY KAVKA

A true harmony of view with theme symbolic of his skillful professionalism in music was the achievement of Minot A. Beale in his presentation of travel pictures at the Brockton Public Library Tuesday evening. Almost 300 slides which had been synchronized to pre-taped comment by him brought his audience vivid and faithful views of the "Good Will Ambassador Tour" of the Boston Symphony Orchestra to the Orient, Australia and New Zealand a few years ago.

That this integration of voice with slides required many hours of effort to produce the smooth effect enjoyed was evident and the now retired violinist of the Symphony gave much credit to his son, Everett, who assisted him and who is a tympanist with the Symphony at present.

The orchestra with its conductor Charles Munch, flew from Seattle to Tokyo by way of Formosa, wearing typical air flight "happy coats" provided by the Japan Airlines. They visited Taiwan, another "emerald isle" inhabited by some 10 million people and owned until the mid 1940's by Japan. Still strongly Chinese-oriented in spirit, there are many Buddhist temples here with Confucius worship common despite Communistic "no-church" teaching. Taipei was described as the nerve center of the small Nationalist Chinese nation where tea and rice thrive in the fertile volcanic soil of terraced slopes and no bit of land is wasted which can be cultivated. The residence of Chiang Kai shek was shown, in addition to views of crude water wheels, aborigines in native dances, fisheries, sugar plantations, a funeral scene, lovely Sun-Moon Lake, hazardous pedicar rides in buggy-topped peddled carts, all on the "island beautiful." Bars which echoed to a weird combo of western music incorporating Oriental overtones were among the audible innovations Boston's Symphony experienced.

Japan, the "Source of the Sun," comprised of four islands, mostly mountainous and containing some 92 million people was a "revelation in cleanliness, courtesy, hospitality, in addition to its devoted family life, and love of flowers." The group visited Shinto temples where animal spirits were formerly worshiped, but whose religion has been replaced by Buddhism; toured the Diet, or government center, where the Emperor is no longer worshiped, but serves as representational head and social intermediary; and open-market-shopped in the neon-lighted streets of modern Tokyo.

Mt. Fuji, most famous and sacred mountain, now an extinct volcano, looms above five beautiful lakes. Views of interior of homes showed tables and beds at floor level with rice pillows and decorative wall hangings, while the popular theaters seating some 4,000 movie fans, as well as the Kabuki theater of mime and dance introduced the orchestra to true Oriental forms of entertainment. Ancient instruments accompanied the centennial performance of the Gagakui in which gongs, drums, flutes, oboes combined for a spectacular show, the performers wearing fantastically colorful robes.

The palace grounds of the Emperor, protected by a moat in olden times, today are open to visitors. The group visited Osaka, the "Venice of Japan," because of its many canals, and crossed the Inland Sea to visit Hiroshima, where they saw the tragic cenotaph erected to some 59,000 people, and the memorial to all the lost children in World War II's bombing.

Going north to Sapporo, the center of the dairy producing area, they saw barns and silos, parks filled with flowering tulips, the NHK Broadcasting Co. headquarters, and at Kioto, the cultural city of 600 temples dating from the 14th century, witnessed a group of talented Geisha dancers in the cherry blossom tradition.

Leaving Japan for the Philippines, they visited Luzon and Mindanao, names familiar during World War II, and discovered a school system much like our own in full swing and a university 25 years older than Harvard. Converted jeeps provide bus travel here in the shadow of President Garcia's residence and the group were royally welcomed by the Garcia family.

At Corregidor, 30 miles out of Manila Harbor, they saw the Tal Volcano and lakes surrounding it, groves of cocoanuts and bananas, papayas and pineapples, with water buffalos used as beasts of burden.

Calling the Philippines the "Pearl of the Orient," Mr. Beale showed the impressive cemetery at Ft. McKinley, the largest of all war memorial cemeteries, and the Manila Hotel where MacArthur made his headquarters after the defeat of the Japanese.

Flying on to Brisbane, Australia, a bustling city once a penal colony established by the British, his views included parks, rare flowers, black swans, and in Sydney, the largest city, the group attended a "very good" band concert. At Melbourne, an industrial city, the site of the 1954 Olympics, they saw a replica of Capt. Cook's home (given credit for discovery of Australia).

New Zealand, a slowly developing country now hastened "on its way" by air travel, they found a difficult landing because of the mountainous terrain.

The Fiji Islands were a revelation due to the stupendous advance of these only-recently-primitive people, into the 20th century. Many Hindus in business, lively soccer teams, sugar plantations, gold mining, modernized Malayan blacks (40% of the population) psalm-singing in friendly groups about their tiny churches, and the beautiful beaches at sunset, against a background of scenic hills, forests and open grasslands were all captured in Mr. Beale's sensitive camera.

His lecture was preceded by an organ recital by Mrs. Lionel LaBelle and he was introduced by assistant librarian, Mrs. Louise Newsom. The final lecture will bring Mrs. Evelyn Goodman of Boston to the series with a tour of Europe this evening.

Moods of Stravinsky

A pianist and a film maker combine their talents to capture the themes and moods of Igor Stravinsky's "Petrouchka Suite" in the WNET Opera Theater presentation "Alexis Weissenberg: The Piano," to air Monday at 9 p.m. on WMHT.

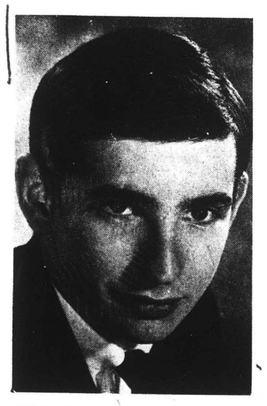
The program will air for alternate viewing next Saturday, at 3 p.m.

In a black and white film by Swedish director Ake Falck, the internationally famous pianist Alexis Weissenberg is seen performing the three movements of the Stravinsky work. Following the film, Weissenberg and Jordan Whitelaw, producer of the Boston Symphony Orchestra broadcasts, discuss Falck's cinematic treatment of the music. The discussion is filmed in color.

"Music should never be illustrated; it distracts people from listening," comments Weissenberg. The pianist, who has performed in every major capital of Europe and in the United Staters, notes that Falck, who has worked with Ingmar Bergman, attempts only to convey on impression of Stravinsky's work by using black and white film, shadowy lighting and angular attitudes, and approach in keeping with the angular patterns Stravinsky capturedin "Alexis Weissenberg: the Piano" within the music.

The Knickerbocker News
ALBANY, N. Y.
D. 95,638
MAR 17 1973

CHRISTIAN ADVOCATE
BOSTON, MASS.
W.
MAR 22 1973
New England Newsclip



BSO ON TV—Channel 2 presents Michael Tilson Thomas conducting the Boston Symphony Orchestra in Stravinsky's Les Noces and Ravel's Daphnis and Chloe, in quadraphonic sound, Monday, April 2, at 8 p.m.

QUODLIBET / By MICHAEL STEINBERG

Monday evening's Boston Symphony telecast — Channel 2 at 8 — will look different. Some of it, anyway. Stravinsky's "Les noces," Michael Tilson Thomas conducting, will be handled in the usual way, with a visual script designed by Jordan Whitelaw. But for Ravel's "Daphnis and Chloe" they have come up with something else — abstract visual imagery devised on a piece of hardward called the video-synthesizer by Ron Hays, coordinator of Channel 2's Music-Image Workshop.

From the press release: ". . . the screen ebbs into a cascade of shimmering, luminescent forms, something like the most elemental and perfect of sea shells, of one-celled life, Then a kind of stellar force evolves, a rack of webs break against a reef — in perfect grace — and the forms shift back again to perfect, organic elements."

They have rediscovered the Bach Toccata portion of Disney's "Fantasia." It is visual noodling, responsive to the music's ebb and flow, rather hung up on symmetries and looking like an underwater Rorschach, pretty, and running out of ideas even sooner than Ravel. This is intercut with "normal" shots of Thomas and the orchestra, with too much fussy split screen stuff, but with the hard reality of musicians at work always a pleasure to return to from the other soporific banalities. Speaking of soporific, Hays suggests that you look at this not by the dim light most people prefer for TV watching, but in darkness. Think of it as a contribution to alleviating the energy crisis.

No, I was not sold on it, not at all. An abstract electronic ballet to Ravel (or others) is possible, as Balancine and Robbins make ballets with people to music of Stravinsky and Bach. But those ballets are primarily visual statements addressed to people who want something to look at. Balanchine and Robbins do not come to a person whose main interest is in listening to the Symphony in Three Movements or the Goldberg Variations and say, "When you listen, this is what you want to look at." By offering Hays's designs in the context of a BSO telecast (and in the context of views of the performance itself), that is what Channel 2 is saying.

I think that is wrong. I am an unsympathetic audience for concerts on TV anyway. I want to decide whether to look at the orchestra and if so, which part of it, or at the score, at my shoes, at the audience, at nothing, and I don't want even the intelligent, musical, and tasteful Jordan Whitelaw to make those choices for me. And I particularly don't want an "interpretation" thrust at me.

By the way, at the press showing, the musicians were the ones most consistently inclined to dislike what they saw or be bored by it. But have a look if you have color TV — I assume, at least, that in black-and-white it makes no sense at all. You are paying for it anyway: the project is largely funded by a grant from the National Endowment for the Arts.

TIMES
BEVERLY, MASS.
D. 9,514
MAR 21 1973
New England Newsclip

Lorin Maazel to conduct Boston Symphony Orchestra

BOSTON — On Friday, March 23 at 2 p.m. and Saturday, March 24 at 8:30 p.m., Lorin Maazel, music director of the Cleveland Orchestra, will conduct the Boston Symphony in works of Beethoven and Schumann. Maazel opens the concert with Beethoven's Overture to "Egmont" and follows it with his Piano concerto no. 4 in G with Vladimir Ashkenazy piano soloist. The concert will close with Schumann's Symphony no. 2 in C.

Lorin Maazel, music director of the Cleveland Orchestra, was born in France, of American parents. He was brought up and educated in the United States. Starting musical studies at the age of four, he conducted the Interlochen Orchestra and the Los Angeles Philharmonic when he was nine. Two years later he was invited to Toscanini to conduct the NBC Symphony, and in 1943, just after his thirteenth brithday, he made his debut with the Cleveland Orchestra. In 1951, at the invitation of Serge Koussevitsky, he spent the first of two summers as a conducting fellow of the Berkshire Music Center at Tanglewood. The same year he began conducting leading European orchestras.

In 1960, Lorin Maazel conducted at Bayreuth, the youngest conductor and first American ever to do so. Since that time he has conducted in Australia, North and South America, Japan, the USSR, and at the international festivals at Salzburg, Edinburgh and Lucerne, and at the Metropolitan Opera and LaScala, Milan. He was associate principal conductor of the New Philharmonia of London from 1970 to 1972, and from 1965 until 1971 he was artistic director of the West Berlin Opera. Since 1965 he has also been music director of the Berlin Radio Symphony. He has appeared extensively on European television, and has made many recordings on Philips, Deutsche Grammophon, Angel and London labels. Lorin Maazel appeared last with the Boston Symphony in 1960.

Vladimir Ashkenazy, who has appeared with the Boston Symphony

He has made recordings of the London label. Vladimir Ashkenazy is now a citizen of Iceland.

The Boston Globe
(MORNING)
MAR 24 1973
New England Newsclip

Lorin Maazel impressive conducting Boston Symphony

MICHAEL STEINBERG

At his Boston Symphony concert yesterday afternoon, Lorin Maazel dealt impressively with the music and with the orchestra. The music was Beethoven's "Egmont" Overture and the G major Piano Concerto with Vladimir Ashkenazy, then Schubert's Symphony No. 2 in C major.

Structural intelligence, fascination with detail, a sense of musical character, rhythmic energy, quite consistently certain coolness and reserve, some distrust of spontaneity — those traits were present in all of Maazel's interpretations. It does not sound like the proper recipe for Schumann, but it worked. A conductor who can control the form and keep the sound transparent has a lot to give to Schumann. The sharply defined rhythms gave an attractive, athletic buoyancy to the quick movements, and though Maazel looked rather dispassionately at the wonderful Adagio, he spread it out with as compelling a sense of harmony and got the orchestra to phrase it so beautifully that he produced a statement of it that was very lovely in a different, highly refined way (I am grateful as well that Maazel did not fake the warmth he did not feel).

"Egmont" was clear, conrtolled, calm, powerful. The slow introduction was particularly eloquent, most so in its grand silences: it was as though the event was the attack of the silence rather than the end of the preceding chord, and the silences themselves thus became expressive and exciting events instead of mere spaces between events.

Maazel also built an extraordinary context — witty, subtly suspenseful, almost startling in what it revealed by way of "new" orchestral detail — for Ashkenzay's playing of the Concerto. It was a fine ensemble performance altogether, both partners being superb listeners. Yet, for all their sympathy and ease with each other, Maazel and Ashkenzay seemed to be after very different things with respect to Beethoven. Ashkenzay gave a reading that was totally without drama. If you can accept that as a given — and I admit to finding it hard — you get from him a marvelously played performance, transparent and unfailingly elegant in sound, and phrased with exquisite taste. He created an appealing sonorous object, but I thought he never got near the center of what Beethoven is about.

Here, too, the Boston Symphony played beautifully. Maazel's conducting is specific, active, and a shade idiosyncratic with its prevalence of forward movements (as opposed to up, down, and across). It works, and at the end of the concert the applause on stage was as warm as that from the auditorium.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 321,654
MAR 24 1973
New England Newsclip

A 'Controlled' Performance

Maazel Conducts Boston Symphony

By DAVID NOBLE

When Lorin Maazel conducts, he seeks not so much to interpret as to sculpt the music he is dealing with.

Immaculate shapes were there in plenty when he performed Beethoven with the Boston Symphony Orchestra yesterday afternoon. Most phrases had just such a profile and heft as he went through the "Egmont" overture and the Fourth Piano Concerto.

• Concert Review

It was not all a matter of control from headquarters: The cello statement of the first theme proper in the overture rolled out with a quirky rhythm that came from the players' bow motions more than from Maazel's right arm.

But the cello statement in the coda of the same work was a product of his close control, modulated with a keen ear for the striking effect.

Vladimir Ashkenazi, the soloist in the concerto, was a close soul mate to Maazel in their performance. He took a slow tack through the first two movements, almost taking a leaf out of Glenn Gould's book, then let things run in the finale. Only in his solo cadenzas did he let things get rapid and dicey, the last movement apart.

These things were in expert hands all around. For this listener, it mostly was so controlled and unspontaneous that it was like listening to a skillfull legal brief—remarkably well done, but you know too well what they're trying to say—but a majority of the patrons was enthusiastic.

Schumann's Second Symphony was given more of the orchestra's rehearsal time this week, but somehow came out not as well put together. The fact is, it isn't as well put together as Beethoven (almost nothing is).

But still, it was odd because Schumann's music, written a little later than Beethoven's, can respond to the self-conscious modern performing style more rewardingly.

A lyrical first movement that found the ensemble slightly out of sorts was followed by a minor marvel, a Scherzo that was not jittery despite a fast tempo — credit is due all around here. Maazel poured the oil of smooth phrasing over the slow movement — not necessary because things were quite solid underneath — and the elixir of forced phrasing into the finale.

The music played in the concert was all written before 1850. All of it is of "classical" stature, but it was a bit severe as a complete diet; perhaps the BSO planners think such an event is good for the general tone of the community.

The program will be repeated today at 8:30 p.m. in Symphony Hall.

Earl J. Dias review

BSO responds well to Maazel's baton

The fifth program of the Boston Symphony Orchestra's Tuesday "B" Series in Symphony Hall was a sort of family affair. Serving as guest conductor for the concert was Lorin Maazel, music director of the Cleveland Orchestra, and appearing as soloist in Prokofiev's "Piano Concerto No. 3 in C, Opus 26" was Maazel's attractive wife, Israella Margalit, who is a native of Israel.

To open the program Maazel chose Samuel Barber's "Overture 'The School for Scandal' Opus 26," an early work (1932) by the distinguished American composer whose recent music has learned more and more toward dissonant counterpart and polyharmony. In this 40-year-old composition, however, Barber's romantic allegiance is still very much in evidence. The music is relatively simple and only mildly dissonant, and, rather than attempting to recount musically any of the scenes in Sheridan's famous comedy, it attempts, instead, merely to capture the light-hearted, comic spirit of the play. It succeeds, briefly and succinctly, in what is a lively and engaging orchestral selection well-played by the Boston Symphony musicians and crisply conducted by Maazel.

The Prokofiev concerto displays almost all facets of the composer's creative talent. Unfortunately, there was occasionally a lack of balance between pianist Margalit and the orchestra; in fact, her playing was often smothered. Whether this unhappy circumstance was caused by the fact that the texture of the piano writing and the orchestral accompaniment are not sufficiently contrasted in the score or by Ms. Margalit's own lack of genuine power is a moot question. Miss Margalit is an able keyboard performer, but neither she nor Maazel were able to convey well the percussionistic, rather abrasive quality of the work.

True, the performance had its rewarding moments — particularly in the lovely slow movement with its almost archaic dance theme — but, on the whole, something was lacking in the interpretation.

Concluding the program was Sibelius "Symphony No. 2 in D, Opus 43," which has long been one of the Finnish composer's most popular works. Composed early in his career (1902), the work is still the legitimate offspring of late 19th-Century romanticism even though, at times, there are passages that point toward the later Sibelius — the bleak grandeur, the frequently modern touches. Essentially, however, the symphony bears the recognizable fingerprints of Tschaikovsky and Brahms — with its dramatic statements, its emotional outbursts, its intensity and passion.

In this Sibelius selection conductor Maazel was at his best. As many music-lovers know, Maazel is something of a Sibelius specialist, having recorded all seven Sibelius symphonies for London Records. His reading of the "Symphony No. 2" has fire and excitement, skillful modulation, and, especially in that grand and glorious final movement, a remarkably-integrated tonal texture. It was well worth hearing, and the orchestra, for the most part, was unusually responsive to Maazel's direction, notably the brass and bass and cello sections.

79
The Evening Star
THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 203,900, SUN. 330,262
MAR 27 1973

Marvel of the Boston

By IRVING LOWENS
Star-News Staff Writer

Boston Symphony Orchestra, Lorin Maazel, conductor. Soloist: Israela Margalit, piano. Presented in the Kennedy Center Concert Hall by the National Symphony Orchestra. Program: Overture, The School for Scandal, Op. 5, Barber; Piano Concerto No. 3 in C, Op. 26, Prokofieff; Symphony No. 2 in D, Op. 43, Siebelius.

Time was (and not too many years ago) when the Boston and Philadelphia Orchestra were the top contenders for the affections of musical Washingtonians. We were in love with both of them, and every time either showed up in Constitution Hall, the 3,800-seat auditorium was full of eager listeners.

Well, for the time being those days are gone. The battle is over, and the Philadelphians are hands-down winners. That's what the box-office tells us. They are coming down here with increasing frequency, and tickets to their concerts are getting to be family treasurers, passed down from generation to generation.

WITH THE Bostonians, exactly the opposite seems to be happening. They visit us less and less, and there's not the slightest trouble in finding seats. As the embarrassingly empty rows in the 2,800-seat Kennedy Center Concert Hall plainly demonstrated last night, the Boston name no longer has that certain magic in Washington. Indeed, the Houston Orchestra, completely sans glamor, drew a bigger house just a fortnight ago.

This is something of a pity, to my mind, because there is no artistic gap between the Boston and the Philadelphia that corresponds to the box-office gap, and as last night's concert just as plainly demonstrated, the Boston is still a marvel, still one of the eight wonders of the orchestral world. Its strings are just as magnificently lithe and accurate as ever, its winds as glorious, its brass as finely burnished.

ON THE PODIUM was guest conductor Lorin Maazel, newly appointed music director of the Cleveland Orchestra, whom we shall see in action with his own ensemble five times in May.

Within the last few years, Maazel has matured considerably as a conductor. He has always been a master technician — small wonder, since he begin his professional conducting career at the age of four—but until quite recently, his music-making was marred by a certain nervous edginess that communicated itself to his players. Now he appears relaxed and confident, on the threshold of greatness.

THE QUALITY of the evening was made manifest in the razor-sharp Barber overture which got things off to a fine start, and they got even better when Israela Margalit (Mrs. Maazel in private life) joined Maazel and the Bostonians in as beautiful a reading of the Prokofieff Third Piano Concerto as has been heard here in many a day. The contrasting moods of sentiment and irony were masterfully projected, and Miss Margalit demonstrated an unusually wide tonal palette in a piece that is usually performed monochromatically.

After the intermission came the Sibelius Second Symphony in a reading that called to mind Koussevitzky in its boldness and freedom. It was a plain triumph for Maazel.

COME BACK more often, BSO. There are still lots of people in town who love you.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
MAR 26 1973
New England Newsclip

Personal musical messages

Ashkenazy and Renata Tebaldi at Symphony Hall have adoring audiences standing, applauding

By Louis Snyder

The day of the virtuoso and the diva is still with us. Boston heard concerts by an internationally famous pianist, conductor, and soprano over the weekend, and after sitting transfixed by all of them, remained in Symphony Hall to stand and cheer.

The Boston Symphony's Friday afternoon and Saturday evening soloist was pianist Vladimir Ashkenazy who has appeared with the orchestra at Tanglewood and in solo and duo concerts in Boston, but not previously at Symphony Hall with the BSO. His playing of Beethoven's Piano Concerto No. 4 in G was of a quality to inspire legends.

For Mr. Ashkenazy is at the very top among the younger generation of pianists. His impeccable technique, patent intellect, and warmth of heart are put unqualifiedly at the service of the music at hand, with results of spectacular impact. In the Fourth Concerto, where the soloist plays the first notes alone, he established his position of shining prominence, shared equally later with the orchestra, especially in the seesaw dialogue of the Andante where his crystalline touch made keyboard notes sparkle in engaging contrast to the body of strings. The cadenzas were sheer poetry, and at the end of the work there was a brand of combined admiration and satisfaction expressed by sighs with shouts following.

* * *

Lorin Maazel, who is guest conducting the BSO for two weeks, is on the other hand an opposite musical personality, rather more stringent in his approach. Probably his kind of foursquare intellectualism operated to the advantage of the performance of the concerto, which has inherent aspects of a well meant contention of musical ideas. However, in the Beethoven "Egmont" Overture which opened the program, and Schumann's Symphony No. 2 in C which closed it, despite brilliant orchestral playing, the music seldon descended from a cerebral plane. There were flashing climaxes, pregnant pauses, and interesting departures in tempo — the beginning of "Egmont" was taken at a crawl, which is, after all, the conductor's privilege — but somehow, as was the case with the Second Symphony of Sibelius on Mr. Maazel's previous program of the week, the final message of personal conviction remained undelivered.

ENTERPRISE
BROCKTON, MASS.
D. 54,587
MAR 13 1973
New England Newsclip

Music: Maazel Explores

Worlds of Schumann and Beethoven Traversed by Boston Symphony

By DONAL HENAHAN

The symphonies of Schumann can be among the hardest nuts to crack in the orchestral repertory, only partly because of their occasionally murky and clumsy scoring. As in any significant artist's works, something singular hides in them that must be captured and communicated. Lorin Maazel and the Boston Symphony Orchestra penetrated Schumann's world on Wednesday night at Philharmonic Hall, by way of the Symphony No. 2 in C.

Although Mr. Maazel is an unpredictable conductor who sometimes does extremely mannered things, the Schumann was blessedly free of distortions. Although it had plenty of forward drive, Mr. Maazel did not whip the music into Berliozian frenzies; if a work can be grandly epic and yet warmly lyrical, simultaneously, it was the Schumann in this well-paced performance. The most impressive movement to these ears was the Adagio, which gave startling intimations of Mahler at times as the orchestra sustained it breathtakingly.

•

A different composer and a different world were being investigated earlier, when Vladimir Ashkenazy played Beethoven's Piano Concerto No. 4 in G. The Soviet-born pianist, whom one has heard give big-scaled performances of late works such as the "Hammerklavier" Sonata, adopted a somewhat foreshortened view of the concerto. With Mr. Maazel lending aptly clear and restrained assistance, the pianist took the Beethoven at brisk tempos and without the heavy, dramatic accents that more Romantic interpreters favor.

Mr. Ashkenazy, however, played dazzlingly most of the time. Only fleetingly did his ideas get ahead of his fingers, as happened once in the cadenza (the first of Beethoven's two) to the first movement. But the great dialogue of the Andante, where the conflict and drama can hardly be stressed too much, seemed a little matter-of-fact. Mr. Ashkenazy's ideas did not always match Mr. Maazel's, either: The orchestra began the Rondo in a comfortable mood, but when the pianist entered he brusquely stepped up the pace.

Beethoven's Egmont" Overture, in a respendently sonorous and highly charged reading, opened Mr. Maazel's program.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
MAR 30 1973

In Concert

Maazels in Boston

By Peter M. Knapp

It was an evening with the Maazels at Tuesday's concert by the Boston Symphony Orchestra.

Lorin Maazel, music director of the Cleveland Orchestra and the Berlin Radio Symphony, was on the podium completing his first guest series with the Boston orchestra since 1960. And he brought along his attractive wife, pianist Israela Margalit, who has been making her first appearances with the BSO.

Maazel, batonless and conducting from memory, opened with Samuel Barber's bustling early Overture, "The School for Scandal," and concluded with an eloquent reading of Sibelius' Symphony No. 2 in D. In between came Prokofiev's Piano Concerto No. 3 in C, with Miss Margalit as soloist.

From the opening chords of the Sibelius — firm, solid, confident — one had the sense that Maazel knew where he was going and would be firmly in command. And so it turned out, with all the inexorability of a train ride, and far more eventful.

Giving Them Room

It was a patient performance in the best sense, certainly taut enough, but paced so as to allow the musical events to have their say and tuck themselves into the fabric of the whole — spacious, yet on the move.

There were numerous examples of Maazel's control and experience — the spacing of the brass utterances of the second and fourth movements, for example, or the building of the climaxes of the finale, the foregoing peaks not making their successors anti-climax, or the majestic launching of the last movement, a superior realization of unbroken transition. Certainly a well-prepared, well-organized and passionately fulfilled conception of the Sibelius Second with excellent orchestral execution.

Clouded Prokofiev

The Prokofiev concerto sounded less comfortable. Maazel seemed more at home with the dark, serious statements of the romantic Finn than with the Russian composer's glittering caprices. The orchestra took on a peculiarly "cloudy" tone in the first movement, as if a French veneer had been superimposed on Prokofiev's clear surface, and there were several passages which sounded overly restrained or unidiomatic. By the last movement, though, the orchestra was playing in the proper spirit.

Miss Margalit has a lot of technique and did some pretty things with the quieter sections of the variations movement which showed a sensitivity for touch and nuance. As far as covering the notes, neither the scampering, toccata-like figurations nor the rapid octaves seemed to impose much strain, though the orchestra at times blanketed her playing.

But unfortunately she showed neither the power nor the bravura approach to really pull off Prokofiev. Her playing lacked the percussive, brittle touch the concerto demands, and there was too little of Prokofiev's icy sparkle and sardonic wit.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549
APR 2 1973
New England Newsclip

Maazel Leads the Boston, Wife Is Soloist

Israela Margalit's collaboration with Lorin Maazel and the Boston Symphony Saturday night at Carnegie Hall did not produce a really outstanding performance of the Prokofiev Piano Concerto No. 3. Miss Margalit, who is Mrs. Maazel, had a firm command of the notes, to be sure. But she did not offer enough of the driving, brilliant, hair-trigger panache this piece demands, nor did Mr. Maazel and the orchestra prove very sympathetic in matters of coordination or balance.

The conductor had, in fact, appeared to have invested the majority of rehearsal time on the final piece, the Sibelius Symphony No. 2, which benefited from unusual attention to detail. One might have complained that the ongoing line of the work was troubled by Mr. Maazel's concentration on shorter-range effects. But within its own terms, this was a distinguished reading. The concert began with Barber's virtuosically crafted "School for Scandal" overture.

JOHN ROCKWELL

The Washington Post
WASHINGTON, D. C.
D. 500,118 SUN. 657,360
MAR 27 1973

The Boston Symphony

By Paul Hume

The Boston Symphony does not come to town as often as it used to.

Last night, for one of its infrequent appearances in the Kennedy Center, its guest conductor was Lorin Maazel who is now music director of the Cleveland Orchestra as well as of the Berlin Radio Symphony. With the Clevelanders, he will lead five concerts at the Kennedy Center the third week in May.

With the Bostonians last night, Maazel played three staples of the repertoire. Samuel Barber's "School for Scandal" Overture led off, followed by the Third Piano Concerto of Prokofiev and the Second Symphony of Sibelius. Soloist in the concerto was the conductor's wife, Israela Margalit.

Underlying much of Maazel's conducting is a basic kind of muscular tension that crops out in various ways, depending on the character of the music at hand. It was as useful in outlining the youthful vigor of Barber's overture, with its moods that alternate between playful wit and biting sarcasm, as in the driving brass perorations that pop up long before it is really time for perorations in the Sibelius.

Occasionally, this very brand of direction leads an orchestra into producing sounds with more raw bite to them than best suits the music at hand. It happened in the Barber and again, unpleasantly so, at the big F major chord shortly before the close of the first movement of the symphony. However, it must be said that the Boston Symphony is, and has been for some time, in a state of something like suspended animation as far as a permanent music director is concerned, since the next man to hold that title, Seiji Ozawa, has not yet taken the reins.

During such an interim, nothing about an orchestra is subject to greater fluctuation than the precise character of the sound it produces. Maazel concentrated decisively on the structure and design of the music, propelling it with power so that it could not drag. This is not to say that the tone of the players was not often beautiful, especially in the famous opening of the symphony. But the beauty was not, as it used to be in the era of Koussevitsky and often of Munch, a thing upon which you could depend.

The concerto brought a raft of other problems, most of them stemming from the fact of the soloist's extremely limited tone. Even with the orchestra reduced to a size that has not been seen here before in the Prokofiev, Miss Margalit's playing was often close to totally inaudible. When she had a clear field, as in the slow movement, the playing was lovely and marked by sensitive imagination.

But for this concerto, which made history with such greats as Kapell, Bachauer, the composer himself, and any number of other piano giants, a certain brand and amount of muscular involvement is an essential, especially in the kind of passage work where Margalit could offer the least. The repertoire is full of works for which she seems well suited.

FLUSHING, N. Y.
FRESH MEADOWS
TOWNSMAN
(NEW YORK CITY MARKET AREA)
W. 24,000
APR 5 1973

The Boston Symphony Orchestra Concert

By ETHEL R. PETER

We were privileged, indeed, to attend the Boston Symphony's concert Saturday evening, March 31st, at Carnegie Hall with American conductor, Lorin Maazel, ably and brilliantly conducting a very difficult, complex musical program. A stunning, lovely Israeli brunette and most talented pianist, Israela Margalit, played the Prokofiev Concerto No. 3 in C Major for Piano and Orchestra. This concerto, compostd by Prokofiev in 1921, contains many complicated atonal and syncopatel passages which Miss Margalit played splendidly with great ease.

A giant among musical conductors, Mr. Maazel, who conducted without musical notations, unified the virtuosity of the accomplished musicians of the venerable Boston Symphony Orchestra with Israela Margalit's expertise into a beautiful, exciting musical entity.

We regret that this evening's concert was the last of a series of four concerts for this season. However, reservations are now being accepted for the 1973-74 Boston Symphony Orchestra series to be presented again at the very famous landmark, the graciously elegant Carnegie Hall at West 57th Street and Seventh Avenue, Manhattan.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
APR 5 1973
New England Newsclip

Buffalo Evening News
D. 281,982 SAT. 297,247
MAR 29 1973

Solo Violin

PAUL ZUKOFSKY is one of the most outstanding of the younger violinists on the national tour. He will be soloist in the Wuorinen Concerto for Electric Violin on the Philharmonic programs Sunday and Tuesday in Kleinhans Music Hall, Michael Tilson Thomas conducting.

TIMES
BEVERLY, MASS.
D. 9,514

MAR 28 1973

New England Newsclip

Bernard Haitink will conduct the Boston Symphony

BOSTON — On Friday, April 6 at 2:00 p.m.; Saturday, April 7 at 8:30 p.m.; and Tuesday, April 10 at 8:30 p.m. Bernard Haitink, artistic director and conductor of the Concertgebouw Orchestra of Amsterdam, will conduct the Boston Symphony Orchestra in Walton's Cello concerto with cellist Zara Nelsova soloist and Mahler's Symphony no. 1 in D.

Bernard Haitink, artistic director and conductor of the Concertgebouw Orchestra of Amsterdam, and principal conductor of the London Philharmonic, was, like many conductors, originally a violinist. He was in his mid-twenties when he became principal conductor of Holland's Radio Philharmonic Orchestra. Shortly afterwards he made his debut with the Concertgebouw Orchestra, and was soon invited to be a guest conductor with other orchestras in Europe and the United States. In 1961 Bernard Haitink became joint permanent conductor of the Concertgebouw with Eugen Jochum, and toured with the Orchestra to many parts of the world, including Japan and the United States.

In 1964 Bernard Haitink became sole conductor of the Concertgebouw, and three years later was appointed to his post with the London Philharmonic. In recent seasons he has appeared not only with his own orchestras, but also with the Boston Symphony, the Los Angeles Philharmonic, the Halle, the BBC Symphony and the Berlin Philharmonic. He has been awarded the Bruckner and Mahler medals for his devotion to the work of these composers, all of whose symphonies he has recorded for Philips. He has also made many other recording on the Philips label.

Zara Nelsova comes from a distinguished Russian musical family. Born in Canada and educated in England, she is now a citizen of the United States. She made her debut with the London Symphony at the age of twelve, and since that time has toured regularly in Europe and the Americas. She has appeared as soloist with the world's major orchestras, among them the New York Philharmonic, the Cleveland, the Berlin Philharmonic, the Concertgebouw and L'Orchestre de la Suisse romande. Her festival engagements in recent seasons have included Aspen, Tanglewood, Flagstaff, Stanford, Prague and the Festival Casals. A distinguished recitalist, she has made regular coast-to-coast tours, often with her husband, the pianist Grant Johannesen. Zara Nelsova has recorded for London, Vanguard and Golden Crest labels. She appeared most recently with the Boston Symphony in the American premiere of Hugh Wood's Cello concerto at the 1971 Berkshire Festival.

On Friday, April 13 at 2:00 p.m.; Saturday, April 14 at 8:30 p.m. and Tuesday, April 17 at 8:30 p.m. Bernard Haitink, artistic director and Conductor of the Concertgebouw Orchestra of Amsterdam, will conduct the Boston Symphony Orchestra in Mozart's Piano concerto in B flat with pianist Nerine Barrett soloist, and Beethoven's Symphony no. 9 in D minor with Karen Altman, soprano, Joanna Simon, contralto, Dean Wilder, tenor, Thomas Paul, bass, and the Chorus Pro Musica, Alfred Nash Patterson conductor as soloists.

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Pianist Nerine Barrett makes her debut with the Boston Symphony at these concerts. The winner of the first Michaels Award of Young Concert Artists in 1972, she appeared with the New York Philharmonic soon afterwards. Born in Jamaica in 1944, she lived in London for many years and her performances in England included extensive recital tours and appearances with leading orchestras, including the English Chamber and the Royal Philharmonic. During her five seasons in America, she has given recitals throughout the United States and Canada, including three in New York, and has played with the orchestras of Seattle, Spokane, New Jersey, Charleston, Greenwich and Norwalk.

Karen Altman, a native of McDonald, Pennsylvania, studied at the Juilliard School, then became a member of the Metropolitan Opera Studio. She has sung frequently in New York at Carnegie Hall and Philharmonic Hall, while other engagements with orchestras have included appearances with the Washington National Symphony, the Philadelphia Orchestra, the Buffalo Philharmonic, the Kansas City Philharmonic and the Rochester Philharmonic. In Europe, Karen Altman has sung with the Frankfurt and Bordeaux Operas. She made her debut with the Boston Symphony Orchestra at these performances.

Joanna Simon, who has appeared with the Orchestra in recent seasons here in Boston, made her debut with the New York City Opera as Cherubino

Zara Nelsova ideal soloist

Haitink and BSO give fine concert

By Harry Neville
Globe Correspondent

The Boston Globe
(MORNING)

1973

New England Newsclip

Bernard Haitink was the conductor and Zara Nelsova the soloist yesterday afternoon in an unusually fine concert by the Boston Symphony. In the past this reviewer has on more than one occasion lamented a succession of guest conductors who, so it seemed, had staged a holding action until the real right thing should come along in the way of a permanent conductor. Yesterday's concert proved — to the satisfaction of this listener at least — that the BSO is alive and doing very well indeed. It only occasionally needs the talents of a man such as Haitink to remind us of that fact.

The program, Walton's Cello Concerto and Mahler's First Symphony, was a shrewd musical juxtaposition — both of them affecting and deeply felt, but the one all restraint and circumspection, the other lavishly and unabashedly emotional. Wit, pathos and grandeur are found in both works, but with Walton those elements have been filtered through a gentlemanly sensibility, with Mahler they stand stark and exposed — the English and Germanic sides of the same coin, one is tempted to say.

Nelsova was an ideal solist for the Walton concerto. The work presents no outrageous technical demands, yet its player must have absolute technical fluency in order to get to the core of the work. Nelsova displayed not only that but also perfectly sure intonation, an ability to make gentle, unharsh attacks and a lovely, relaxed tone—all prerequisites for the work's mellow, bittersweet mood.

Haitink's Mahler is by now a well-known quality, and I will mention only a few of the special and unusual qualities that recommend it: his remarkable fidelity to the composer's markings, especially to Mahler's abundant pianissimos, and his wide-awake yet full commitment to the ic's emotional content. ink, for example, gave arvelously long-drawn and atmospheric account of the opening, a moving performance of the funeral march (but not at all lacking in satiric bite), and a gripping presentation of the finale's highly wrought passages. Haitink had also an unusually poetic feeling for the subtle rubato of Mahler's music—all of this with never a loss of precision or a sense of overcalculation. Quite a remarkable program and one that will be repeated this evening.

BOSTON HERALD AMERICAN
BOSTON, MASS.

1973

New England Newsclip

'Britishy' Program Again Holds Sway at BSO

• Concert Review

Friday's concert by the Boston Symphony Orchestra had another of those Britishy programs that have been popping up this season in Symphony Hall.

True, this weekend's conductor, Bernard Haitink, is a Netherlander, not an Englishman. But there is something of an axis of taste running between London and Amsterdam, as can be seen in the fact that Haitink directs the Lodon Philharmonic between chores at the Concertgebouw.

And also, while this week's program wasn't as made-in-England as the Elgar-Sibelius feast that Colin Davis did in various forms earlier in Boston's season, it was passingly British: the Cello Concerto of Sir William Walton and the First Symphony of Mahler, who has become almost a posthumously adopted Englishman in recent years.

It was indeed a Northern European idea of Mahler that was heard yesterday afternoon. Haitink obviously knew about the Viennese dance, military, and pop music blended into the composer's youthful effort, and made some of it sing with amusing nicety. But he apparently views with some alarm the young Bohemian's taste for splashy effects and orchestral razzamatazz. The first movement was beautifully pastoral, but the deliberately rough brass effects at the end of that section emerged rather out of sorts with their gentle surroundings. The scherzo, however, did come on with growly force (the controversial "Blumine" movement was not played).

There was beautiful string playing in the slow episodes of the later movements, particularly by the first violins (and by principal bassist Henry Portnoi, who was spotlighted in the slow march). Things were permitted to drag, and were buttered a little, but it was the very best butter.

Clarity was sternly imposed on the finale, which does splash around a lot in the score, but the victory was at the cost of much of its liveliness—it's best to let the kid do his thing and enjoy it.

Walton's concerto is of shockingly recent date — 1956 — as things have been going on Friday afternoons this season, but it wan't the sort of dissonant thing to chase anybody out of the room.

It turned out, in fact, to be better integrated and more contained than the violin and viola concertos Walton wrote earlier— not as exciting as the vola work, but delicious in flexible lyricism and quietly colorful orchestration.

Solist Zara Nelsova flowed through concerto's the autumnal first minutes with a grace that enchanced their subtle richness, but became rather too mercurial in the faster middle and final movements — they grow best out of evenness and not from "temperament." Haitink secured clarity and grayness throughout — a little bit more accenting would have worked wonders with the performance.

DAVID NOBLE

82

Music: Dies Irae

By Joe Hunt

BOSTON SYMPHONY ORCHESTRA
At Symphony Hall

Verdi's Manzoni Requiem is a towering oratorical work which was written as a memorial to Alessandro Manzoni, the Italian nationalist and poet who led the risorgimento movement in the 1860s. In his own words, Verdi "revered him like a saint" and there is little doubt that Verdi regarded Manzoni as his spiritual alter ego. Verdi was not a religious man in any orthodox sense, but as a master of the theatrical and operatic forms it was natural for him to turn to the most dramatic form of ecclesiastical music, the requiem mass, to express his grief over the death of Manzoni.

The requiem or Mass for the Dead (Missa pro defunctis) follows the text of the normal mass, with the more joyful parts (as the Gloria in excelsis) and the Credo omitted, and the long thirteenth century hymn "Dies irae" (day of wrath) interpolated. Unlike the regular mass, where certain parts are variable from day to day, the movements of the requiem are fixed, with primary emphasis placed on death and the "last things." Composers have traditionally handled the text to provide solace for the aggrieved and hope for the souls of the departed that salvation is possible. In Verdi's hands, the text becomes an instrument of terror, particularly the monumental "Dies Irae" which creates and repeatedly accentuates an atmosphere of doom throughout the mass. Although Verdi penetrates the dark cloud with lyrical passages of surpassing beauty (such as the lovely lamentation 'Quid sum miser' and the sublime Agnus Dei), the mood is sustained to the end. Given his interpretation, reconciliation in the Christian sense would have been facile and that was clearly not Verdi's intention. Perhaps that is why Verdi's requiem seems the most contemporary, certainly the most personally wrought, of all the great masses for the dead.

The Boston Symphony's recent Friday performance of the Requiem was outstanding in several respects. The female soloists, Martina Arroyo and Lili Chookasian, were superb, far superior to their male counterparts. The chorus was beautifully trained, their singing was disciplined and exhibited none of the strain or hoarse shouting which sours so many performances. The Requiem is a little like a temperamental dish: even with the best ingredients it's hardly worth eating if it's overcooked. The most common flaw in Requiem performances is "conductor's overkill," trying to overdramatize Verdi by cheap flashes here and there and by distorting tempo relationships which work out so well if you follow Verdi's instructions. They are often ignored, which can be disastrous in a work which oscillates so precariously between moods of despair and tenderness.

On appearance (bland), William Steinberg looks like a loser, especially to someone weaned on the Toscanini style of conducting which can best be described as controlled frenzy with no holds barred. His conducting was physically minimal, to put it mildly. At times it seemed as though the baton must be moving *him*, however slightly. But his pacing of the orchestra was fine, and the sound they produced was not at all heavy, in fact perhaps a little light and thin in spots, perhaps also a little too controlled. There is abandon and raw power and finely honed control in Verdi's Requiem, and, in my hearing, only Toscanini has achieved this.

The music begins with the Requiem and Kyrie in a quiet ecclesiastical style, a conventional opening. The chorus and quartet develop this gentle invocation, a plea for mercy for the departed souls and by implication themselves. The whole builds up into a mass of sound through which the lines of the soloists' voices remain surprisingly clear.

Then the orchestra delivers four cracks of doom and the Dies Irae begins, the voices and orchestra sliding into whirling blackness. It is a magnificent showcase of theatrical music.

The music builds tremendous tension with dies irae waiting like a coiled spring about to be released at any moment. Even during the lovely "Quid sum miser" trio, led beautifully by Lili Chookasian, her voice lilting, wistful, imploring, the chorus moans the familiar refrain until the avalanche of terror descends again. This time it is the line "Rex tremendae majestis," which in the Berlioz and Mozart versions is the musical climax of the poem, making it primarily a hymn in praise of God. But Verdi uses it as an awe-ful phrase and he underscores "Salva me" two lines later, which with the constantly recurring dies irae makes the poem one of an individual's terror on the Day of Judgment. With this all pretense of praying for others is virtually cast aside. The succeeding verses go to the soloists. Berlioz throughout used his chorus, and Mozart even when he used his soloists made them sing as a quartet, a sort of liturgical consolation. Verdi strips that away, fragmenting the quartet into a cluster of anguished arias: the Recordare, a tender prayer sung with taste and deep feeling by Chookasian and joined by Arroyo whose voice is almost too rich and expansive for this duet, but marvelously vibrant; Ingemisco, the tenor solo which was shouted rather than sung; the Confutatis maledictus, and the lamentation Lacrymosa.

The rest of the mass moves swiftly by contrast with the Great Wrath. The Offertorium and Agnus Dei are the most liturgical movements and were sung beautifully by the soloists with sparing accompaniment. Arroyo was superb in the Domine Jesu and Cossutta surprisingly sensitive in the Hostia solo. The Sanctus with double-chorus is quick and powerful, not at all solemn and sacred as it usually is, and the chorus sang the great fugue as though they were going to shake down salvation with sheer joy. But then the prayer for light (Lux aeterna) becomes a requiem again, as at the beginning, and suddenly we discover that the swift pace has been deceptive. The final invocation, "Libera me", is a separate liturgy which Verdi added to balance the earlier Dies Irae climax. The soprano begins the liturgy with an unmeasured chant, the chorus takes it up, alternately whispering and singing their plea for freedom from eternal death. Verdi directs that the chorus sing "allegro risoluto," merrily and with resolution. But the magic of communion fades and each falls silent, then led by the soprano each breathes "Libera me" as the mass ends.

We are left with a vision of man who has passed beyond the assurance of faith, beyond even the arrogance of hope, to an elemental appeal for mercy to an unknown power, embodying in his solitude the proof of his own mortality. ■

LITHOGRAPH—KATHE KOLLWITZ

THE REAL PAPER
BOSTON, MASS
APR 1 1973
New England Newsclip

Verdi Requiem Moving Despite Performance

By ELLEN PFEIFER
Music Critic

The Verdi Requiem is a wonder. In the middle of the most indifferent performance, one can still be greatly moved just by the work itself. The breadth of its emotional content, the force of its rhetoric, Verdi's continually beautiful melodies, the extraordinary ensembles cannot be diminished by less-than-wonderful performances.

And less-than-wonderful it was, too, in the Boston Symphony Orchestra concert yesterday afternoon at Symphony Hall. The problem seemed, curiously, a very localized one — the quartet of soloists. It was a case in which most of the bad habits of opera singing were transferred onto the concert stage with this most operatic of choral pieces.

• *Concert Review*

First the good things:

William Steinberg has a wonderful idea of what the Requiem is about, a fine sense of pacing, a way of moving the work logically and dramatically without its becoming hypertense or overwrought. If anything, it is just a shade on the side of understatement, the Dies Irae not as cataclysmic as one has heard it, the Ricordare not as lugubrious.

Also, the New England Conservatory Chorus was in splendid form, the singers obviously very much involved in this exciting music and singing with excellent diction and absolutely clean rhythm. There was only one section, the figure in Sanctus, where they seemed not quite sure of themselves and slightly muddled.

It is the soloists, however, who have maximum exposure in this work and it is largely their responsibility whether the performance works. Sadly, they were this performance's one liability.

Common to all four (Martina Arroyo, Lili Chookasian, Carlo Cossutta, Robert Hale) was forcing of the voice to the point of stridency. This was particularly noticeable in Miss Arroyo who sounded definitely strained and whose vocal production broke all the rules of good technique (raised shoulders and visible tension). This soprano role is much like Aida requiring a big sound, yet a flexible cantibile style and transparent top, a combination admittedly difficult to find. Miss Arroyo seemed to find the high notes dangerous territory and that shouldn't be; she ought to have those B-naturals very securely.

More serious from a musical standpoint, however, was the four soloists' rather cavalier way with the music, their casual way of doing the opposite of Verdi's directions (crescendos on the high notes marked diminuendo), their occasional non-observance of bits of fioriture, regular non-observance of pianissimo, and Mr. Hale's problem with counting. I won't even mention dramatic involvement.

BOSTON HERALD AMERICAN
BOSTON, MASS.
224,658
MAR 17 1973
New England Newsclip

Beethoven's Incomparable Ninth to Be Played Tonight at Auditorium

By RICHARD CONWAY

Through the auspices of the Springfield Orchestra Association, the Boston Symphony Orchestra, with the Chorus Pro Musica, also from Boston, will be at the Municipal Auditorium tonight to perform Beethoven's incomparable Ninth Symphony. The concert is also being made a part of the Massachusetts Music Educators Association All-State Conference now going on at the Baystate West Motor Hotel, with the Springfield Schools acting as host.

Unfortunately, because of prior professional commitments, this writer will be unable to attend the concert. But the Ninth holds a special place.

If memory serves me correctly, it was as a member of an enormous chorus made up of singers from many choral groups that I had my first opportunity to sing with a full symphony orchestra. It was at the old Syria Mosque in Pittsburgh, Pa. The Mosque was for years the home of the Pittsburgh Symphony, and Dr. William Steinberg, who had led the Pittsburgh orchestra for as long as I can remember, conducted the performance, which had been purposely designed to bring together singers of all races and creeds. (The performance tonight is being dedicated to the 25th anniversary of the State of Israel.) And, interestingly, I think the Ninth was one of the last works Steinberg conducted as director of the Boston Symphony last summer at Tanglewood.

I remember coming on stage with the singers at the beginning of the final movement and trying to find a place to stand in the tremendous throng that literally surrounded the orchestra. Singing the Ninth is an experience one never forgets. The vocal demands on soloists and choristers alike are impossible. Yet, one manages to do it, swept along in the surging power of Beethoven's music. The experience is emotionally and physically draining — and exhilirating and rewarding all at the same time.

Its impact on the audience is unmistakable also. I recall a close friend meeting me after the Pittsburgh concert and saying, "I don't know how you felt about it down there on stage, but that thing just gave me goose bumps all over." (I'll have to remember that for a critique sometime.)

Furthermore, whenever the work is performed up at Tanglewood, for example, it inevitably tends to draw record, or near record, crowds.

The choral theme has been adapted for use in many church hymnals — a move decried by many musical purists. But, it certainly makes for one of the strongest paeans of praise in the book.

And just recently the "pop" music world has discovered the theme and given it yet a different garb. After all, Schiller's "Ode to Joy," the poem that inspired Beethoven's music, a call for universal brotherhood, is a theme that surely knows no boundaries of time or age.

And surely, if any man's music is music that reaches the inner spaces of the human soul, it must be Beethoven's. Every year recordings of his music are at, or near, the top of classical music sales. And record throngs jam Tanglewood for the All-Beethoven weekends.

A few years ago, celebrating the composer's bi-centennial birthdate, one noted bumper stickers that proclaimed "Beethoven Lives!" His music certainly does. No one can forget an encounter with the master.

NEWS
SPRINGFIELD, MASS.
D. 95,528
APR 12 1973
New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000
APR 12 1973
New England Newsclip

BOSTON SYMPHONY TO PERFORM IN SPFLD. TONIGHT

The Boston Symphony Orchestra, conducted by Bernard Haitink of the London Philharmonic, will perform Beethoven's Symphony No. 9, the "Choral Symphony," tonight at 8:30 in Springfield Municipal Auditorium.

The symphony, in D Minor, will be preceded by the Coriolan Overture and a short intermission. Singing in the symphony will be a chorus pro musico and four soloists, two from the Metropolitan Opera in New York City.

The performance is dedicated to the 25th anniversary of the state of Israel.

UNION
SPRINGFIELD, MASS.
D. 79,398
APR 10 1973
New England Newsclip

Week-Long Celebration Set To Mark Israel's Birth

All Western Massachusetts residents have been invited to celebrate Israel's 25th birthday with the local Jewish community in May.

The state of Israel was formed May 14, 1948 and the 12,000 Jews in Greater Springfield are planning a week-long celebration to begin May 13 with a parade with 40 floats, 15 marching groups and 10 bands.

More than 1000 children will also compete that day in a full scale "Maccabiah" or Israeli-style Olympics which is open to all children in the community. Registration forms for children from kindergarten through 6th grade are available at the Jewish Community Center.

An Israeli trade fair featuring works of Israeli craftsmen and artists is also planned along with archaeological exhibits showing the history and development of the Jewish people in Israel.

A Victory Gala at Beth El Temple in the evening will feature a performance of the original Broadway musical "To Live Another Summer. . .To Pass Another Winter."

The day's activities will also include an Israel film festival, according to Herbert Levi, chairman of the local Salute to Israel.

Other tributes to Israel are planned in the coming weeks.

The Boston Symphony Orchestra which is performing Thursday night in Municipal Auditorium, Springfield, has dedicated Beethoven's Symphony No. 9 in honor of the state of Israel.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
APR 8 1973
New England Newsclip

FIEDLER

HAITINK

Symphony Orchestra Concert Calendar

Two separate concerts highlight the Springfield Symphony Orchestra calendar next week, both featuring musicians from Boston.

The Boston Symphony Orchestra, directed by Bernard Haitink, makes a guest appearance in Municipal Auditorium at 8:30 p.m. on Thrusday, April 12. Haitink, conductor of the Amsterdam Concertgebouw and London Philharmonic Orchestra, will lead the BSO, Chorus Pro Musica and soloists in a performance of Beethoven's Symphony No. 9.

On Sunday, April 15, Arthur Fiedler will guest conduct the Springfield Symphony Orchestra in a Family Pops program at 3 p.m. in Municipal Auditorium. Marking his twelfth consecutive appearance with the orchestra, Fiedler has prepared a concert of light and semi-classical favorites including a song fest and selections from "My Fair Lady."

Tickets for both the Boston Symphony and Arthur Fiedler concerts are available by calling 739-4728.

BOSTON HERALD AMERICAN
BOSTON, MASS.
APR 14 1973
New England Newsclip

Guest Artists Score With BSO

By DAVID NOBLE

Guest artists contributed handsomely to the Boston Symphony Orchestra's Friday-Saturday Symphony-Hall feast of the best in music from 150-200 years ago, and visiting conductor Bernard Haitink scored a triumph in the epic choral finale of Beethoven's Ninth Symphony.

Nerine Barrett, a Jamaica-born black woman pianist brought a rare quality to Mozart's Piano Concerto in B-flat, K. 450: a good sense of how the music's classical-period harmony interacts with basic four-, three-, and two-beat meters. That may look like nit-picking praise, but it makes all the difference in the world to a listener who sits through 20 or 25 minutes of such refined music—that is what that ball game is all about.

She and Haitink took a rapid, almost perilously rapid, tempo in the opening allegro, but the rhythmic definitions were strong enough all around to preserve the wit and the edges of sadness in the music. The slow movement was, by contrast, achingly slow, but also achingly beautiful.

In the scurrying finale, Ms. Barrett swung finale, rhythms so much she almost lost her classical cool, but the careful proportions of the music were remembered under the surface of her emphatic accents. The cadenza in this movement was a period of real soloistic impetuosity; the one in the first movement had delicate virtues that were not strengthened by the stagehand's error that brought on the house lights during Miss Barrett's unaccompanied musing.

• *Concert Review*

Haitink made only one small miscalculation here: He left almost all the violins on stage while banishing half the rest of the strings, which is generally correct for Mozart's music, but all those violins nearly covered the woodwinds.

Haitink conducted the Ninth with a peculiar tension for three movements before showing all his powers in the finale.

The result of Haitink's slightly jabby conducting in the earlier movements was rather dry playing with sharp accents. The scherzo benefitted from this, particularly when its main section was repeated at the end of the movement, but there were some blatty moments. Slow sections that appear for contrast were played smoothly and warmly, but the gamut of articulations that lie between sharp accenting and rich melodic statement was not entirely there —a weakness in a performance of such subtly written music.

The slow movement began movingly, but an unwelcome sharpness grew in the subsurface accents that weakened the overall flow and made this the weakest part of the concert; then came the choral finale.

Boston's Chorus Pro Musica sounded out directly and with strength — its singing of the first big mass-vocal section opened the floodgates of sound in just the way Beethoven was trying to bring off, and the rest was handsome, too.

Basso Thomas Paul was a pillar of strength, in his intoning of the shocking entry of the sung music and throughout. Soprano Karen Altman also was strong and clear in the solo quartet passages; the tenor and alto sang with less power and focus, although Dean Wilder came through stalwartly in a brief solo.

Haitink went through the rather sectionalized movement without imposing the pseudo-transitions often attempted to smooth it out; its variety of textures and styles was dazzling. A brisk tempo made it all something of a revue of disparate, ingenious ideas, but the overall effect was quite impressive.

84.

The Boston Globe
(MORNING)
D. 261,012 SUN. 505,377
APR 14 1973
New England Newsclip

Haitink conducts BSO in 'Ninth'

By Harry Neville
Globe Correspondent

Control is not exactly the element one wants to notice most of all in a performance of Beethoven's Ninth Symphony, but at the end of yesterday's concert of the Boston Symphony it was conductor Bernard Haitink's control that stood out as the overriding fact of a well-played but curiously unmoving concert. As much as with anything else Beethoven wrote, one wants to be awed and exhilarated by the Ninth. Haitink seldom caused that to happen. Instead he led a performance that made one to admire his technique, his intelligence, his objectivity — a performance that left one realizing that however necessady those sualities are, they still aren't enough.

A week ago when Haitink conducted Mahler's First Symphony with the BSO, it was exciting to hear a performance that so successfully conveyed a sense of urgency and mystery without resort to exaggeration or interpretive chicanery. Yesterday again there was no exaggeration, but neither was there much sense of mystery or exaltation — not until the last movement, where it seemed not so much due to Haitink but to the Chorus Pro Musica, whose feeling for the surge and power of the music simply wasn't to be denied.

Haitink's rubato, so fine and poetic in the Mahler, seemed rather awkward and calculated yesterday, so that transitional passages lacked conviction and organic flow. I felt too that Haitink didn't really observe Beethoven's "molto" qualification of the second movement Vivace and the third movement Adagio.

Soprano Karen Altman, contralto Joanna Simon, tenor Dean Wilder and bass Thomas Paul made a competent but not compelling quartet of soloists.

Pianist Nerine Barrett was the soloist in Mozart's B-flat Major Concerto, K. 450. She gave a highly proficient but rather subdued performance, one that seemed to have little to say that was fresh or probing about the music.

STANDARD TIMES
NEW BEDFORD, MASS
D. 72,371
APR 1 1973
New England Newsclip

E. J. Dias Review

BSO ends concert series with rafter-ringing finale

The concluding concert of this season's Tuesday "B" Series, performed by the Boston Symphony Orchestra in Symphony Hall, was of much interest because of three unusual factors.

First of all, on the podium as guest conducter was Bernard Haitink, currently artistic director of the first-rate Amsterdam Concertgebouw Orchestra and of the London Philharmonic. Second, on hand as piano solist in Mozart's "Concerto in B Flat, K. 450" was the young Jamaican pianist, Nerine Barrett, familiar to Greater New Bedford music lovers for her appearance here several years ago in the Friends of Music Series.

And, finally, the only other selection on the program was Beethoven's glorious "Symphony No. 9 in D Minor," with its inspiring choral finale based on Schiller's "Ode to Joy" and its strange blend of fatefulness and transport, wild humor and superterrestrial beauty, mystery and exaltation, its tragic despair and its shouting among the stars.

To begin with Miss Barrett, the promise that she displayed here several seasons ago has been more than fulfilled. There was a cool elegance about her playing of Mozart (in fact, one would have welcomed more warmth in the slow movement) and lucid articulation. The concerto gives exceptional prominence to the soloist in long sections of bravura, in many passages of quickly changing rhythms. A cheerful, initmate work, it is also a demanding one, and maestro Haitink, Miss Barrett, and the orchestra rose to the occasion in a well-conceived, no-nonsense rendition.

As far as the Beethoven "Symphony No. 9" is concerned, Haitink conducted with meticulous attention to detail and musical architecture. Assisting in the rafter-ringing Finale were the admirable Chorus Pro Musica, soprano Karen Altman, contralto Joanna Simon (who sang here a season ago in the Greater New Bedford Concert Series), tenor Dean Wilder, and bass Thomas Paul. All four soloists were adequate, though not brilliant; the chorus was in excellent voice, and the orchestra responded well to Haitink's baton. In fact, Haitink, a good solid conductor, built beautifully to the climactic moments of the symphony, gave us a Presto that raced along remarkably and a slow movement on which he lavished considerable attention.

UNION
SPRINGFIELD, MASS
D. 79,398
APR 13 1973
New England Newsclip

Boston Symphony Offers Magnificent Sound, Precision

By R. C. HAMMERICH

It was a great pleasure to see the Boston Symphony Orchestra on the stage of the Municipal Auditorium again Thursday night; and it was, of course, a great pleasure to hear its magnificent sound.

Alan Hale, president of the Springfield Orchestra Association, which sponsored the concert as a salute to Israel's 25th anniversary, said before the music started that it had been eight years since the orchestra was last here.

We should have it more often; but there were only about 2300 listeners there, which means the association lost money. Orchestras of the Boston - Cleveland - Philadelphia level are charging $15,000, on the average, these days for one out-of-town performance.

Bernard Haitink, artistic director of the Concertgebouw Ochestra of Amsterdam and one of the highest-ranking young conductors, led the orchestra, four soloists and the Chorus Pro Musica of Boston through a performance of Beethoven's Ninth Symphony that was expansive, carefully measured, stately . . . proud.

Haitink is a conductor apparently absolutely without mannerism. Although his arm motion was wide, he showed no movements or gestures that seemed superfluous or without specific usefulness. He is a no-nonsense conductor without fussiness.

The music reflected his manner. It was fluid but precise, flexible but steady, paced with an unhurried but strong, secure clarity.

The second movement was infused with an electric excitement, and the third with liquid charm and beauty. And the famous fourth, the one with all the BIG sound, demonstrated its inherent power impressively but was controlled just enough to keep it from exposing its moments of excess uncomfortably.

It was a genteel Ninth with all of its separate moments of grace, excitement and strength revealed clearly and plainly and apparently without interference.

Alfred Nash Patterson once more had prepared his chorus with precision (there were about 90 there Thursday), and the solo quartet, although a bit loose at first, performed its bit admirably. They were Karen Altman, soprano; Joanna Simon, contralto; Dean Wilder, tenor, and Thomas Paul, bass.

Everyone will have two more opportunities to recreate their success; they are scheduled to perform the Ninth tonight and tomorrow in Boston.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
APR 18 1973
New England Newsclip

Beethoven's Ninth wins cheers for Haitink, BSO

Nerine Barrett's debut in Mozart piano concerto

By Louis Snyder

For the second time during his two-week guest visit as conductor of the Boston Symphony, Bernard Haitink has brought the Symphony Hall audience to its feet spontaneously at the end of a program. True, the first time was after a particularly searching reading of Mahler's First Symphony, now well ensconced in the public affections. Last weekend, it followed the choral finale of Beethoven's Ninth, which is also about as sure-fire as you can get.

But no piece of symphonic literature plays itself, and even some meticulous, musicianly performances of great works within the past season, under the batons of other conductors, have not brought about such enthusiastic demonstrations of friendly recognition. The Haitink-BSO combination must, indeed, be doing something right.

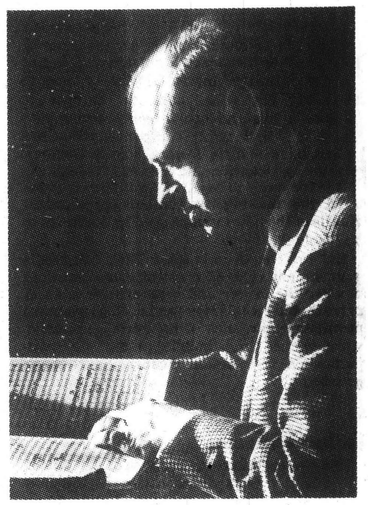
Michaels Award winner

The weekend program began with Mozart's Piano Concero in B flat (K. 450), played by Nerine Barrett in her local debut. A Jamaican who has studied and concertized in England for a number of years, Miss Barrett capped five seasons of appearances in the United States by winning the 1972 Michaels Award of Young Concert Artists, which has the built-in advantages of a New York recital and five orchestral engagements, including one with the BSO.

Miss Barrett's playing of the concerto, understandingly complemented by Mr. Haitink and the orchestra, revealed the facility, authority, and musicianship which undoubtedly won this prestigious prize for her. Whether Mozart was the ideal vehicle might be questioned, considering the strength (though never unduly percussive) of her touch. However, there was increasing poetry and persuasiveness as the work progressed, and sparks really flew in the brilliant concluding Allegro.

Mr. Haitink had as his collaborators in the Beethoven a fine quartet of soloists — contralto Joanna Simon and tenor Dean Wilder, who had sung in this season's earlier performances under Leonard Bernstein; Soprano Karen Altman, and bass Thomas Paul — and Alfred Nash Patterson's rich-voiced, ebullient Chorus Pro Musica. In the "Ode to Joy" he brought them together with stunning effect, carefully balanced in their relative projection — solo voices, chorus, and instruments. But the way had been well paved by the conductor's superbly molded concept of each of the three preceding movements, down-to-earth but anything but pedestrian. It was again a case of cumulative effect achieved by the subtlest of musical means.

The program will be repeated tomorrow evening at 7:30 in Symphony Hall.



Bernard Haitink

. . . is conductor of the Concertgebouw Orchestra of Amsterdam, and visited Boston as guest conductor of the Boston Symphony.

Herald American
SYRACUSE, N. Y.
S. 251,094

APR 8 1973

National Ballet opens Famous Artists Series

Diva Leontyne Price, Seiji Ozawa in his first season as conductor of the Boston Symphony, and another full-scale production by the National Ballet will be offered by Famous Artists Series on its 1973-1974 season.

Executive producer Murray Bernthal said two additional events will be added as soon as negotiations have been completed.

The Washington-based ballet will open the season Oct. 18, in Loew's State Theater with its new production of "Romeo and Juliet."

Fourth Annual

It will mark the fourth annual fully-staged, full-length production from that troupe that FAS has presented, one each the past three years. Edward Villella and Vilette Verdy starred in "Giselle," followed by Dame Margot Fonteyn dancing the title role in "Cinderella." Last fall, without stars, the troupe nearly soldout Loew's with its "Sleeping Beauty."

LEONTYNE PRICE

Miss Price, who has been set for a Jan. 10 concert, is the second in a series of the launched this season with Renata Tebaldi.

Prima Donna

Within a few years, the American soprano has attained the accolade of "Prima Donna Assoluta."

She reigns in opera houses throughout the world, from New York to London to Paris to Vienna to Moscow. And from San Francisco to Buenos Aires to Salzburg to Berlin.

One major critic refers to Miss Price as "the Stradivarius of singers."

The Boston Symphony under Ozawa's baton for the initial time here will perform April 25. Famous Artists has been presenting it locally for more than a decade and a half.

When it returns to Syracuse, the orchestra will be nearing its 93rd year of existence, having been formed in 1881. It presents 210 concerts a year and its recordings, dating back to 1917, have sold more than 35 million discs.

15th Director

The 15th music director of the BSO, Ozawa was born 38 years ago in Manchuria. He has been music director of the Toronto Symphony, the Japan Philharmonic and assistant conductor of the New York Philharmonic.

Ozawa will continue to hold the position of music director of the San Francisco Symphony during his Boston tenure.

He is no stranger to the orchestra, having made his debut with them in 1964. Four years earlier he was awarded the Koussevitsky Prize as outstanding student conductor at the Berkshire Music Center, the BSO's summer home in Lenox, Mass.

In addition, the new conductor won first prize at the 1959 International Competition at Besancon. He was principal guest conductor of the Ravinia Festival.

Making his first Syracuse appearance next season for Famous Artists will be Seiji Ozawa who will conduct the Boston Symphony. Concertmaster Joseph Silverstein is framed by Ozawa's arm and body.

ITEM
LYNN, MASS.

APR 30 1973

New England Newspaper

The Lively Arts

Intimate Portrait Of BSO's Osawa Is Enhanced By Tapley Interview

By NANCY POPKIN
Family Life Editor

Boston Symphony Orchestra's new Music Director Seiji Ozawa is the star of "Symphony!" — a one-hour color special to be shown on Channel 5 Saturday, May 12, at 10 p.m.

Viewers will have an "inside" look at Symphony Hall and the activities which take place backstage, as well as candid glimpses of the orchestra members prior to a concert and during intermission.

Television cameras followed Ozawa for an entire week while the youthful conductor was in Boston for a series of concerts with the Boston Symphony. During the hectic seven days, Ozawa attended a press conference, recorded for Deutsche Grammophon, rehearsed with the orchestra and Concertmaster Joseph Silverstein, and met with Arthur Fiedler, conductor of the Boston Pops, and Gunther Schuller, president of the New England Conservatory of Music.

He also found time to play tennis, house hunt with his wife, Vera, and do an interview with music critic and commentator Martin Bookspan, all of which will be shown on the special.

In addition, there will be interviews with members of the orchestra including Rolland Tapley, first violins, who joined the BSO in 1920 and is its oldest member. Tapley just gave his final concert as conductor of the North Shore Philharmonic Orchestra, which he has led since its inception in 1947.

A portion of the program will be devoted to a performance by the Boston Symphony of Berlioz' Roman Carnival Overture, an excerpt from his Symphony Fantastique and the Mozart Concerto No. 4 with Joseph Silverstein as soloist.

SEIJI OZAWA

'Video artist'

TV—joining symphony, synthesizer

By David Sterritt

"When I listen to music I not only hear it, I *see* it."

Thus spake "media artist" Ron Hayes, who is currently in residence at Boston's educational-TV channel, WGBH.

As his words imply, Mr. Hayes is a dreamer. But he is no idle dreamer.

The proof — his new, carefully worked-out visual interpretation of Ravel's "Daphnis and Chloe," to be broadcast tonight on Channel 2. The music will be provided by the Boston Symphony under Michael Tilson Thomas's baton, as part of the BSO's regular schedule of televised concerts.

The success of tonight's show stems largely from Mr. Hayes's deliberate and responsible approach. His images might be called video sculptures. They bear little relation to the "light shows" — fabrications of projections, strobe-lights, and whatnot — that often accompany rock-music concerts. Mr. Hayes is an artist with the brand-new medium of abstract video; and a grand new tool called the Paik-Abe Video Synthesizer. His creations are precise, concise, and utterly unique.

The "Daphnis and Chloe" airing marks Mr. Hayes's first broadcast venture with the Paik-Abe synthesizer. As the piece develops, he follows its themes, permutations, and musical images with a steady stream of abstract electronic images. They form, swell, split, merge, fade, shine, change color, lose color, cascade, flow, and ultimately subside with the music's end.

* * *

Ravel's composition indicates their course. But Mr. Hayes's talents choose, shape, and guide them. Sound becomes shape, music becomes electronic substance.

Quite a departure for the plain old TV-tube. And it is also quite a departure for "Daphnis and Chloe," which was written for a Diaghilev-inspired ballet. But on its own level, the experiment works. Mr. Hayes has not created profound visual art; his medium, and perhaps his own sensibilities, are too new for that. But he has fashioned a novel approach to televised music, and expanded our ideas about the environments in which music might effectively be placed.

One can also commend Mr. Hayes's cautious feelings about the use of synthesized images, particularly in relation to music. The "Daphnis" show often reverts to more conventional shots of the orchestra playing. Under Jordan Whitelaw's direction, these are also planned carefully according to the progression of the music, the succession of soloists, and so forth. Mr. Hayes does not feel that his abstractions should replace such representational shots. Instead, he seeks those pieces and passages where synthesized images can most effectively enhance the overall audiovisual effect.

* * *

Hence the choice of the lushly imagistic "Daphnis" for his Paik-Abe debut. Director Whitelaw feels that the more "classical" a piece, the less apt are abstract accompaniments. Mr. Hayes agrees that programmatic music makes a far better starting point for his work. And both directors — along with David Atwood, who coordinated the program — feel that a whole "Daphnis"-length of abstractions would be less effective than selected interjections. Tonight's program thus begins with a conventional airing of Stravinsky's fiery "Les Noces," entirely under Mr. Whitelaw's direction.

The synthesizer itself is an infernally complicated machine which hardly anyone fully understands. It occupies most of a small studio room at the WGBH building. It was built in 1969 by Korean artist Nam June Paik and Japanese artist Shuya Abe. Mr. Hayes came to it from a career as a commercial TV producer and an independent film producer/director.

He aims to relate today's burgeoning "image technology" to his own inner visions. He wants to find out "what we can use TV for, besides looking at representational things." Learning the ins and outs of the synthesizer has occupied much of his quest recently. On May 11, however, he will begin a series of late-night (11-11:30) "video concerts." These will feature more "visual interpretations" of music, and "image concerts" with no music at all.

In his "Daphnis" work, Mr. Hayes has responded impressively to a considerable challenge. The show represents the use of a new artistic device, operated in "real time" — as the orchestra actually played — and creating a precisely planned, notated, reproducible series of electronic "sculptures."

Writing in WGBH's "Prime Time" magazine, the young artist points out that, traditionally, "we tend to regard the tube with about as much artistic curiosity as we do the family car; we take it for granted." He is right. And he is doing a lot to change all that.

The Christian Science Monitor
BOSTON, MASS.
D. 217,261
APR 2 1973
New England Newsclip

SUNDAY HERALD ADVERTISER
BOSTON, MASS.
S. 121,795
APR 1 1973
New England Newsclip

MUSIC

Synthesizer experiments with BSO

By ELLEN PFEIFER
Music Critic

Ron Hayes' speech is peppered with words like configurations, image, variable, amplitude, feedback, video-artist, "New ways of seeing." And he is so articulate in this video-ese — it all sort of rolls off his tongue — that the effect is almost trance-inducing. It gives me the same sort of feeling I used to have reading social science textbooks on systems analysis.

Hayes was principal spokesman at a luncheon recently at WGBH where members of the press were invited to watch a screening of a video-synthesizer performance and to eat beef Stroganoff (the caterer was already observing the meat boycott to judge by the rationing of meat cubes).

The Videosynthesizer is a new experimental television device that creates completely non-representational color images of infinite shapes and patterns. Hayes has been experimenting with it to discover possible relationships between the images and music in a project called the Music-Image Workshop, jointly funded by WGBH and the National Endowment for the Arts.

The screening was of a Boston Symphony Orchestra concert in which video images created by Hayes during a performance of Ravel's "Daphnis and Chloe" are intercut with the more usual shots of orchestra and conductor. The show, by the way, will be broadcast on Channel 2 tomorrow night at 8 p.m. It is in color (and really needs to be seen that way) and in quadraphonic sound thanks to a hookup with Radio Station WCRB.

"When I listen to music, I see images in my mind," Hayes stated in the April WGBH "Prime Time" publication. The Videosynthesizer gives him a tool "that takes him at least part way toward realizing those mental pictures" and toward realizing a sheer visual entertainment on television.

THE SYNTHESIZER, Hayes points out, is not like some of those light organs that are hooked-up directly to music or sound waves. Rather it is operated manually and the images produced are purely the arbitrary design of the video-artist, dependent on his imagination and technique.

So what does it look like? And, in particular, how does it work with music as in the BSO broadcast?

The program opens with a view of the Symphony Hall stage with chorus members and musicians filing onstage. Conductor Michael Tilson Thomas makes his entrance and the concert begins with the quiet and atmospheric opening of "Daphnis." This is the first time I have seen Thomas on televison and the first time I have been able to watch him conduct from the front. It is fascinating. In fact, I find watching the musicians close-up a visual treat which enhances the musical performance — seeing the concentrated expressions as players ready themselves for an entrance, or prepare their reeds, or empty the condensation from French horns.

Then there is a fade-out, fade-in to the video images — spirals, fan shapes, geometric patterns of many varieties. The colors are predominantly in the purple-blue range (I have my first problem: "Daphnis and Chloe" just doesn't strike me as a purple piece) although there are shifts into black-and-white and momentary snatches of other colors.

As I watch, I find myself shifting back and forth between types of perception — one moment I'm predominantly looking, the next I'm predominantly hearing (obviously my perception has not kept up with the multi-media age).

AS THE PROGRAM continues I find myself becoming less interested in the shifting color images. They are pretty and remind me of those toy kalaidescopes one used to buy at carnivals. But the types of patterns are limited and begin to seem repetitious. Also the colors seem locked into that purple-blue end of the spectrum and I start mentally demanding green or a bright orange.

My greatest objection to the show, however, is that the images distract me from the music and therefore subtract from the music's importance. Basically I don't think music needs any other media to complement it: it is complete in itself and this sort of visual accompaniment only dilutes it. That, however, is the opinion of a music-oriented person and was certainly not shared by most of the people at the screening who tended to be what you might call video freaks.

This objection was thrown around a bit in the discussion which followed, but mainly the talk settled on the visual component and the technique behind it.

Video-synthesizer images may be one of the television programming alternatives of the future. By itself, as sheer visual entertainment, it might be very intriguing (although to judge from the limited view I have had I doubt if I would tune in to watch any more than I now watch situation comedies).

But as a multi-media experience superimposed on a musical performance, the Video-Synthesized images will probably have a rough time overcoming the reservations of serious music listeners.

QUODLIBET / By MICHAEL STEINBERG

The Boston Globe
(MORNING)
APR 7 1973
New England Newsclip

Levine to fill Bernstein BSO dates

For Tuesday and Thursday Boston Symphony subscribers (or potluckers), there is a nice surprise. The last two concerts of this season, Apr. 24 and 26, were originally to have been conducted by Leonard Bernstein, repeating parts of his programs from November and December. That was on the assumption that Bernstein would be in residence at Harvard as Charles Eliot Norton Professor of Poetry. Then, when Bernstein put off the Norton lectures until November, his BSO dates were listed as "to be announced."

It now turns out they have gone to James Levine, who will conduct an all-Mozart program. Levine himself will play the A major Piano Concerto, K.414, and the program will also have the "Jupiter" Symphony and the Sinfonia Concertante for violin and viola, the latter with Joseph Silverstein and Burton Fine as soloists.

★ ★ ★

When Boston Symphony trumpeter Roger Voisin retired at the end of this season, his place in the section as third trumpet and assistant principal will be taken by Rolf Smedvig, a 20-year old junior at Boston University. Smedvig comes from Seattle, and at 13 he made his solo debut with the Seattle Symphony, in which his mother is a violinist. He was at Tanglewood in BU's Young Artists Program 1968-70, studying with Armando Ghitalla, BSO principal trumpet, and had a fellowship at the Berkshire Music Center in 1971. It took him till age 5 to discover he wanted to be a trumpeter ("because it made a lot of noise"), having started on the clarinet, his father's instrument, and flirted en route with drums. In high school, he led a rock band and at the University of Washington he competed in figure skating and swimming.

★ ★ ★

There is a story that an indignant old lady walked out of the first performance of Bach St. Matthew Passion on Good Friday 1729, exclaiming "Lord help us, 'tis surely an opera comedy." We should find her and get her to New North Church, Hingham, for the 11 o'clock service tomorrow. She could hear tenor William Flavin and soprano Susan Krueger sing duets from the first acts of Puccini's "Tosca" and "Madam Butterfly." The prelude to the service will be Desdemona's "Ave Maria" and Otello's "Niun mi tema" from Verdi's "Otello," and for the postlude they will sing another duet from "Tosca," Verdi, Puccini, Mozart, Boito, and others, have regularly been infiltrating Sunday services at New North since Ms. Krueger became soprano soloist there nearly a year ago.

★ ★ ★

Monday evening at 10, Channel 2 starts a new series about music. It is called Changing Music, Gunther Schuller is in charge, and the subject is the evolution of 20th Century music. Musical examples will be played by New England Conservatory students and faculty. Repeat showings of the 30-minute programs are Fridays at 9. The press release describes Iannis Xenakis as a "Greek ex-patriot." This is educational television?

TIMES
PEABODY, MASS.
W. 6,043
APR 25 1973
New England Newsclip

BSO appointments announced

BOSTON—Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra, today announced two new appointments in the managerial staff: Thomas D. Perry, Jr., manager since 1954, has been appointed to the new post of executive director and Thomas W. Morris, of Wellesley Hills, as manager.

Perry will serve as the chief executive officer of the organization, reporting to the trustees, and being responsible for the general planning and supervision of the management, maintaining close liaison with the Music Director Seiji Ozawa, and the trustees and overseers. Morris, who is 29 years old, is presently the assistant manager in charge of business affairs and deputy treasurer. He will function as the chief operating officer, reporting to Perry, and being charged with full responsibility for the conduct of the managerial operations, staff personnel, schedules and planning, contracting and similar affairs.

Morris is a native of Rochester, New York, and a graduate of Princeton

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
APR 14 1973
New England Newsclip

UNION
SPRINGFIELD, MASS.
APR 26 1973
New England Newsclip

Silverstein to Replace Levine at Concerts

BOSTON — Joseph Silverstein has agreed to replace the indisposed James Levine as conductor in the Boston Symphony Orchestra concerts of Tuesday and Thursday.

Silverstein's program is being performed at the suggestion of music adviser Seiji Ozawa. The program is as follows: Bach Brandenburg concerto no. 5 in D; Bach Piano concerto in E performed by Peter Serki, who has recently performed the work with Seiji Ozawa in San Francisco and the Mozart Symphony No. 41 "Jupiter."

Bernstein's BSO dates switch from Levine to Silverstein

QUODLIBET / By MICHAEL STEINBERG

Complications, complications ... Last week we ran a story that James Levine would be conductor and piano soloist with the Boston Symphony on Tuesday and Thursday, April 24 and 26, taking over the dates left vacant when Leonard Bernstein decided to put off his Norton lectures at Harvard until the Fall.

Levine now is ill, and those dates now go to Joseph Silverstein, the BSO's Assistant Conductor and concertmaster. He will conduct Mozart's "Jupiter" Symphony, and Peter Serkin will be piano soloist in Bach's Concerto in E major and, with Silverstein and flutist Doriot Anthony Dwyer, in Bach's Brandenburg Concerto No. 5. At the beginning of that week, Monday, 23 April, Serkin will play Messiaen's "Oiseaux exotiques" with Boston Symphony wind players, Leon Kirchner conducting. That is at Sanders Theater at 8:30, the rest of the program, which is open to the public free of charge, consisting of works by Schoenberg, Kirchner, and Webern, with Diana Hoagland as soprano soloist. As far as Serkin's Bach is concerned, that is a preview for next year's Celebrity Series subscribers: Serkin is on the books to play the E major Concerto with Alexander Schneider's Brandenburg Players.

Levine is also down to conduct Rossini's "Barber of Seville" here with the Metropolitan Opera, Saturday evening, April 28, but so far no replacement has been announced for him there. For the first time, the Met is using the recently restored version of "The Barber" with Rossini's original orchestration instead of the corrupt version that has been in circulation most of the last 150 years. Also some of the traditional cuts have been opened.

★

Of the three harpsichord recitals that I heard in the last month—a Bach program by Joseph Payne at MIT, another by Anthony Newman at Newton College of the Sacred Heart, and a mixed program by Suzanne Cleverdon in the Chapel of Emmanuel Church last Monday—Cleverdon's gave me the greatest pleasure, and by far.

She played a Louis Couperin Suite in D, four pieces by William Birde (as she likes to spell Byrd—why? and why not Wyllyam, as he appears in the records of Westminster Abbey?), a Toccata and a Suite by Froberger, and Bach's English Suite in E minor.

In her rhythm, there is sometimes an excessive tension — events come a hair too soon, and you wish for a little more breathing space — but that slight fault aside, Cleverdon's playing is enormously impressive, full of excitement, energy, and fantasy. She is superb at conveying the theater and grandeur of embellishments, she has an extraordinary sense of line (those Bach basses!), and she is as unpercussive a player of the harpsicord as I have heard. In her twenties she is a fine player, and likely to become a great one.

With that, let me report three peripheral pleasures: the Emmanuel Chapel, that splendid monument of American Gothic Revival, is one of the most pleasant, richly sonorous, small concert rooms in town. Then, Cleverdon's recital was a showcase for two superb examples of Boston craftsmanship in instrument-building, a harpsichord by John Nargesian, and, for the Byrd, a spinet by Joel van Lennep.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
APR 16 1973
New England Newsclip

Silverstein to lead final BSO programs

Joseph Silverstein will conduct the two final concerts this season by the Boston Symphony on Tuesday and Thursday evenings, April 24 and 26, at Symphony Hall. Bach's Brandenburg Concerto No. 5 in D, and Piano Concerto in E, and the Mozart "Jupiter" Symphony (No. 41) will comprise the program, which will have Doriot Anthony Dwyer, flute, and Peter Serkin, piano, as soloists.

88

JEWISH ADVOCATE
BOSTON, MASS.
24,500

APR 19 1973

New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO—FINALE AND RETROSPECT

Among the sizable array of large and rapid changes in the Symphony's arrangements is the rhythm of the season. The season no longer ends—it grinds to a halt.

The weekend subscription series was, and mayhap still remains, the backbone of the structure, but the concerts are now down from 24 to 20, the Spectrum performances are interlaced with the orchestra's weeks away, and the loose-end Tuesday and Thursday concerts are done the week following the conclusion of the "season" and seem rather happenstantially docketed. Whether all of this presages a permanent new format, or whether it is the unavoidable consequence of having a permanent conductor not yet in permanent residence remains to be seen.

Anyhow, Bernard Haitink did the honors last weekend with Beethoven's Ninth Symphony. It was a performance that was incisive to the point of briskness—a 65-minute transversal is seldom come by—but it was a reading which showed that Mr. Haitink knew what he wanted, that what he wanted made sense, and that he had the capabilities to weld the instrumental and vocal forces into a collaboration that had power, authority and sensibility. Those open tremulo measures followed by that awesome transition from D minor to A major, that archetypal slow movement, the scherzo whose sheerness of propulsion was to be followed but never quite equalled, and always the affirmation of the Ode and the Finale that leads up to it—bereft indeed is the listener on whom these ingredients no longer work their wondrousness. The quartet, Karen Altman, soprano, Joanna Simon, Contralto, Dean Wilder, tenor, Thomas Paul, bass, and the Chorus Pro Musica, Alfred Nash Patterson, conductor, were competent enough and caught the requisite fire.

Opening the program was the first performance in nearly a quarter of a century of Mozart's bejeweled B flat Piano Concerto, K. 450. The soloist, Nerine Barrett, is a young Jamaican native whose appearance here with the orchestra was her due for being the first contestant to win the newly established Michaels Award of Young Concert Artists. There must be quite a story behind this, for however large the number of black solo vocalists, the number of black instrumental soloists is less than minute.

Moreover, to eschew a flashy display piece and take on something as understated and mercilessly delicate and open as this Mozart concerto says a great deal about courage and musical integrity. Miss Barrett has not yet attained a command of expression that makes her a latter day Clara Haskil, but she has a secure technique, knows how to shape a phrase and shows a feel for classical line. On its completion I could have happily sat through her performance all over again.

How then did the season come off overall? By logic, it should have been a poor show. A virtuoso orchestra is supposed to have its own pungent personality, and that personality can only be conferred by a conductor around the place often enough to impress it with one. A series of visitors, by this reasoning, would homogenize any individuality at best, and wreck the ensemble for lack of control over discipline and internal organization at worst.

Actually, as has been emphasized in this space more than once, the orchestra is playing these days as well as anyone can remember. If fine sound and responsiveness and beautiful work from the principal chairs are the hallmarks, then one has the feeling that the inspiration of Harold Wright's clarinet and Charles Kavaloski's horn have catalyzed to completion the steady and successful rebuilding that commenced way back with Erich Leinsdorf and proceeded rather erratically thereafter until now.

This season almost half of the front line conductors of the day have visited here and a good deal of what this participatory autocracy has wrought has been memorable. It may be a bit invidious to recount highlights, but one does remember with particularity (but not hierarchically) all of the Berlioz performances of Colin Davis and Seji Ozawa, Leonard Bernstein's "Oedipus Rex" and Beethoven's "Pastoral." Steinberg's Mahler's Second and Verdi Requiem, Maazel's collaboration with Ashkenazy in Beethoven's G major Piano Concerto, Barenboim's 9th Bruckner, Haitink's 1st Mahler and Colin Davis's "Falstaff" of Elgar."

High standards of orchestral playing and outstanding performances are all very well, but there is another side or two to the matter. Not a single new work was introduced during the year except Walter Piston's Flute Concerto. In fact no really modern work was played all season in the weekend series and this is an incredible commentary that must keep Dr. Koussevitsky's spirit writhing. Could it be that the idea is to tuck modernity away into Michael Thomas's Spectrum? If so, we will soon be seeing polarized audiences—the stuffy old regulars for the subscription series and the kids who are With It for Mr. Thomas.

Another point. The programming often was banal to the point of insult—many of the works were the kind thing to be expected in an uninspired Great Music undergraduate course. How, outside of Arthur Fiedler's domain, do you justify in one season "The Afternoon of a Fawn," Mozart's G Minor Symphony, Beethoven's "Pastoral," Ravel's "Rhapsodie Espagnol," Schubert's "Unfinished," Tchaikovsky's Fifth, a great glut of Richard Strauss and the "Prelude and Love Death" from "Tristan" twice within a month?

So saying, any seasonal terrain consists of peaks and plateaus and valleys and a few gulches. On survey, the year 1972-1973 was one in which nevertheless the highlands predominated.

SUNDAY HERALD ADVERTISER
BOSTON, MASS.

APR 29 1973

New England Newsclip

Symphony completes schedule

By ELLEN PFEIFER
Music Critic

Seiji Ozawa, who assumes the music directorship of the Boston Symphony Orchestra in September, will conduct slightly less than one-third of next season's programs; the regular Friday-Saturday subscription series has been extended to 22 weeks; and conductor Carlo Maria Giulini will be back for a two-week visit after an absence of several years, according to the BSO's completed schedule for 1973-74 released last week.

The season, whose programs, conductors and soloists are detailed in the schedule, opens Sept. 28 with a performance of Berlioz' "The Damnation of Faust" (which has previously been done at Tanglewood) with Ozawa, singers Edith Mathis, Rene Kollo, Donald McIntyre, Thomas Paul and the Tanglewood Festival Chorus.

Of the 22-week season, Ozawa will direct seven programs while Michael Tilson Thomas and Colin Davis, listed as Principal Guest Conductors, lead five and four programs respectively. William Steinberg, who according to local music gossip is gradually being phased out as a regular guest, will conduct two programs and Rafael Kubelik and Okko Kamu (a newcomer making his debut with the orchestra) complete the roster.

The expanded subscription series comes about through the inclusion of Michael Tilson Thomas' Spectrum Series (two of the planned three concerts) into the traditional Friday afternoon slot. This unique series, with its informal manner and unusual programming (often comtemporary music), will have Thursday and Saturday night performances as well so that all varieties of audience — the generally older, long-time subscribers and the younger, supposedly "with it" crowd Spectrum has previously attracted — may be exposed to it.

With the possible exception of Spectrum (whose programs have not been divulged), audiences will probably find the music selections quite comfortable.

To those who have been worried that Ozawa, who has a reputation (not especially well-deserved) as an exponent of contemporary music, will try to stretch their ears with all sorts of unpleasant, "unmusical" sounds, need have no fears. They will find the schedule quite ingratiating with its all-Tchaikovsky program, generous doses of Beethoven, its Haydn, Sibelius, and Strauss.

Some of the interesting and seldom-heard works planned include the Rachmaninoff Symphony No. 3; the Monteverdi Vespers of 1610; Tippett's Symphony No. 3; Schoenberg's "Ode to Napoleon," "Modern Psalms," and "Verklaerte Nacht;" also the Beethoven Mass in C.

For those with limited budgets or tastes that run toward Romantic music, there is a three-concert Romantic Series on Thursday nights that is neither particularly 19th Century nor the catch-all for a lot of concert potboilers that you might think it is. It has Haydn and Walter Piston as the outer extremes and includes works by Bruckner, Sibelius, Paganini and Strauss.

The list of soloists contains quite a few more of the "big names" than in some seasons. Leaning toward the pianists, the roster includes Christoph Eschenbach, David Oistrakh, Malcolm Frager, Henryk Szeryng, Jesseye Norman, Heather Harper, and Maurizio Pollini.

★

JUMPING BACK to the present, the Boston Symphony, at least without its first chair players, is making that annual spring metamorphosis in which it becomes the Boston Pops Orchestra for six weeks.

Pops season begins Tuesday night at Symphony Hall (— which also goes through a transformation from staid, dull-gold concert hall to green-laticed Biergarten) with Arthur Fiedler conducting every evening through Saturday. Guests this week include pianist Ralph Votapek, organist Virgil Fox, and soprano Anna Moffo.

★

JOHN HEISS, composer, flutist, and faculty member at the New England Conservatory, is one of three young American composers to receive commissions for new works from the Berkshire Music Center.

The commissions are awarded in cooperation with the Fromm Music Foundation at Harvard which has long been a supporter of contemporary music activities at the Center which is located at Tanglewood in Lenox.

Heiss' commission is for a chamber music work for eleven players.

The Boston Globe
(MORNING)
251,912 SUN 566,377

APR 23 1973

New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

APR 17 1972

New England Newsclip

SOCIETY

by Miriam Tod

It was hard to tell which the ladies enjoyed the most at the final Stage Door Lecture of the season on Friday in the basement of Symphony Hall — the delightful humor of the speaker, first clarinetist of the orchestra, Harold Wright; the spring flowers and decorations on all sides, or the welcome news that these lectures, sponsored by the Council of Friends of the Boston Symphony Orchestra, have raised 11,000 much-needed dollars for the orchestra this season.

Mr. Wright was an easy speaker who was not averse to answering questions with great humor on every facet of a clarinet, from the music written for it to the influence Benny Goodman has had on the instrument. He gave the audience a vivid word picture of Pablo Casals as a musician and as a man, for Mr. Wright goes each season to perform in the Casals' Festival in Puerto Rico, He gave a superb rendering of a piece written for clarinet, making it even harder to believe that the army could have made him play bass drum and cymbals in a band while he was serving his hitch in the service.

Spring in all its glory was certainly present in the rather dreary basement of Symphony Hall. Great flowering branches of forced apple blossom were placed behind the podium, and graceful sprays of forsythia in full bloom were here and there around the room. A pink rhododendron greeted the subscribers as they came in through the Stage Door for the lecture, and the same shade was in the two big pots of hyacinths placed in front of Mr. Wright. Instead of flowers on the tables the committee had put runners printed with brilliantly colored daises on all the tables making splashes of color all over the room.

Several of the trustees of the Boston Symphony Orchestra were at the lecture, among them the president of the trustees, Talcott Banks of Lincoln, who announced the staggering sum of $11,000 that had been raised by these events. He called for a rising vote of thanks for Mrs. George Bates who has been responsible, together with various cochairmen, for the lectures since their inception three years ago. Also there was trustee Mrs. Harris Fahnestock, delighted with the success of the Mini-Tour arranged for the Friends of the B.S.O. in which they accompanied the orchestra on its brief tour to New York.

The final lecture of 1971-72 was under the direction of the Marblehead and North Shore areas of the Council of Friends of the B.S.O. and members from these areas acted as hostesses.

Among the many at this lecture, the series of which have become so popular with Symphony-goers that the Council of Friends are scheduling a double series of them next winter, were Mrs. Ingersoll Cunningham of Needham; Mrs. Alfred Willmann, one of those who went on the Mini-Tour, wearing an off-the-face hat with a white brim and decorated with lillies-of-the-valley; Mrs. Howard Hansen of Wellesley; Mrs. John T. G. Nichols of Marblehead, another wearing a hat, hers a very Twentyish cloche in navy; Mrs. Jack Parker of Wellesley and Mrs. Roger Voisin.

ALISON ARNOLD

Into the social swim

There are very few private parties in Boston nowadays and little entertaining at home. Social life is now a give-and-take proposition and centers around parties to preserve cultural institutions or to support research for every disease under the sun.

Newcomers to Boston can easily get into the social swim if they read the social columns and offer to help with the countless projects. But they must say a price. They join an organization, get their names on lists and then receive invitations.

There are concerts, benefit dances, fashion shows, house tours, opera, luncheons, dinners and cocktail parties. They buy tickets, invite their friends, and the friends, in turn, do the same thing. So the ball starts rolling.

Anyone who gives $15 or more can be a Friend of the Boston Symphony Orchestra and be invited to the stage door lectures. The top price for a season ticket to the Friday afternoon concerts is $229. Occasionally, there is a big benefit like the Symphony Ball a few years ago. Tickets for this were $350 a couple.

The Museum of Fine Arts has several categories of membership, ranging from a single membership of $20 a year to a donor for $50, a sustaining member for $100 and a supporting member for $250. You can be a patron for $5000 and a Fellow for $10,000.

To be a member of The Opera Company of Boston the price is $25. If you are a Friend it will cost you $50. An individual associate membership is $100 and a family associate costs $200. To be a patron you about $15.

$1,000. All these categories entitle you to certain privileges such as dinners before the opera for which the average charge is must give $500, and a benefactor gives

The sustaining membership of The Speech and Hearing Foundation of Massachusetts is $7 a year. For a life member it's $50. To be a Pathfinder you must give $200 a year. Tickets for the annual benefit ball in May are $60 a couple. If you take a table for 10 it will cost you $300.

These are but a few of the organizations you can join. There are many more. And you'll get on committees, your name will appear in the newspapers constantly, and the first thing you know, you'll be a publicized party-goer in the social whirl. The names change every five years or so. It used to take longer.

★

If you belong to the Gore Place Society, you'll be helping to preserve Gore Place in Waltham, a National Historic Landmark. If you live in Waltham it will cost you $5 a year to belong, but if you are a non-resident, you will have to pay $10.

This beautiful Federal mansion, once the country seat of Christopher Gore, 7th governor of Massachusetts, was opened for visitors April 15. You can visit it until Nov. 5. Admission is $2 for adults and 50 cents for children. There are guided tours Tuesdays through Saturdays, from 10 to 5, and Sundays, from 2 to 5. The lilacs and rhododendrons add to its beauty in the spring. Peter A. Wick is president of the Gore Place Society, which maintains the estate.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
APR 19 1973
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

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How then did the season come off overall? By logic, it should have been a poor show. A virtuoso orchestra is supposed to have its own pungent personality, and that personality can only be conferred by a conductor around the place often enough to impress it with one. A series of visitors, by this reasoning, would homogenize any individuality at best, and wreck the ensemble for lack of control over discipline and internal organization at worst.

Actually, as has been emphasized in this space more than once, the orchestra is playing these days as well as anyone can remember. If fine sound and responsiveness and beautiful work from the principal chairs are the hallmarks, then one has the feeling that the inspiration of Harold Wright's clarinet and Charles Kavaloski's horn have catalyzed to completion the steady and successful rebuilding that commenced way back with Erich Leinsdorf and proceeded rather erratically thereafter until now.

This season almost half of the front line conductors of the day have visited here and a good deal of what this participatory autocracy has wrought has been memorable. It may be a bit invidious to recount highlights, but one does remember with particularity (but not hierarchically) all of the Berlioz performances of Colin Davis and Seji Ozawa, Leonard Bernstein's "Oedipus Rex" and Beethoven's "Pastoral." Steinberg's Mahler's Second and Verdi *Requiem*, Maazel's collaboration with Ashkenazy in Beethoven's G major Piano Concerto, Barenboim's 9th Bruckner, Haitink's 1st Mahler and Colin Davis's "Falstaff" of Elgar."

High standards of orchestral playing and outstanding performances are all very well, but there is another side or two to the matter. Not a single new work was introduced during the year except Walter Piston's Flute Concerto. In fact no really modern work was played all season in the weekend series and this is an incredible commentary that must keep Dr. Koussevitsky's spirit writhing. Could it be that the idea is to tuck modernity away into Michael Thomas's Spectrum? If so, we will soon be seeing polarized audiences—the stuffy old regulars for the subscription series and the kids who are With It for Mr. Thomas.

Another point. The programming often was banal to the point of insult—many of the works were the kind thing to be expected in an uninspired Great Music undergraduate course. How, outside of Arthur Fiedler's domain, do you justify in one season "The Afternoon of a Fawn," Mozart's G Minor Symphony, Beethoven's "Pastoral," Ravel's "Rhapsodie Espagnol," Schubert's "Unfinished," Tchaikovsky's Fifth, a great glut of Richard Strauss and the "Prelude and Love Death" from "Tristan" twice within a month?

So saying, any seasonal terrain consists of peaks and plateaus and valleys and a few gulches. On survey, the year 1972-1973 was one in which nevertheless the highlands predominated.

SUNDAY HERALD ADVERTISER
BOSTON, MASS.
New England Newsclip

Symphony completes schedule

By ELLEN PFEIFER
Music Critic

Seiji Ozawa, who assumes the music directorship of the Boston Symphony Orchestra in September, will conduct slightly less than one-third of next season's programs; the regular Friday-Saturday subscription series has been extended to 22 weeks; and conductor Carlo Maria Giulini will be back for a two-week visit after an absence of several years, according to the BSO's completed schedule for 1973-74 released last week.

The season, whose programs, conductors and soloists are detailed in the schedule, opens Sept. 28 with a performance of Berlioz' "The Damnation of Faust" (which has previously been done at Tanglewood) with Ozawa, singers Edith Mathis, Rene Kollo, Donald McIntyre, Thomas Paul and the Tanglewood Festival Chorus.

Of the 22-week season, Ozawa will direct seven programs while Michael Tilson Thomas and Colin Davis, listed as Principal Guest Conductors, lead five and four programs respectively. William Steinberg, who according to local music gossip is gradually being phased out as a regular guest, will conduct two programs and Rafael Kubelik and Okko Kamu (a newcomer making his debut with the orchestra) complete the roster.

The expanded subscription series comes about through the inclusion of Michael Tilson Thomas' Spectrum Series (two of the planned three concerts) into the traditional Friday afternoon slot. This unique series, with its informal manner and unusual programming (often comtemporary music), will have Thursday and Saturday night performances as well so that all varieties of audience — the generally older, long-time subscribers and the younger, supposedly "with it" crowd Spectrum has previously attracted — may be exposed to it.

With the possible exception of Spectrum (whose programs have not been divulged), audiences will probably find the music selections quite comfortable.

To those who have been worried that Ozawa, who has a reputation (not especially well-deserved) as an exponent of contemporary music, will try to stretch their ears with all sorts of unpleasant, "unmusical" sounds, need have no fears. They will find the schedule quite ingratiating with its all-Tchaikovsky program, generous doses of Beethoven, its Haydn, Sibelius, and Strauss.

Some of the interesting and seldom-heard works planned include the Rachmaninoff Symphony No. 3; the Monteverdi Vespers of 1610; Tippett's Symphony No. 3; Schoenberg's "Ode to Napoleon," "Modern Psalms," and "Verklaerte Nacht;" also the Beethoven Mass in C.

For those with limited budgets or tastes that run toward Romantic music, there is a three-concert Romantic Series on Thursday nights that is neither particularly 19th Century nor the catch-all for a lot of concert potboilers that you might think it is. It has Haydn and Walter Piston as the outer extremes and includes works by Bruckner, Sibelius, Paganini and Strauss.

The list of soloists contains quite a few more of the "big names" than in some seasons. Leaning toward the pianists, the roster includes Christoph Eschenbach, David Oistrakh, Malcolm Frager, Henryk Szeryng, Jesseye Norman, Heather Harper, and Maurizio Pollini.

★

JUMPING BACK to the present, the Boston Symphony, at least without its first chair players, is making that annual spring metamorphosis in which it becomes the Boston Pops Orchestra for six weeks.

Pops season begins Tuesday night at Symphony Hall (— which also goes through a transformation from staid, dull-gold concert hall to green-laticed Biergarten) with Arthur Fiedler conducting every evening through Saturday. Guests this week include pianist Ralph Votapek, organist Virgil Fox, and soprano Anna Moffo.

★

JOHN HEISS, composer, flutist, and faculty member at the New England Conservatory, is one of three young American composers to receive commissions for new works from the Berkshire Music Center.

The commissions are awarded in cooperation with the Fromm Music Foundation at Harvard which has long been a supporter of contemporary music activities at the Center which is located at Tanglewood in Lenox.

Heiss' commission is for a chamber music work for eleven players.

The Boston Globe
(MORNING)
APR 23 1973
New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
APR 17 1972
New England Newsclip

SOCIETY

by Miriam Tod

It was hard to tell which the ladies enjoyed the most at the final Stage Door Lecture of the season on Friday in the basement of Symphony Hall — the delightful humor of the speaker, first clarinetist of the orchestra, Harold Wright; the spring flowers and decorations on all sides, or the welcome news that these lectures, sponsored by the Council of Friends of the Boston Symphony Orchestra, have raised 11,000 much-needed dollars for the orchestra this season.

Mr. Wright was an easy speaker who was not averse to answering questions with great humor on every facet of a clarinet, from the music written for it to the influence Benny Goodman has had on the instrument. He gave the audience a vivid word picture of Pablo Casals as a musician and as a man, for Mr. Wright goes each season to perform in the Casals' Festival in Puerto Rico, He gave a superb rendering of a piece written for clarinet, making it even harder to believe that the army could have made him play bass drum and cymbals in a band while he was serving his hitch in the service.

Spring in all its glory was certainly present in the rather dreary basement of Symphony Hall. Great flowering branches of forced apple blossom were placed behind the podium, and graceful sprays of forsythia in full bloom were here and there around the room. A pink rhododendron greeted the subscribers as they came in through the Stage Door for the lecture, and the same shade was in the two big pots of hyacinths placed in front of Mr. Wright. Instead of flowers on the tables the committee had put runners printed with brilliantly colored daises on all the tables making splashes of color all over the room.

Several of the trustees of the Boston Symphony Orchestra were at the lecture, among them the president of the trustees, Talcott Banks of Lincoln, who announced the staggering sum of $11,000 that had been raised by these events. He called for a rising vote of thanks for Mrs. George Bates who has been responsible, together with various cochairmen, for the lectures since their inception three years ago. Also there was trustee Mrs. Harris Fahnestock, delighted with the success of the Mini-Tour arranged for the Friends of the B.S.O. in which they accompanied the orchestra on its brief tour to New York.

The final lecture of 1971-72 was under the direction of the Marblehead and North Shore areas of the Council of Friends of the B.S.O. and members from these areas acted as hostesses.

Among the many at this lecture, the series of which have become so popular with Symphony-goers that the Council of Friends are scheduling a double series of them next winter, were Mrs. Ingersoll Cunningham of Needham; Mrs. Alfred Willmann, one of those who went on the Mini-Tour, wearing an off-the-face hat with a white brim and decorated with lillies-of-the-valley; Mrs. Howard Hansen of Wellesley; Mrs. John T. G. Nichols of Marblehead, another wearing a hat, hers a very Twentyish cloche in navy; Mrs. Jack Parker of Wellesley and Mrs. Roger Voisin.

ALISON ARNOLD

Into the social swim

There are very few private parties in Boston nowadays and little entertaining at home. Social life is now a give-and-take proposition and centers around parties to preserve cultural institutions or to support research for every disease under the sun.

Newcomers to Boston can easily get into the social swim if they read the social columns and offer to help with the countless projects. But they must say a price. They join an organization, get their names on lists and then receive invitations.

There are concerts, benefit dances, fashion shows, house tours, opera, luncheons, dinners and cocktail parties. They buy tickets, invite their friends, and the friends, in turn, do the same thing. So the ball starts rolling.

Anyone who gives $15 or more can be a Friend of the Boston Symphony Orchestra and be invited to the stage door lectures. The top price for a season ticket to the Friday afternoon concerts is $229. Occasionally, there is a big benefit like the Symphony Ball a few years ago. Tickets for this were $350 a couple.

The Museum of Fine Arts has several categories of membership, ranging from a single membership of $20 a year to a donor for $50, a sustaining member for $100 and a supporting member for $250. You can be a patron for $5000 and a Fellow for $10,000.

To be a member of The Opera Company of Boston the price is $25. If you are a Friend it will cost you $50. An individual associate membership is $100 and a family associate costs $200. To be a patron you about $15. $1,000. All these categories entitle you to certain privileges such as dinners before the opera for which the average charge is must give $500, and a benefactor gives

The sustaining membership of The Speech and Hearing Foundation of Massachusetts is $7 a year. For a life member it's $50. To be a Pathfinder you must give $200 a year. Tickets for the annual benefit ball in May are $60 a couple. If you take a table for 10 it will cost you $300.

These are but a few of the organizations you can join. There are many more. And you'll get on committees, your name will appear in the newspapers constantly, and the first thing you know, you'll be a publicized party-goer in the social whirl. The names change every five years or so. It used to take longer.

★

If you belong to the Gore Place Society, you'll be helping to preserve Gore Place in Waltham, a National Historic Landmark. If you live in Waltham it will cost you $5 a year to belong, but if you are a non-resident, you will have to pay $10.

This beautiful Federal mansion, once the country seat of Christopher Gore, 7th governor of Massachusetts, was opened for visitors April 15. You can visit it until Nov. 5. Admission is $2 for adults and 50 cents for children. There are guided tours Tuesdays through Saturdays, from 10 to 5, and Sundays, from 2 to 5. The lilacs and rhododendrons add to its beauty in the spring. Peter A. Wick is president of the Gore Place Society, which maintains the estate.

The Christian Science Monitor
BOSTON, MASS.
D. 227,061

24 1973

New England Newsclip

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THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

APR 24 1972

New England Newsclip

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by Alison Arnold

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There were exquisite Japanese flower arrangements of iris and magnolia blossoms, and on each luncheon table was a primrose plant. As an extra special touch, a tiny pink Japanese parasol was perched on each pastry. Mrs. Howard W. Davis of Concord was being congratulated for the Japanese decor.

Mrs. George Lee Sargent, chairman of the Council of Friends of the Symphony, had at her table the Rev. Edward G. Murray, a trustee of the orchestra, Roger Voisin, a trumpet player of the orchestra, and Mrs. Voisin, Mrs. William J. Mixter, chairman of Areas for the Council of Friends, Thomas Morris, assistant manager for business affairs, Andrew Raeburn, program editor and assistant to the music director, and Forrester C. Smith, director of development.

Mrs. William D. Manice Jr. and Mrs. M. Ducey Ryerson are co-chairmen of the luncheon series. The decorating committee for the luncheon included members from the Andover and Concord areas. They included Mrs. Philip Allen, Mrs. Joseph Daly, Mrs. James Grew, Mrs. N. Penrose Hallowell, Mrs. Hart Leavitt, Mrs. Alexander Warren, Mrs. Carl DeSuze, Mrs. Anatole A. Haemmerle, Mrs. E. Neal Hartley, Mrs. Anson W. Krickl, Mrs. William B. Moses Jr. and Mrs. Benjamin L. Wilson.

Among the many others at the luncheon were Mrs. Edwin T. Green, Mrs. Robert Watson, Mrs. Jack Parker, Mrs. Jerome Rosenfeld, Mrs. Charles F. Hovey, Mrs. Harris Fahnstock, Mrs. Harold D. Hodgkinson, Mrs. Victor Jones, Mrs. Charles F. Eaton Jr., Mrs. Alfred Willmann, Mrs. C. Chauncey Gray, Mrs. Albert Goodhue, Mrs. Robert Kistner, Mrs. John T. Grandin Jr., Mrs. Donald Sinclair and Mrs. Henry Hall Jr.

BSO and its traveling musicians

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The Cleveland Press
D. 375,653

APR 10 1973

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SCHOOL MUSICIAN
DIRECTOR AND TEACHER
JOLIET, ILL.
MONTHLY 15,000

APR 1973

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GRAPHIC
NEWTON, MASS.
W. 10,000

APR 19 1973

New England Newsclip

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MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 346,967 SUN. 530,805

APR 22 1973

—Journal Photo

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The Christian Science Monitor
BOSTON, MASS.
D. 52,61

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APR 24 1972

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The Christian Science Monitor
BOSTON, MASS.
D. 217,264
APR 23 1973
New England Newsclip

A 'Celebration'

Venice's musical voice glows again in Boston

By Louis Snyder

Boston Symphony's Spectrum Concerts, under the direction of Michael Tilson Thomas who originated them last season, have come to an end this year with "Venice — A Musical Celebration." And once again local listeners are in Mr. Thomas's debt for a series of four programs of music old, new, and rare, put together with skill and imagination.

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
APR 24 1973
New England Newsclip

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The Boston Globe
(EVENING)
D. 195,032
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New England Newsclip

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The Christian Science Monitor
BOSTON, MASS.
D. 217,264
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New England Newsclip

A 'Celebration'

Venice's musical voice glows again in Boston

By Louis Snyder

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BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 217,264

APR 23 1973 New England Newsclip

BSO Performs Works Written for Cathedral

By DAVID NOBLE

The idea behind the "Spectrum" concert played Friday and Saturday nights by the Boston Symphony Orchestra was, literally, magnificent.

The idea was to revive the glorious music created for Venice's St. Mark's Cathedral in the late 16th century, and to perform with it some equally spectacular works Stravin-

• Concert Review

sky wrote for the same church only two decades ago.

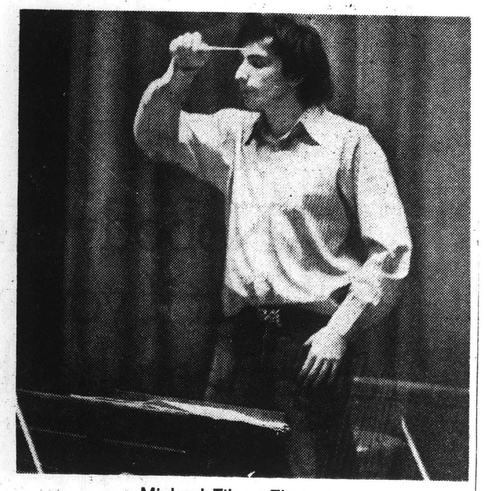
With the older music, conductor Michael Tilson Thomas made a grand show, complete with marchings of musicians up and down Symphony Hall in a way that tastefully suggested late-Renaissance religious pageantry.

The music came off a little less well however, old and new suffering from the same problems. The weak links were the BSO's wind sections and the Tanglewood Festival Chorus, which bore the burden of both Gabrieli's and Stravinsky's solutions to the acoustical problems posed by the echoey cathedral.

Whatever their merits in Brahms and Beethoven's symphonies, the orchestra's wind ranks simply do not have enough agreement among themselves about tone and phrasing to make complete sense out of the finely detailed music of the 16th and 20th centuries (many of the brass players simply had trouble cutting their parts, which in the case of the old works was written for ranks of virtuosos).

The chorus sang with unity and remarkable agility, but simply did not produce enough sound to bring the renaissance's most spectacular music back to full life. The acoustics of Symphony Hall, marvelous for 19th Century symphonies, were too "good" to let Gabrieli and his posterity make their case fully; the long reverberation time of the Ventian cathedral is written into their music, and the lack of echo is particularly felt when the performers of their music are producing less than resonant tones.

Subdued — wind choirs in balconies and choruses all over the hall—pageantry and shrewd musical pacing helped the old music give a hint, if not a full demonstration, of the days of Venice's musical



Michael Tilson Thomas

(and political) glory. The Stravinsky works played after intermission, however, were not susceptible to that kind of aid: it was not attempted, and they fell a little flat.

"Canticum Sacrum" was done at a reduced dynamic scale apparently dictated by the quietness of the chorus's work. Basso David Evitts daringly sang the austere "Jesus autem" in operatic style, half Italian and half Russian, and gave that episode hauntingly sorrowful expression; the chorus was similarly affecting in the subdued "Credidi"; the rest was undercooked.

A Stravinsky orchestration of a complex Bach organ work, written as a companion piece to "Canticum Sacrum," did not demand sonic magnificence but does require thoughtful, sympathetic work by solo winds.

This was not forthcoming most of the way through, so the first minutes became hash while the later sections were merely cute.

Having the audience sing the work's familiar theme at the end was good show biz, given the circumstances, but would have been a distraction if the performance had been good.

Thomas's spoken program notes were witty and incisive at the beginning, garrulous and irritating later on in the Saturday performance.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

APR 14 1973 New England Newsclip

BSO's final Spectrum

Michael Tilson Thomas will conduct the final Boston Symphony Spectrum concerts — "Venice — a Musical Celebration" — on Friday and Saturday evenings, April 20 and 21 at Symphony Hall. Ceremonial music by the Gabrielis, Schuetz, Vivaldi, Stravinsky, and Bach-Stravinsky are on the program which will have tenor Kenneth Riegel, baritone David Evitts, and organist Berj Zamkochian as soloists, with the Tanglewood Festival Chorus and members of the audience encouraged to join in a celebration of sacred music through the ages.

92.

Boston Symphony shuffles management

By William A. Henry 3d
Globe Staff

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra since 1954, has been moved up to the newly created post of executive director. The new manager, responsible for the day-to-day operation of the BSO, is Thomas W. Morris, 30, assistant manager for business affairs and a professional percussionist.

Both appointments are effective immediately, trustee president Talcott M. Banks said yesterday.

Perry will continue to hold "full executive power" and will be the chief staff officer on all policy questions, Banks said. "The change was made because, in effect, the traditional position of manager has become too complex and too taxing for one man to discharge," he explained.

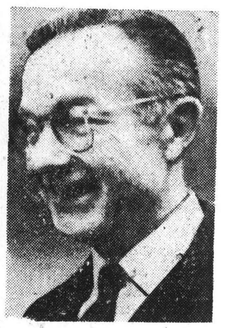
"There is not the slightest suggestion of Tod (Perry)'s retiring in this," Banks added. "Things are very informal at Symphony Hall, and we expect that Tod will continue to stay in close touch on day-to-day matters, and will maintain his active role in season scheduling and changes, artist selection, development and other matters."

Perry's designation as "chief executive officer," and Morris' as "chief operating officer," were announced during a trustee meeting Tuesday, Banks said.

The appointments are "internal matters that do not require a formal trustee vote," he said, "and so they were not actually approved. But the division of responsibilities arose out of several studies in which a number of trustees have been involved for some months."

Banks declined to comment on reports that David Rockefeller Jr., one of three assistant managers, will leave at the end of the season.

"David intended to stay with the Orchestra only a short time when he came to us," Banks said. "How long he wants to stay, I don't know."



THOMAS D. PERRY JR.
. . . BSO elder statesman

The Boston Globe
EVENING
APR 25 1973
New England Newsclip

Thomas D. Perry Jr. is given new title by BSO trustees

BOSTON — The trustees of the Boston Symphony Orchestra have appointed Thomas D. Perry Jr., longtime manager, to the newly created post of executive director.

Perry's title of manager and chief administrative officer has been given to Thomas W. Morris, 30, up to now the assistant manager for business affairs and a professional percussionist.

Long-range planning

The shift "puts two people in the principal administrative spot," Perry said today. He cited the increasing complexity of the job of orchestra manager as the chief reason for the executive reshuffling.

The shift officially puts Morris in charge of the day-to-day operation of the orchestra, with Perry responsible for long-range planning as well as for relations with the BSO trustees and with the musical director, Seiji Ozawa.

"We both think it's an absolutely swell arrangement," Perry said, speaking for himself and Morris.

Perry, 59, has been general manager of the BSO since 1954, when he took over from George E. Judd. In his 19 years there, the annual budget of the orchestra has more than tripled and now exceeds $4.5 million. The Boston Symphony was one of the first orchestras in the country to provide a full year's season for its members, with 40 weeks spent in Boston and eight at Tanglewood in Lenox.

Michigan native

Before coming to the BSO, Perry, a native of Grand Rapids, Mich., worked as an English teachers, an advertising executive and a manager of concert halls in Philadelphia and Boston. He began as an assistant manager with the Boston Symphony in 1946, after serving in the U.S. Navy Medical Corps.

He is married to the former Helen Roberts of Philadelphia, and they have been summer residents of West Stockbridge since 1964, when they built an award-winning house on Baker Hill there.

Perry said today that orchestra financing, always a problem for an operation as large as the BSO, has improved somewhat over the last few years.

"We're feeling somewhat optimistic," he said. "Private contributions are up, and government support is up somewhat. Our support is changing, coming from different and more numerous sources."

He said the increase in donations has not kept pace with the general inflation of the orchestra's expenses.

Ticket sales for the 1973 Berkshire Festival at Tanglewood, Perry said, have already begun for the series' regular patrons.

He added that a complete schedule and general sales for the eight-week program, which begins July 6, would be starting very soon.

Trustee meeting

Perry's new appointment was announced at a trustees meeting last week, according to Talcott M. Banks, president of the board, and came as the result of several studies made by the BSO governing board over the last several months. Banks said the appointments are "internal matters that do not require a formal vote."

"Things are very informal at Symphony Hall," he said, "and we expect that Tod (Perry) will continue to stay in close touch on day-to-day matters, and will maintain his active role in season scheduling and changes, artist selection, development and other matters."

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,150
APR 27 1973
New England Newsclip

TIMES
BEVERLY, MASS.
D. 9,514
APR 25 1973
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
APR 28 1973
New England Newsclip

BSO appointments announced

BOSTON—Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra, today announced two new appointments in the managerial staff: Thomas D. Perry, Jr., manager since 1954, has been appointed to the new post of executive director and Thomas W. Morris, of Wellesley Hills, as manager.

Perry will serve as the chief executive officer of the organization, reporting to the trustees, and being responsible for the general planning and supervision of the management, maintaining close liaison with the Music Director Seiji Ozawa, and the trustees and overseers. Morris, who is 29 years old, is presently the assistant manager in charge of business affairs and deputy treasurer. He will function as the chief operating officer, reporting to Perry, and being charged with full responsibility for the conduct of the managerial operations, staff personnel, schedules and planning, contracting and similar affairs.

Morris is a native of Rochester, New York, and a graduate of Princeton

PITTSFORD, N. Y.
BRIGHTON-PITTSFORD
POST
W. 12,000
APR 26 1973

It All Started with Toy Drum

Brighton Man Will Manage Boston Symphony

Thomas W. Morris

By Beneth Morrow

A young man who grew up in Brighton with a passion for music and a dream of playing with the Boston Symphony Orchestra has just been named manager of that prestigious Brahmin musical organization.

Thomas W. Morris, 29, the son of Mr. and Mrs. William H. Morris, Shoreham Dr., and grandson of Mr. M. Herbert Eisenhardt, and the late Mrs. Eisenhardt of East Ave., was named to the position last week.

It all started with a toy drum years ago. Not only is Morris one of the youngest managers ever named by a major orchestra, he may be unique in the country as a playing manager. He frequently takes over a percussion position when a regular member of the orchestra is absent, and he delights in joining the Boston Pops when Arthur Fiedler conducts in the Boston area.

Morris was graduated from Allendale School in 1961, and during his high school career he played in both the Rochester inter-high band and orchestra.

He studied with William Street and John Beck at Eastman, and won the coveted Albright Award from the Civic Music Association as the outstanding high school musician in the area, soloing with the Philharmonic Orchestra at the annual Youth Concert at Eastman Theater.

Although Morris had long since traded in his toy drum for better instruments, he continued to play during his years at Princeton, in both the university orchestra and marching band, and with the Trenton Symphony. Although he majored in music, he finally decided that playing for a living has its limits, and turned toward management.

Under a Ford Foundation grant, he served for two years as a managerial intern with the Cincinnati Symphony Orchestra from 1965-1967 when Max Rudolph was conductor there.

The orchestra was chosen by the State Department for a three-month world concert tour, and Morris and his wife, Jane, the daughter of Dr. and Mrs. C.R. Allison, Vick Park A, Rochester, had an unforgettable experience shepherding 130 musicians and their instruments on the grand tour.

After two years in Cincinnati Morris decided to get a business education and he earned his M.B.A. from the Wharton School of Finance and Commerce in Philadelphia. Almost unbelievably, there was an opening with the Boston Orchestra when he finished at Wharton in 1969.

He has been assistant manager and will now take over as chief operating officer charged with full responsibility for the conduct of operations, staff personnel, schedules and planning, and all contracts, with, of course, a close liaison with the new music director, Seiji Ozawa.

It's a day and night job, his father said this week, with responsibilities for the Summer program at Tanglewood in the Berkshires, television programming, and the inevitable financial difficulties of any symphony orchestra.

But also, a happy, music-filled life. Morris lives in Wellesley Hills with his wife and two small children.

MORRIS FAMILY. Musician-manager and wife, Jane, in a recent family portrait with their two small children.

Name in the News

Drummer in the counting house

When the trustees of the Boston Symphony Orchestra named Thomas W. Morris manager and chief administrative officer last week, it was obvious to all concerned that the goal was more bang for the buck. For in addition to having his master of business administration degree from the Wharton School of Finance, the 29-year-old Morris is a professional percussionist. He quite often sits in on BSO and Pops concerts when there is need for an alternate or substitute whomper of hides or metal clangers.

* * *

The finance aspect is the key to the change, however, because the Boston Symphony is a $6.5 million-a-year business and the day-to-day money problems have to be faced along with the music. Therefore, the shift of longtime manager Thomas D. "Tod" Perry Jr. to executive director was no "kick upstairs," according to BSO officials, but only a realistic approach to the problems of the day.

"Tod is my boss," says Morris, "and he is still in charge of management. His responsibility will be in working with the new musical director, Seiji Ozawa, on long-range planning, while I will be responsible for day-to-day operations, working with the staff and planning for the season. Two other of the major orchestras are doing almost exactly the same thing we are."

* * *

Be that as it may, Morris now will be in the forefront when it comes to public recognition of management. Symphony orchestras are extremely complex organizations both musically and fiscally, and in this day of inflation, it is difficult to maintain artistic and budget standards.

Despite his youth, Morris has had solid experience in both the musical and fiscal worlds. A native of Rochester, N.Y., where his father is an attorney, he received an A.B. degree in music from Princeton in 1965 and his M.B.A. from the Wharton School in 1969. Between college and graduate school, he served two years as an administrative intern in the arts with the Cincinnati Symphony on a Ford Foundation fellowship.

Morris joined the Boston Symphony in 1969 as an administrative assistant in the treasurer's office, and was named assistant treasurer in January 1970 and assistant manager for business affairs in September 1971, the post he held until his elevation last week.

* * *

He is married to the former Jane Allison of Rochester ("not a childhood sweetheart, but I knew she was there"), and they have a daughter, Elisa, almost 5, and a son, Charles, 2½. For the past four years, the family has been renting a cottage on Stockbridge Bowl, which they will also do this summer, but the thought of owning a place of their own has crossed their minds.

Morris is naturally quite excited about his new position, but there are no quick plans for revolutionizing either Symphony Hall or Tanglewood. "The orchestra is on the verge of a new era," he says, "with a new director, and everyone is terribly enthusiastic and terribly positive. Our biggest need is to find new sources of revenue both from private and federal sources."

Mr. Morris: Mixing music and money.

Since it is impossible for orchestras to increase the size of their concert halls, it is necessary from time to time to up the prices of tickets. BSO officials have been careful about this, because they fear there is a point of no return and they also worry that the average man will not be able to afford good music. "We are raising the price of all Shed tickets 50 cents this summer," said Morris, "but we will keep the lawn prices at $3 and make admission to the open rehearsals $3."

* * *

Much thought is also being given to finding ways to increase the usage of Tanglewood for more than the eight-week season. Management is considering the popular music concerts which drew large crowds on several occasions but were dropped last season while the idea was reassessed. The BSO wants to make sure that the popular artists it brings in also do not bring a riotous aspect to staid Tanglewood. All of the popular artists are weighed with the same care as if they were applying to a bank for a loan.

But Tanglewood has done very well the past two seasons, and Morris expects that this summer also will be a good one. He is working hard to accomplish this. When asked what his hobbies are, what he does to relieve the tensions of the job, he answers simply: "Music. I have a fanatical love of music."

Au Courant Des Arts
OF NEW HAMPSHIRE

By: PHOEBE BOURDEAU
BOX 181, NEW CASTLE, NEW HAMPSHIRE 03854

UNION LEADER
MANCHESTER, N. H.
D. 21,008
APR 7 1973
New England Newsclip

UNH Events

Tomorrow at 3 p.m. in Johnson Theatre, Paul Creative Arts Center, Dr. Henry Wing, tenor and head of the University Voice Department will present a recital assisted by Ruth Edwards at the piano and Jeanine Kelley, contralto. Also, at 8 p.m. the same day, Joan Stolar will present a Harpsichord Recital in Bratton Hall, Paul Arts Center.

April 9-14 are the dates for the Children's Theatre Repertory, "Much Too Much," Funnied Fairy Tales," and "The Zim-Zam Birthday Jam." For further information call 862-2290.

Phyllis Curtin, internationally renowned soprano, and the Boston Symphony Chamber Players will perform works of Bach, Schubert, Stravinsky and others at 8 p.m. in Johnson Theatre. This concert is sponsored by the University Blue & White Series.

UNION LEADER
MANCHESTER, N. H.
D. 21,008
APR 13 1973
New England Newsclip

Soprano Triumphs at UNH Concert

Miss Curtin Rates Bravos

By PHOEBE BOURDEAU

The vital beauty and consummate talent of Phyllis Curtin, soprano, supported by the skill and musicianship of the Boston Symphony Chamber Players furnished the audience in Johnson Theatre, UH, with some of the finest artistic interpretation to be heard on concert stage. The large audience expressed their appreciation with many "Bravos" and three curtain calls.

The concert, fifth in the Blue and White Concert Series was as diverse a mixture of styles and periods as one could want, with the exception of the opening J. S. Bach arias from the Cantatas No. 199 and No. 187 respectively.

Both "Stumme Seufzer" and Gott versorget" are quiet, serious works, demanding a bit more warm-up than they received by these artists. The oboe and continuo accompaniment were often not together, "Pro style" and Miss Curtin also exhibited a certain diffidence no doubt because the range of these works do not capture the brilliance of which she is capable. One could be just as pleased were these two arias not performed, for the remainder of the program was both contrasting and complementing enough without them.

The Sounds of Music

The Shostakovich "Romances on words of Alexander Block, op. 127" were the intellectual and artistic high point of the evening. Miss Curtin's tender, sensitive interpretation of "We were Together" and "The City Sleeps" was dramatically opposed with the gathering force of "The Storm" and the exclamatory phrase in "The Music": "Oh, how much music is with God and what sounds are on earth:" Only an artist of Mis Curtin's stature with an orchestra of the quality of BSO Players could have given a justifiable performance of these difficult and beautiful poems.

Villa-Lobos' "Suite for Voice and Violin" ended the first half of the program on a whimsical note. "The Young Girl and the Song," "I Want to be Happy" and "The Countrywoman" were a trio of gypsy-style, humorous expressions—expressions, indeed, being the word to best describe these songs of vocalises with few words. Especially amusing was "The Countrywoman" describing her rifle and knife with screams and "pow-pow's."

PHOEBE BOURDEAU

The second half of the performance opened with Schubert's "Auf dem Strom" (On the River) which describes a parting, a ride on the river away from the beloved, and the pain caused by the parting. Ryan Edwards, pianist and Charles Kavaloski, French Horn accompanied Miss Curtin and to them belongs the credit for their fine style of German lieder accompaniment. The sweeping legato vocal line so characteristic in Schubert's works was not to be found in Miss Curtin's style. This artist's fiery interpretation was disconnected in sound and emotion from the river of gentle piano arpeggios and muted, mellow French horn.

"L'Histoire du Soldat" (Soldier's Story), a Concert Suite by Igor Stravinsky followed the Schubert and was performed by all the chamber players.

This bagatelle of delightful musical ideas was light-hearted and employed a child-like, but sophisticated playfulness. "The Soldier's March," "Pastorale," "Three Dances," "Devil's Dance and Triumphant March" possessed to lesser degree the elements which make Stravinsky's ballet works so beloved. Truly these dance-like sounds and stories were a perfect cap to an evening of unusual and difficult art.

The American-Statesman
AUSTIN, TEXAS
SAT & SUN. 73,021
APR 22 1973

The Dallas Morning News
DALLAS, TEXAS
D. 242,948 SUN. 384,097
APR 23 1973

Musicians Plan Program

AUSTIN—The Boston Symphony Chamber Players, which is composed of the first-desk musicians of the Boston Symphony Orchestra, will conduct a free lecture-demonstration May 2 at the University of Texas.

The 12-member group includes the Symphony's concertmaster and principal violist, violoncellist, bassist, timpanist, trumpeter, trombonist, French hornist, flutist, oboist, clarinetist and bassoonist.

The program is open to any interested student or personnel of bands or orchestras. Those attending the clinics are urged to bring their own instruments.

Boston Symphony Musicians

UT Sponsors Boston Chamber Players

After a concert by the Boston Symphony Chambers Players last season, the Harvard Crimson observed:

"It is a very rare thing to attend a concert and come away with a feeling of complete satisfaction . . . . .

."But occasionally an entire concert can be felt as a highly polished, sparkling gem, utterly without defect, and such a one was that of the Boston Symphony Chamber Players . . . ."

The main concert series of the Chamber Players, comprised of the first-desk players of the famed Boston Symphony Orchestra, is at Sanders Theatre of Harvard University each season.

In addition, the 12-member ensemble appears in concerts across America and on tour around the world.

The Chamber Players will be in Austin for a concert May 1 in Hogg Auditorium at 8 p.m. as the final event of this season's Chamber Music Celebration, sponsored by the UT Department of Music and the Cultural Entertainment Committee.

Exploring the vast range of music for ensemble, the group will play Beethoven's String Trio, Op. 9, No. 1; John Ferritto's 1970 composition "Frammento," Op. 10, for trumpet, vibraphone and double bass; Hindemith's woodwind quintet "Kleine Kammermusik," Op. 24, No. 2; and Beethoven's Septet in E-Flat for Strings and Winds, Op. 20.

The Chamber Players are musically more flexible than a single ensemble with a fixed number of performers, thus allowing them to take advantage of the wide variety of instrumental combinations available among the Orchestra's virtuoso principal players. Their wide repertoire includes music that is infrequently performed as well as works for the more standard chamber music ensembles.

Among the principals of the Boston Symphony that make up the Chamber Players is Everett Firth, principal timpanist and head of the percussion section. A graduate of the New England Conservatory, Firth was the youngest player to be appointed a principal in the Boston Symphony since 1898. The Harvard Crimson said last season that he "played with stunning, literally breathtaking technique on a variety of percussion instruments." Currently on the faculty of the Berkshire Music Center, Firth has concentrated on the highly varied problems and techniques of the percussion player and has written many books on the subject.

Armando Ghitalla, described in the same review as "brilliant and versatile" on the trumpet, studied with William Vacchiano at the Juilliard School of Music. He has been a member of the New York City Center Opera and Ballet Company, the Houston Symphony and was soloist with Paul Lavelle's Band of America. He is currently on the faculties of Boston University and the Berkshire Music Center.

Trombone principal William Gibson studied with C. E. Gierhard and Marcel Tabuteau at the Curtis Institue of Music. A former member of several nationally renowned orchestras, the versatile first trombonist devotes his spare time to designing brass instruments, building hi-fi equipment, and, at the behest of his sons, managing a Little League baseball team and working with the Boy Scouts. He also teaches at the New England Conservatory and the Berkshire Center.

Henry Portnoi, holder of the principal bass chair, first studied violin with Nicholas Kassman and bass with Max Kunze and attended the Berkshire Center and Curtis Institute. He is a former member of the Indianapolis and Pittsburgh Orchestras and he toured South America as a member of Leopold Stokowski's All-American Orchestra. A member of the Boston Symphony for 30 years, he teaches at Boston University and is presently working on a method book on the double bass.

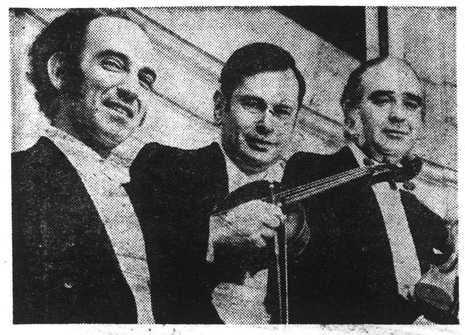
While the Boston Symphony Chamber Players are in Austin, they will also conduct special clinics on May 2 in Music Building East. The session will open with a lecture-demonstration that includes a performance of Stravinsky's "L'Histoire du soldat" at 10 a.m. and will then divide into separate clinics for woodwind, string, brass and percussion. Open to all interested persons at no charge, the clinics are sponsored by the Department of Music with the cooperation of the Boston Symphony Orchestra.

Admission for the May 1 concert is $3. Admission is half-price on CEC and Solo Artist Series season tickets by advance sale and free on UT blanket tax in limited supply by advance drawing.

Ticket sales and drawing begin Wednesday at the University Box Office in Hogg Auditorium.

The box office is open from 10 a.m. to 6 p.m. through Friday. Reservations or information may be obtained by telephoning 471-1444.

HOUSTON CHRONICLE
D. 303,041 SUN. 383,214
APR 29 1973



Jules Eskin, Burton Fine and Concertmaster Joseph Silverstein are three of the 12-member Boston Symphony Chamber Players who appear here Thursday at 8:15 p.m. in Jones Hall in a Houston Civic Music Assn. concert.

HOUSTON CHRONICLE
D. 303,041 SUN. 383,214
APR 29 1973

* * *

A distinguished chamber group from the ranks of the Boston Symphony Orchestra comes to town this week when Houston Civic Music Assn. presents the Boston Symphony Chamber Players in concert Thursday at 8:15 p.m. in Jones Hall.

Three of the group's members are no strangers to Houston, having played at various times with the Symphony here. Joseph Silverstein, concertmaster, principal clarinet Harold Wright and principal trumpet Armando Ghitalla all spent time in the Houston orchestra.

On their performance here this week, the ensemble will play Mozart's Flute Quartet in D, K. 285; Stravinsky's "Histoire du Soldat," and Beethoven's Septet in E-flat, Op. 20.

* * *

Dallas Times Herald
D. 232,064 SUN. 275,535
APR 29 1973

Monday

Boston Symphony Chamber Players. Final concert of Dallas Civic Music Association. Program: Beethoven, Trio for Strings, Opus 9, No. 1; Ingolf Dahl, Ductino Concertante for Flute and Percussion; Hindemith, "Kleine Kammermusik," Opus 24, No. 2; Beethoven. Septet in E-flat. McFarlin Auditorium, 8:15 p.m. Phone 369-2210.

Borrowing an artist from the Boston Chamber Players, the Music Guild of Houston will stage its final subscription concert of the season Wednesday at 8:15 p.m. in the home of the Andre A. Crispins at 6040 Glen Cove.

Principal French horn of the Boston Symphony, Charles Kavaloski, will join Houston Symphony Concertmaster Ronald Patterson and UH faculty pianist Albert Hirsh in wors by Tartini, Persichetti, Beethoven and Brahms.

The concert is open to subscribers only, and memberships are sold out for the season.

94.

MEMBERS OF 12-PIECE BOSTON SYMPHONY CHAMBER PLAYERS
Cellist Jules Eskin, violist Burton Fine, concertmaster Silverstein

Boston Concertmaster Likes Chamber Players Tour Best

In an article by critic Harry Neville in the Boston Herald Traveler, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, is quoted as saying:

"I enjoy solo work, I enjoy conducting and I enjoy playing with the Orchestra, but of all my Boston Symphony activities the one I enjoy most is working with the Chamber Players."

Silverstein and the other first-desk members of the Boston Symphony who make up the Boston Symphony Chamber Players will give a concert in Austin on Tuesday at 8 p.m. in Hogg Auditorium.

Tickets are now available at the Hogg Auditorium Box Office for the concert, the final event in this season's Chamber Music Celebration which is co-sponsored by the University of Texas Department of Music and the Cultural Entertainment Committee of the Texas Union.

The 12-member Chamber Players will perform Beethoven's Trio for strings, Op. 9, No. 1, and Septet in E-Flat for violin, viola, horn, clarinet, bassoon, cello and double bass, Op. 20; Ingolf Dahl's Duettino Concertante for flute and percussion (1966); and Hindemith's Quintet for wind instruments, Op. 24, No. 2 ("Kleine Kammermusik").

A member of the Boston Symphony since 1955, Silverstein has been concertmaster for eleven years and has appeared as soloist with the Orchestra and the Boston Pops on numerous occasions.

Presently he is a member of the faculty of the New England Conservatory of Music and is Chairman of the Faculty of the Berkshire Music Center.

Principal violist Burton Fine came to the Boston Symphony from the world of science. For nine years, prior to joining the Symphony in 1963, Fine was a research chemist with the National Space and Aeronautics Administration in Cleveland. During his years with the federal agency he played with a number of chamber music ensembles including a string quartet with Ivan Galamian.

His background includes four years of study with Galamian at the Curtis Institute of Music and a Ph.D. from Illinois Institute of Technology.

He assumed his present position at the beginning of his second year with the Orchestra after winning extensive auditions that included some of the most distinguished and best-known orchestral and chamber music players in the country.

Fine is a member of the faculties of the Berkshire Music Center and the New England Conservatory.

Another musician of diverse interests is principal cellist Jules Eskin, who is a skilled photographer. Before joining the Boston Symphony, Eskin was cello principal with the Cleveland Orchestra.

He studied with Gregor Piatigorsky, Leonard Rose and Janos Starker. In 1954 he was the winner of the Naumburg Foundation Award and made his debut in Town Hall that year under the auspices of the Foundation.

His solo recitals include engagements in Boston and Washington, D.C., and a European tour. For three years he played with Casals in Puerto Rico and in Marlboro with Casals, Schneider and Serkin.

Admission for the Tuesday concert is $3. Admission is half-price on CEC and Solo Artist season tickets and free on UT blanket tax in limited supply by advance drawing.

The box office is open from 10 a.m. to 6 p.m. Monday through Friday. Ticket reservations or information may be obtained by telephoning 471-1444.

The Austin Statesman
The Oldest Morning Daily ... Texas
D. 50,...

APR 30 1973

The Houston Post
D. 294,590 SUN. 327,167

APR 29 1973

Music

The Dallas Morning News
DALLAS, TEXAS
D. 242,948 SUN. 281,097

APR 29 1973

These 12 principal players of the Boston Symphony Orchestra compose the Boston Symphony Chamber Players who will close out the 1972-73 Civic Music Association season with a concert at McFarlin Monday night.

CMA Finale To Honor Dragert

The final concert of the 1972-73 season for the Dallas Civic Music Association will be given at 8:15 p.m. Monday in McFarlin Auditorium by the Boston Symphony Chamber Players. The program will be dedicated to the memory of the late Clarence H. Dragert, who served as president of the Civic Music Association from 1967 until his recent death.

The Boston Symphony Chamber Players are composed of the 12 principal players of the Boston Symphony Orchestra: Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Henry Portnoi, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon; Charles Kavaloski, French horn; Armando Ghitalla, trumpet; William, Gibson, trombone, and Everett Firth, tympani.

Organized as a unit under the management of the Boston Symphony Orchestra in 1964, the players have presented some 200 concerts. A quartet from the group played once before in Texas, but this is the first time all 12 have toured within the state. Their first Texas concert is in Dallas, with concerts in Austin and Houston completing their stay in this area.

Previous tours have taken them to Europe twice, the Soviet Union, the Virgin Islands, and 14 states of the United States. They made a transcontinental tour of this country in 1966. This past September, they made their South American debut with concerts in Medellin and Bogota, Colombia.

Their New York debut in 1964 was a series of three concerts on the Hunter College Concert Series. They have played in that city many times since and appeared during the Lincoln Center summer programs of 1970 and 1971, at the "Mostly Mozart Festival."

The Boston Symphony Chamber Players are also acclaimed for their combination concerts and workshops for universities and schools. In Dallas, they will present such a combination for some 500 advanced players of the Dallas Independent School System at 8 a.m. Monday at Skyline High School. Under the sponsorship of the Massachusetts Council on the Arts, they have made numerous tours of that state in this dual capacity, and have presented master classes and clinics at such schools at the University of Florida, Pittsfield, Mass., and others.

From their repertoire of over 150 compositions, at least 30 have been recorded. Their first recording for RCA Victor received the Grammy Award for that year's best chamber music performance and a more recent Deutsche Grammophon release, "American Music of the 20th Century," received a nomination for the same award. They have been instrumental in a series of experimental TV programs for educational stations, and one of these, "The Double Reed," was given first award by the Corporation for Public Broadcasting.

The Chamber Players have chosen a varied program for their Dallas concert. It will open with Beethoven's Trio for Strings, Opus 9, No. 1. A contemporary work by Ingolf Dahl, Duettino Concertante for Flute and Percussion, written in 1966 follows.

Wind instruments will then play Hindemith's Quintet, Opus 24, No. 2, after which Beethoven's Septet in E Flat, Opus 20, will close the program. This last number uses the violin, viola, horn, clarinet, bassoon, cello and doublebass.

A limited number of tickets for this concert are available at prices ranging from $3 to $8 by calling the Civic Music Office, 369-2210.

The famed Boston Symphony Chamber Players bring the current Civic Music season to a close with performances of Mozart's D-Major Quartet for Flute and Strings, K 285, Beethoven's Septet in E-flat Major and the suite from Stravinsky's "Histoire du Soldat" Thursday at 8:15 p.m. in Jones Hall. The 11 Boston Symphony principals appearing will be concertmaster Joseph Silverstein, principal violist Burton Fine, principal cellist Jules Eskin, principal double bass player Henry Portnoi, principal flutist Doriot Anthony Dwyer, principal clarinetist Harold Wright, principal bassoonist Sherman Walt, principal trumpet player Armando Ghitalla, principal trombonist William Gibson, principal timpanist Everett Firth and principal French horn player Charles Kavaloski.

Concert Slated Here By Chamber Players Of Boston Symphony

The entire ensemble of the Boston Symphony Orchestra Chamber Players will perform in Weston Auditorium at Fitchburg State College Tuesday, May 2, at 8 p.m.

The concert, featuring music for brass and percussion, as well as woodwinds and strings, will demonstrate the full range and variety of the twelve first-chair members of the Boston Symphony Orchestra.

Proceeds from the sale of tickets will benefit a scholarship for a Montachusett youth to attend the Berkshire Music Center at Tanglewood, the Orchestra's summer music academy in the Berkshires. Tickets are available at: Fitchburg Music Store, The Corner Book Shop, the Book Shop, and at the door the evening of the concert. In Leominster tickets are available at Westside Pharmacy.

This is the second year local sponsors have joined with the Massachusetts Council on the Arts and Humanities to bring the Chamber Players to Fitchburg. The local sponsors are the Montachusett Community Concert Association, Fitchburg State College, and the Montachusett Association for the Performing Arts.

The program includes two works by Mozart and a divertimento for two winds and strings with contrabass by Haydn. Featured will be Igor Stravinsky's concert suite from "A Soldier's Tale," written for percussion, trombone, trumpet, bassoon, clarinet, violin and contrabass. One of Stravinsky's most popular works, "A Soldier's Tale" was originally written as a dance work with pantomime.

The concert in Fitchburg is part of a tour of the Commonwealth of Massachusetts by the Chamber Players, and is being sponsored by a grant from the Massachusetts Council on the Arts and Humanities.

SENTINEL
FITCHBURG, MASS.
D. 20,300

APR 25 1972

New England Newsclip

The Austin American
AUSTIN, TEXAS
D. 46,725

APR 30 1973

Boston Concertmaster Likes Chamber Players Tour Best

In an article by critic Harry Neville in the Boston Herald Traveler, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, is quoted as saying:

"I enjoy solo work, I enjoy conducting and I enjoy playing with the Orchestra, but of all my Boston Symphony activities the one I enjoy most is working with the Chamber Players."

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A member of the Boston Symphony since 1955, Silverstein has been concertmaster for eleven years and has appeared as soloist with the Orchestra and the Boston Pops on numerous occasions.

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Principal violist Burton Fine came to the Boston Symphony from the world of science. For nine years, prior to joining the Symphony in 1963, Fine was a research chemist with the National Space and Aeronautics Administration in Cleveland. During his years with the federal agency he played with a number of chamber music ensembles including a string quartet with Ivan Galamian.

His background includes four years of study with Galamian at the Curtis Institute of Music and a Ph.D. from Illinois Institute of Technology.

He assumed his present position at the beginning of his second year with the Orchestra after winning extensive auditions that included some of the most distinguished and best-known orchestral and chamber music players in the country.

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Another musician of diverse interests is principal cellist Jules Eskin, who is a skilled photographer. Before joining the Boston Symphony, Eskin was cello principal with the Cleveland Orchestra.

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Admission for the Tuesday concert is $3. Admission is half-price on CEC and Solo Artist season tickets and free on UT blanket tax in limited supply by advance drawing.

The box office is open from 10 a.m. to 6 p.m. Monday through Friday. Ticket reservations or information may be obtained by telephoning 471-1444.

NEWS
GARDNER, MASS.
D. 8,061

APR 24 1972

New England Newsclip

Symphony Orchestra To Perform

FITCHBURG, April 24 — The entire ensemble of the Boston Symphony Orchestra Chamber Players will perform a program of Mozart, Haydn and Stravinsky Tuesday night, May 2, at 8 in Weston Auditorium at Fitchburg State College.

Proceeds from the sale of tickets will benefit a scholarship for a Montachusett youth to attend the Berkshire Music Center at Tanglewood, the orchestra's summer music academy in the Berkshires.

The Fitchburg concert, sponsored by a grant from the Massachusetts Council on the Arts and Humanities, is part of a tour of Massachusetts by the Chamber players.

The concert by the 12 first-chair members of the Boston Symphony Orchestra will feature music for brass and percussion, as well as woodwinds and strings.

Tickets are available at Fitchburg Music Store, 175 Main Street; the Book Shop, 536 Main Street, or the Corner Book Shop, all in Fitchburg, or Westside Pharmacy, Leominster. Tickets will also be on sale the evening of the concert.

This is the second year local sponsors have joined with the Massachusetts Council on Arts and Humanities to bring the Chamber Players to Fitchburg. Local sponsors include the Montachusetts Community Concert Association, Fitchburg State College and the Montachusett Association for the Performing Arts.

CAPE CODDER
ORLEANS, MASS.
W. 14,000

MAY 8 1973

New England Newsclip

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CAPE CODDER
ORLEANS, MASS.
W. 14,000

MAY 8 1973

New England Newsclip

Chamber Group Here Of Boston Symphony

The Boston Symphony Chamber Players will appear in concert at Monomoy Theatre, Chatham, on Friday, May 11, at 8 o'clock.

Nine members of the Boston Symphony Orchestra, all principals and soloists, comprise the group coming to the Cape for the fourth straight year under Cape Cod Conservatory auspices. The Cape Cod Wall Council, of which Ernest F. White of West Chatham is Outer Cape chairman, is sponsoring the Chatham concert, and will be host at a reception for members of the audience immediately after the program.

Headed by Joseph Silverstein, distinguished violinist and concertmaster of the Boston Symphony, the Chamber Players include Burton Fine, viola; Jules Eskin, cello; Doriot Anthony Swyer, flute; Ralph Gomberg; oboe; Sherman Walt, bassoon; Harold Wright, clarinet; Charles Kaveloski, horn; and Henry Portnoy, bass. All have appeared on the Lower Cape in previous years with the group, under Conservatory auspices, except Kaveloski, who joined the Boston orchestra only last summer at Tanglewood.

The tickets for the Chatham concert are available at Chatham Jewelers in Chatham and H.H. Snow's in Orleans. They may also be obtained at the Cape Cod Conservatory in Barnstable.

SHOPPERS COMPANION
ADAMS, MASS.
WEEKLY CNA

APR 25 1973

New England Newsclip

BOSTON SYMPHONY CHAMBER PLAYERS TO PERFORM AT BERK. COMM. COLLEGE

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The program will be presented at 8:00 P.M. and will feature Beethoven and Hindemith.

Tickets may be purchased at the door, $1.50, students $.50. Advance tickets may be obtained at BCC Box Office, Sammy Vincent's and The Red Lion Inn. For information and ticket reservations phone Mrs. Richard W. Marcure 442-0977 or Mrs. James A. Kapteyn 528-0805.

The program will be sponsored by The Council of Tanglewood Friends, The Junior League of Berkshire County, Inc., and special gifts.

The Houston Post
D. 294,590 SUN. 327,167

MAY 4 1973

BSO Chamber Players play like angels

THE PROGRAM

BOSTON SYMPHONY CHAMBER PLAYERS — Joseph Silverstein, violin; Burton Fine, viola; Jules Iskin, cello; Henry Portnoi, double bass; Doriot Anthony Dwyer, flute; Harold Wright, clarinet; Sherman Walt, bassoon; Armando Ghitalla, trumpet; William Gibson, trombone; Everett Firth, timpanist; Charles Kavaloski, French horn. Presented by the Houston Civic Music Association Thursday night in Jones Hall.

Quartet in D-Major for Flute and Strings, K. 285 (Mozart), "L'Histoire du Soldat" (Stravinsky) and Septet in E-flat Major (Beethoven).

By JEFF COLLINS

With so many different instruments available — violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone and percussion — the Boston Symphony Chamber Players are able to program pieces seldom heard in professional performance, pieces that would require special planning and added expense for most established performing groups.

Their Civic Music concert in Jones Hall Thursday night was just such a program: Mozart's D-Major Flute Quartet, Stravinsky's "L'Histoire du Soldat" and Beethoven's Septet. And one must add the performances were not just professional. They were the epitome of elegance. These musicians play like angels. For the Stravinsky, maybe it would be more appropriate to say "like the Devil."

Flutist Doriot Anthony Dwyer, who incidentally holds the distinction of being the first man to be a principal player in a major American symphony orchestra, was the main attraction in the Mozart quartet. Mozart supposedly did not have the greatest fondness for the flute as an instrument, but this piece certainly shows no signs of it.

Ms. Dwyer not only had the opportunity to show off her ability to spin out long, arched phrases, she also illustrated some rapid-fire tonguing. Violinist Joseph Silverstein, violinist Burton Fine and cellist Jules Eskin filled out the ensemble, playing exquisitely. Their chances to show off, though, came in the later pieces.

Post review

Silverstein, for instance, performed the several solos in Stravinsky's "L' Histoire" with just the right degree of dryness and scratchiness. there was, in fact, an attractive flavor of sarcasm about the whole performance.

The Tango was especially suave. The Waltz had its contageous circus atmosphere, as did the Royal March. Virtuosic tidbits were played cleanly by trumpet player Armando Ghitalla in the Royal March, as was the raucous opening passage by trombone player William Gibson.

Everett, Firth, the percussionist, also deserves special mention for his precise, crisp reading. The piece is also an admirable feat for a double bass player -- the double stops in the first movement, for instance — and Henry Portnoi made easy work of it.

The second half of the program was devoted entirely to Beethoven's E-Flat Major Septet, a six movement work. Silverstein, once again, was an important figure, and his tone here became sweet, his fingers especially agile. The theme and variations movement allowed violist Fine to reveal a yearning tone quality.

In the same movement, cellist Eskin performed one particular solo with an ear-catchingly full-bodied sound. Also attractive was the tawny timbre from bassoonist Sherman Walt, and the controlled dynamics of Charles Kavaloski, the French horn player.

Certainly equal to Silverstein in importance, though, was Harold Wright, the clarinetist. His attractively tart tone was best illustrated in the second movement, an Adagio, which seems like a dialogue between violin and clarinet.

The Austin American
AUSTIN, TEXAS
D. 35,725

APR 30 1973

Boston Concertmaster Likes Chamber Players Tour Best

In an article by critic Harry Neville in the Boston Herald Traveler, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, is quoted as saying:

"I enjoy solo work, I enjoy conducting and I enjoy playing with the Orchestra, but of all my Boston Symphony activities the one I enjoy most is working with the Chamber Players."

Silverstein and the other first-desk members of the Boston Symphony who make up the Boston Symphony Chamber Players will give a concert in Austin on Tuesday at 8 p.m. in Hogg Auditorium.

Tickets are now available at the Hogg Auditorium Box Office for the concert, the final event in this season's Chamber Music Celebration which is co-sponsored by the University of Texas Department of Music and the Cultural Entertainment Committee of the Texas Union.

The 12-member Chamber Players will perform Beethoven's Trio for strings, Op. 9, No. 1, and Septet in E-Flat for violin, viola, horn, clarinet, bassoon, cello and double bass, Op. 20; Ingolf Dahl's Duettino Concertante for flute and percussion (1966); and Hindemith's Quintet for wind instruments, Op. 24, No. 2 ("Kleine Kammermusik").

A member of the Boston Symphony since 1955, Silverstein has been concertmaster for eleven years and has appeared as soloist with the Orchestra and the Boston Pops on numerous occasions.

Presently he is a member of the faculty of the New England Conservatory of Music and is Chairman of the Faculty of the Berkshire Music Center.

Principal violist Burton Fine came to the Boston Symphony from the world of science. For nine years, prior to joining the Symphony in 1963, Fine was a research chemist with the National Space and Aeronautics Administration in Cleveland. During his years with the federal agency he played with a number of chamber music ensembles including a string quartet with Ivan Galamian.

His background includes four years of study with Galamian at the Curtis Institute of Music and a Ph.D. from Illinois Institute of Technology.

He assumed his present position at the beginning of his second year with the Orchestra after winning extensive auditions that included some of the most distinguished and best-known orchestral and chamber music players in the country.

Fine is a member of the faculties of the Berkshire Music Center and the New England Conservatory.

Another musician of diverse interests is principal cellist Jules Eskin, who is a skilled photographer. Before joining the Boston Symphony, Eskin was cello principal with the Cleveland Orchestra.

He studied with Gregor Piatigorsky, Leonard Rose and Janos Starker. In 1954 he was the winner of the Naumburg Foundation Award and made his debut in Town Hall that year under the auspices of the Foundation.

His solo recitals include engagements in Boston and Washington, D.C., and a European tour. For three years he played with Casals in Puerto Rico and in Marlboro with Casals, Schneider and Serkin.

Admission for the Tuesday concert is $3. Admission is half-price on CEC and Solo Artist season tickets and free on UT blanket tax in limited supply by advance drawing.

The box office is open from 10 a.m. to 6 p.m. Monday through Friday. Ticket reservations or information may be obtained by telephoning 471-1444.

NEWS
GARDNER, MASS.
D. 8,961

APR 24 1972

New England Newscip

Symphony Orchestra To Perform

FITCHBURG, April 24 — The entire ensemble of the Boston Symphony Orchestra Chamber Players will perform a program of Mozart, Haydn and Stravinsky Tuesday night, May 2, at 8 in Weston Auditorium at Fitchburg State College.

Proceeds from the sale of tickets will benefit a scholarship for a Montachusett youth to attend the Berkshire Music Center at Tanglewood, the orchestra's summer music academy in the Berkshires.

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The concert by the 12 first-chair members of the Boston Symphony Orchestra will feature music for brass and percussion, as well as woodwinds and strings.

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CAPE CODDER
ORLEANS, MASS.
W. 14,000

MAY 8 1973

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SHOPPERS COMPANION
ADAMS, MASS.
WEEKLY CNA

APR 26 1973

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The Houston Post
D. 294,590 SUN. 327,167

MAY 4 1973

BSO Chamber Players play like angels

THE PROGRAM

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96.

Symphony announces guest conductors for 1973-74

TIMES
PEABODY, MASS.
W. 6,043

MAY 2 1973

New England Newsclip

BOSTON — The Boston Symphony Orchestra has announced its conductors and programs for the 1973-74 season in Symphony Hall. Seiji Ozawa, who will preside as music director of the Boston Symphony as of September, 1973, will conduct the orchestra's opeing concert, Berlioz' **Damnation of Faust**, on September 28. Again this season, Colin Davis and Michael Tilson Thomas are principal guest conductors.

Guest conductors for the season include: William Steinberg, Rafael Kubelik, Okko Kamu and Carlo Maria Giulini. Guest soloists include pianists Christoph Eschenbach, Malcolm Frager, Maurizio Pollini and Michael Roll; violinists David Oistrakh, Jerome Rosen, Joseph Silverstein and Henryk Szeryng; singers Heather Harper, Rene Kollo, Edith Mathis, Donald McIntyre, Jessye Norman, Thomas Paul, the New England Conservatory Chorus, Lorna Cooke de Varon conductor, the Tanglewood Festival Chorus, John Oliver director, and more.

This year's Friday-Saturday subscription series has been increased to 22 concerts over last year's 20. The increase provides time for Michael Tilson Thomas to bring two of his now-famous Spectrum concerts to the Boston Symphony's regular subscribers. And the Spectrum series itself will now be performed on three Thursdays instead of three series of Friday-Saturday evening concerts.

MAINE SUNDAY
TELEGRAM
PORTLAND, MAINE

MAY 1973

New England Newsclip

Portland Concert Assn. Lists Dates Of Artists

Dates for concerts organized by the Portland Concert Association have been announced by Mrs. Jocelyn Pollard, president of the organization.

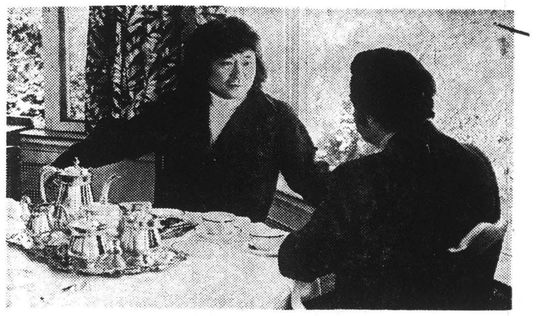
The Boston Symphony under the direction of Seiji Ozawa will be at City Hall Auditorium Nov. 12 and the visit will be the first under local sponsorship in over a quarter century. Program agenda will be announced later this fall.

Metropolitan Opera stars James McCracken and Sandra Warfield are scheduled for appearance Dec. 5, and Peter Nero will be the guest artist Feb. 5.

Christina Ortiz

A fourth concert has been added for March 18, when the young Brazilian pianist, Cristina Ortiz will perform in solo recital. Miss Ortiz recently won the Van Cliburn competition and the coveted Enesco Award in Bucharest, and is one of the brightest young talents on the concert stage.

All dates however are subject to change in the event of illness or other unforeseeable circumstances, but PCA schedules almost always remain faithful to original commitment.



SEIJI OZAWA

. . . new musical director of the Boston Symphony Orchestra will be seen in "Symphony," a one-hour color special on Channel 5, Saturday night at 10, which should be of interest to classical music lovers in Greater Lowell.

BSO Announces Programs For '73-'74 Season at Hub

BOSTON — The Boston Symphony Orchestra announces its conductors and programs for the 1973-74 season in Symphony Hall. Seiji Ozawa, to preside as music director of the Boston Symphony as of September, will conduct the orchestra's opening concert, Berlioz' Damnation of Faust, on Sept. 28. Again this season, Colin Davis and Michael Tison Thomas are principal guest conductors.

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The Spectrum series itself now will be performed on three Thursdays instead of three series of Friday-Saturday evening concerts.

Among other highlights of the season is a visit by Sir Michael Tippett to Symphony Hall to hear the first U. S. performance of his Symphony No. 3 conducted by Colin Davis with Heather Harper as soloist.

A complete concert listing is available upon request at Symphony Hall, 266-1492.

UNION
SPRINGFIELD, MASS.
D. 79,398

MAY 4 1973

New England Newsclip

All Star-Forum Sets New Season's Stars

Three concerts by Soviet artists or ensembles will be included in next season's All Star-Forum Series.

The Leningrad Philharmonic, conducted by Gennady Rozhdestvensky and with Alexander Slobodyyanik, pianist, will play Oct. 31 at the Academy of Music. It will be the first appearance of the Philharmonic here in a decade.

Other concerts will be by violinist David Oistrakh, Nov. 7, and pianist Sviatoslav Richter, Nov. 11.

The subscription series begins Oct. 15 with a recital by tenor Luciano Pavarotti. The other events will be the Vienna Johann Strauss Orchestra, Dec. 10; pianist Byron Janis, Jan. 17; pianist Vladimir Ashkenazy, Feb. 4.

Thomas Schippers will conduct the Cincinnati Symphony Orchestra with French flutist Jean-Pierre Rampal, soloist, Feb. 28, and Seiji Ozawa will lead the Boston Symphony March 21, in his first appearance here with the BSO since he became music director.

Pianist Daniel Barenboim and his wife, cellist Jacqueline Du Pre, will appear in recital, March 27, and violinist Yehudi Menuhin will perform with his sister, pianist Hepzibah Menuhin, April 10. German baritone Dietrich Fischer-Dieskau sings a recital April 15.

The piano series and the dance series, sponsored by the All Star-Forum, will be announced later, according to Moe Septee, director.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 463,503 SUN. 867,310

MAY 9 1973

THE LEDGER
BROOKLINE, MASS.

MAY 4 1973

New England Newsclip

Scintillating season ahead for symphony

The Boston Symphony Orchestra announces its conductors and programs for the 1973-74 season in Symphony Hall.

Seiji Ozawa, who will preside as Music Director of the Boston Symphony as of September, will conduct the Orchestra's opening concert, Berlioz' Damnation of Faust, on Sept. 28. Again this season, Colin Davis and Michael Tilson Thomas are Principal Guest Conductors.

Guest conductors for the season include: William Steinberg, Rafael Kubelik, Okko Kamu and Carlo Maria Giulini. Guest soloists include pianists Christoph Eschenbach, Malcolm Frager, Maurizio Pollini and Michael Roll; violinists David Oistrakh, Jerome Rosen, Joseph Silverstein and Henryk Szeryng, singers Heather Harper, Rene Kollo, Edith Mathis, Donald McIntyre, Jessye Norman, Thomas Paul, the New England Conservatory Chorus, Lorna Cooke de Varon conductor, the Tanglewood Festival Chorus, John Oliver director, and more.

This year's Friday Saturday subscription series has been increased to 22 concerts over last year's 20. The increase provides time for Michael Tilson Thomas to bring two of his now-famous Spectrum concerts to the Boston Symphony's regular subscribers. And the Spectrum series itself will now be performed on three Thursdays instead of three series of Friday/Saturday evening concerts. Among other highlights of the season is a visit by Sir Michael Tippett to Symphony Hall to hear the first U.S. performance of his Symphony No. 3 conducted by Colin Davis with Heather Harper as soloist.

The season opens Friday, Sept. 28, at 2 p.m., with Seiji Ozawa conducting the Orchestra in Berlioz' Damnation of Faust. Soloists are Edith Mathis, soprano, Rene Kollo, tenor, Donald McIntyre, bass, Thomas Paul, bass, and the Tanglewood Festival Chorus, John Oliver, director.

A complete concert listing is available upon request at Symphony Hall, 266-1492.

Buffalo Evening News
D. 281,982 SAT. 297,247

MAY 18 1973

Philharmonic to Team With Boston Symphony

The Buffalo Philharmonic and Boston Symphony will join in a three-concert series in New York's Carnegie Hall next season, it is announced by conductor Michael Tilson Thomas, who will be on the podium for all three.

It is part of a large Carnegie Hall presentation, The International Festival of Visiting Orchestras.

The Buffalo Philharmonic dates are Oct. 24 and April 18, the Boston date Dec. 13. Buffalo maestro Thomas is also associate conductor of the Boston orchestra.

This will be in addition to the Buffalo Philharmonic's appearance in Carnegie Hall on May 19, as part of a week-long tour with concerts in five states, May 14-21.

The three-concert venture will be billed as a Spectrum Series, the title Mr. Thomas uses for his more adventurous programs in Boston.

They are somewhat similar to the Kaleidoscope Series in Buffalo, the more wide-ranging half of the full series. (The other half is the more classic-oriented Criterion Series.)

The Buffalo orchestra's Carnegie Hall program of Oct. 24 will be on the general theme Electronics, Old and New. The program April 18 will be under the heading of Music Theater.

The programs haven't been decided yet, but they should include works already prepared for the new Buffalo season. One piece pretty well agreed on is the Wuorinen Concerto for Electric Violin with Paul Zukofsky, heard here this season.

The Buffalo Philharmonic spring tour under Mr. Tmosas:

May 14, Oneida; May 15, Williamsport, Pa.; May 17, Montclair, N. J.; May 18, C. W. Pose College, L. I.; May 19, Carnegie Hall; May 20, New Bedford, Mass.; May 21, Concord, N. H.

Boston Symphony has great program for '73-74

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — Announcement has been made concerning the roster of conductors and the programs for the Boston Symphony Orchestra's 1973-74 season which will be held in Symphony Hall.

Seidi Ozawa who will be the music director for he BSO as of September, will conduct the opening concert which is listed for Sept. 28. For the event, Maestro Ozawa has chosen the following program: Damnation of Faust (Berlioz); and the soloists will include, Edith Mathis, soprano; Rene Rollo, tenor; Donald McIntyre, bass; Thomas Paul, bas and the Tanglewood Festival Chorus which is directed by John Oliver.

Again this season, Colin Davis and Michael Tilson Thomas will be the principal guest conductors. Guest conductors covering the entire season will be William Steinberg, Rafael Kubelik, Okko Kamu, and Carlo Maria Giulini.

The solo artist list has also been announced. Pianists will be Christoph Eschenbach, Malcolm Frager, Maurizio Pollini and Michael Roll. Violinists will be, David Oistrakh, Jerome Rosen, Joseph Silverstein (BSO Concertmaster), and Henryk Szeryng. The singers are, Heather Harper, Jessye Norman and the artists who have been listed above for the first concert of the season. In addition to the Festival Chorus will be the New England Conservatory Chorus under the direction of Lorna Cooke deVaron.

This year's Friday-Saturday subscription series has been increased to 22 concerts over last year's 20. The increase will provide time for Michael Tilson Thomas to bring two of his now-famous Spectrum concerts to the Boston Symphony's regular subscribers.

The Spectrum Series will now be performed on three Thursdays instead of three series of Friday-Saturday evening concerts.

AMONG OTHER highlights of the coming season will be a visit by Sir Michael Tippett to Symphony Hall to hear the first U.S. performance of his Symphony No. 3 which will be conducted by Colin Davis, with Miss Harper as soloist.

A complete concert listing is available at this time upon request at Symphony Hall by calling 266-1492.

Further news comes from Symphony Hall where it has been announced that three young American composers have received commissions for new compositions from the Berkshire Music Center, the summer training institute for young musicians operated at Tanglewood in Lenox, Mass., by the Boston Symphony Orchestra. The commissions are awarded in cooperation with the Fromm Music Foundation at Harvard, long a supporter of contemporary music activities at Tanglewood.

The three composers receiving the 1973 commissions are James Drew who is teaching at Yale University; John Heiss who is currently teaching at the New England Conservatory of Music; and Peter Lieberson who is doing graduate work at Columbia University.

Their commissioned works will be premiered this summer at Tanglewood by the members oof the Fellowship Program of the Berkshire Music Center during the week-long Festival of Contemporary Music, Aug. 4-9.

This Festival is sponsored by the Boston Symphony and the Fromm Music Foundation at Harvard, and will feature a wide range of music by contemporary composers from the U.S. and abroad.

SUN
LOWELL, MASS.
S. 40,129

MAY 6 1973

New England Newsclip

97.

LOWER CAPE COD
CHRONICLE
CHATHAM, MASS.
W. 14,000

MAY 8 1973 New England Newspaper

Boston Symphony Chamber Players To Perform In Chatham May 11

The Boston Symphony Chamber Players will appear in concert at Monomoy Theatre, Chatham, on Friday, May 11, at 8 p.m.

Nine members of the Boston Symphony Orchestra, all principals and soloists, comprise the group coming to the Cape for the fourth straight year under Cape Cod Conservatory auspices. The Cape Cod Wall Council, of which Ernest F. White of West Chatham is Lower Cape chairman, is sponsoring the Chatham concert, and will be host at a reception for members of the audience immediately after the program.

The program, both in Chatham and at a second concert in Falmouth on May 12, will include a string trio by Beethoven, a Hindemith quintet for woodwinds, and a nonet by Spohr for the entire ensemble.

"Headed by Joseph Silverstein, distinguished violinist and concertmaster of the Boston Symphony, the Chamber Players include Burton Fine, viola; Jules Eskin, cello; Doriot Anthony Swyer, flute; Ralph Gomberg, oboe; Sherman Walt, bassoon; Harold Wright, Clarinet; Charles Kaveloski, horn; and Henry Portnoy, bass. All have appeared on the Lower Cape in previous years with the group, under Conservatory auspices, except Kaveloski, who joined the Boston orchestra only last summer at Tanglewood.

The Chamber Players have toured widely in this country and abroad to enthisiastic receptions and capacity audiences.

The tickets for the Chatham concert at $2.50 for adults and $1.00 for students, are available at Chatham Jewelers in Chatham and H. H. Snow's in Orleans. They may also be obtained at the Cape Cod Conservatory in Barnstable.

Boston Symphony Chamber Players from left seated, are Doriot Anthony Dwyer, solo flute, and Sherman Walt, principal bassoon, with Charles Kaveloski, solo horn; Harold Wright, principal clarinet; and Ralph Gomberg, principal oboe, standing. The quintet will present a concert in Monomoy Theatre, Chatham, on Friday, May 11, and that in Falmouth at St. Barnabas Hall is on Saturday, May 12. The Cape Cod Wall council of the Cape Cod Conservatory is sponsoring both events and will be host to a reception for the audience immediately after each concert. Tickets are available at Chatham Jewelers and H. H. Snow's in Orleans, and at the Conservatory in Barnstable.

Dallas Times Herald
D. 232,064 SUN. 275,535

MAY 1 1973

Concert in review

Bostonians close a season

By OLIN CHISM
Music Editor

The Dallas Civic Music Association wound up its best season in several years Monday night with a program by the Boston Symphony Chamber Players in McFarlin Auditorium.

This has been a memorable year for the association: Marilyn Horne made her long-delayed appearance, Luciano Pavarotti sang his second American recital program ever, pianists Lili Kraus and Stephen Bishop played remarkable recitals and, finally, the cream of the crop from the Boston Symphony closed the organization's year.

Sadly, it was also the season that longtime Civic Music president Clarence Dragert died, and Monday night's program was dedicated to his memory.

FOR MOST OF the time the Boston Symphony Chamber Players may be buried, so to speak, within their city's remarkable symphonic ensemble, but at the end of each season they merge into a highly cohesive virtuoso ensemble of their own, while the rest of the Boston Symphony splits off to become to the Boston Pops Orchestra. The chamber group is made up of 12 first-chair players from the BSO.

Monday night these 12 split up into several smaller groupings and played four chamber works ranging from early Beethoven to Ingolf Dahl. The Beethoven was far and away the finest part of the evening, though everything was well played.

TO TAKE UP the least likable first, there was Dahl's "Duettino Concertante" for flute and percussion, composed in the fall of 1966.

This unusual pairing of instruments, or rather instrument against instrumental group, seems more of a stunt than piece of music. As the program notes said, it achieves "maximal exploitation of the expressive resources" of the instruments and does very little for the listener emotionally.

It was more interesting to watch than to hear, for percussionist Everett Firth went through almost acrobatic manuevers at times to play his rather large group of percussion pieces. He was very impressive.

THEN THERE was a step up to Hindemith's Quintet for Wind Instruments, Opus 24, No. 2, a more comfortable piece of music, though hardly something you would walk a mile to hear. The Bostonians did more than their duty to it, however, and that was enough to make it something to remember.

Best of all were the two Beethoven works that opened and closed the program, both from the composer's early years. These were the Trio for Violin, Viola and Cello, Opus 9, No. 1, and the Septet, Opus 20.

The trio, played by violinist Joseph Silverstein, violist Burton Fine and cellist Jules Eskin, was a bright piece full of great good cheer. It is remarkable how consistently fine Beethoven's music is from his earliest years to his last (this was written in his 20s).

THE THREE instrumentalists played beautifully, amply demonstrating that the best players in America's greatest orchestras are among the best players, period. They worked very well together as a chamber ensemlbe and would have been quite a respectable choice for a Dallas Chamber Music Society date.

Closing the program was the Beethoven septet for four string and three wind instruments, one of the composer's most popular pieces during his lifetime. Another cheerful work, it was given a brilliant, polished performance by the Boston seven.

HOUSTON CHRONICLE
D. 303,041 SUN. 353,214

MAY 4 1973

Boston Chamber Group Civilized

THE BOSTON SYMPHONY ORCHESTRA CHAMBER PLAYERS; Featuring first chair players of the Boston Symphony in the last Houston Civic Music Assoc. concert of the Season. One performance only Thursday night in Jones Hall.

PROGRAM

Mozart ..... Quartet in D Major, K. 285
Stravinsky ..... "L'Historie du soldat," concert suite
Beethoven ..... Septet in E. flat, Op. 20

BY SUSAN L. BUTLER
Fine Arts Staff

The first-chair players of one of the finest orchestras in America treated a Houston Civic Music Assn. audience to a concert that can be aptly described as civilized.

The Boston Symphony Orchestra Chamber Players, comprised of 11 men and one woman, principal players of the string, woodwind and brass sections, plus a timpanist, presented a program well suited to the prime characteristic of this group: All excellent instrumentalists in their own right, but players accustomed to ensemble playing. So in the midst of the individual demands and specialties of the Mozart, Stravinsky and Beethoven on the program, the players were above all a group, working together.

The one work on the program that sounded more like a combination of individual performances, but not an exception to the ensemble rule, was Stravinsky's "L'Historie du soldat" in a concert version including only the violin, bass, clarinet, bassoon, trumpet, trombone and timpani.

For those accustomed to the fuller version of this musical story of a soldier vs the devil, this rendition sounds more like a set of conversations going on at once, rather than one history being related. And for some, this presents the work in a less interesting light, appearing even more disjointed and repetitive than the orchestral piece.

But it also clarifies some sections of the work. Some performances of the larger version only muddle Stravinsky's intent and the thrust of his music, because the particular impact of an instrument's presence is lost. Thursday night there was no such problem: the seven musicians kept the impact well within their and the audience's grasp.

In this work every performer had a chance to display his or her particular style and talent sometimes unencumbered by other sounds: First violinist Joseph Silverstein's tone was very mellow even during the more punctuated moments; Armando Ghitalla had some problems with the trickier trumpet passages, but when he hit them right (which was almost all the time) they were really right on target; and Sherman Walt's bassoon playing was unmuffled and seemingly produced without effort even in the upper register.

Doriot Anthony Dwyer, the only woman first flutist of a major American orchestra, was featured in the first work on the program, Mozart's Quartet in D Major, K. 285, for violin, viola and cello. Her woodwind tones contrasting with the string sounds projected her part in front of the others, and in all three movements her sharp tonguing of fast-fingered notes and buoyant renderings brightened the typical Mozartian music.

The musicians were technically wonderful: Charles Kavaloski's horn was pristine pure; Walt and Silverstein were as good as before; Harold Wright's clarinet playing was smooth. And, although the musicians catered to the dynamics of the work, very little emotion was conveyed through the playing.

This concert is the last of Civic Music's season, which included such artists as Roberta Peters, the Westminister Choir, James Oliver Buswell IV and National Ballet of Washington.

98

LOWER CAPE COD
CHRONICLE
CHATHAM MASS.
W. 14,000

MAY 10 1973 New England Newsclip

BSO Chamber Concerts This Weekend

The Boston Symphony Chamber Players, eight first-chair principals of one of the world's great orchestras, are coming to the Cape again, this year for two concerts: Friday, May 11 at Monomoy Theatre in Chatham and Saturday, May 12, in St. Barnabas Hall, Falmouth, both at 8 p.m. This is the fourth year these distinguished musicians have appeared on the Cape under Cape Cod Conservatory auspices, in cooperation with the Massachusetts Council on the Arts and Humanities. The two concerts are sponsored by the Conservatory's Cape Cod Wall Council, which will welcome members of the audiences at a reception following each performance. The picture, taken at Boston's famous Symphony Hall., shows the nine who will play on Cape, headed by the BSO's distinguished concertmaster and solo violin, Joseph Silverstein (front). Others, from left, are Jules Eskin, cello: Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Charles Kavaloski, horn; Harold Wright, clarinet; Ralph Gomberg, oboe; Burton Fine, viola. The program includes works by Beethoven, Mozart, and Carl Nielsen.

DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

MAY 3 1973 New England Newsclip

Boston Symphony Group To Perform At B.C.C. May 7

The Boston Symphony Orchestra Chamber Players, the first desk musicians of the Boston Symphony Orchestra, will present a concert Monday, May 7, at 8 p.m. in the new Koussevitzky Arts Center at Berkshire Community College on West Street in Pittsfield.

The concert, part of the dedication week of the new arts center, is sponsored by the Council of Tanglewood Friends and the Junior League of Berkshire County. The concert includes Beethoven's String Trio Op. 9, No. 1, Hindemith's Woodwind Quintet Op. 24, and Beethoven's Septet, Op. 20.

Tickets for the concert may be purchased at reasonable prices at the Berkshire Community College Box Office, the Red Lion Inn in Stockbridge, and at Sammy Vincent's in Pittsfield. For further information about the concert and ticket reservations, call either 442-0977 or 528-0805.

The morning of May 7, the Chamber Players present their third consecutive year of concerts and instrument demonstration clinics for students of Berkshire County at Taconic High School.

ORACLE
ORLEANS, MASS.
W. 15,700

MAY 10 1973 New England Newsclip

When the Boston Symphony Chamber Players bring their fame and artistry to the Cape for two concerts on Friday and Saturday, May 11-12, their woodwind quintet will be among the program features. Doriot Anthony Dwyer, solo flute; Sherman Walt, principal bassoon; Charles Kavaloski, solo horn; will be joined by Harold Wright, principal clarinet; and Ralph Gomberg, principal oboe.

The concerts are in Monomoy Theatre, Chatham on Friday, May 11 and in Falmouth at St. Barnabas Hall on Saturday, May 12, when the quintet will be heard in a work by Carl Nielsen. A Beethoven string trio and a Mozart quartet for flute and strings will complete the programs.

Tickets are available on the Lower Cape at H.H. Snow's, Orleans; Chatham Jewelers, Chatham; and at the Cape Cod Conservatory in Barnstable.

The Cape Cod Wall Council of the Conservatory is sponsoring both events and will host a reception for the audience after each concert.

The woodwind quintet of the Boston Symphony Chamber Players will be featured in two Cape concerts on May 11 and 12. Shown against a background at Symphony Hall in Boston are Doriot Anthony Dwyer, Flute, and Sherman Walt, Bassoon, seated

Not all great musicians got that way doing nothing but practice 10 hours a day from the time they could walk. Members of the famous Boston Symphony Chamber Players, all principals of the Boston Symphpony and each in the top rank of his field, have wide and varied interests in addition to their art.

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Yet with all that, their achievements include two of the prized Naumburg Awards and several other honors. Joseph Silverstein, concertmaster of the Boston Symphony, who leads the Chamber Players, has an honorary degree from Tufts and is a member of the American Academy of Arts and Sciences.

Jules Eskin, principal cello, is an expert cameraman. Burton Fine, principal viola, relinquished a career as a research chemist to devote himself to music. Charles Kavaloski, principal horn, not only has his doctorate in math, but was on several university math faculties before becoming one of the country's leading artists of the horn and coming to Boston.

While rising to become one of the first woman principals of a major orchestra, the flutist Doriot Anthony Dwyer found time to qualify as an accomplished gardener. Sherman Walt, bassoon principal, is an outdoor sports enthusiast.

Ralph Gomberg, principal oboe, does not spend all his time with music, but it would not be surprising if he did. Of seven brothers and sisters in his family, five are graduates of the Curtis Institute in Philadelphia, and two of the five, he and his brother Harold of the New York Philharmonic, are solo oboists with major orchestras. Harold Wright, principal clarinet, has been a member of the Houston, jDallas, and Washington symphonies before joining the Boston Symphony.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

MAY 8 1973 New England Newsclip

Music review

Boston Symphony Chamber Players

By JAY C. ROSENFELD

THE PROGRAM played by the Boston Symphony Chamber Players last night in the Koussevitzky Arts Center at the new Berkshire Community College consisted of two Beethoven works mainly for strings framing two contemporary compositions for wind instruments.

Ten masterful players, all first-desk musicians from the orchestra, performed in ensembles requiring from two to seven participants. The Beethoven String Trio, Op. 9, No. 1, exposed three virtuosos, but the exquisite delicacy and saccharine grace of the violin was not a fit complement to the more virile eloquence of the viola and cello so that a proper balance was rarely achieved.

* * *

IN THE CONCLUDING septet, Op. 20, a doublebass, clarinet, bassoon and horn joined the string trio for some of Beethoven's most felicitous utterances, offering a great variety and contrast of moods and character. A cadenza for the violin in the final movement was a flash of pyrotechnical splendor, but there was less than adequate bluster and solidity in the overall performance. Concentration on perfection robbed the spirit of ensemble of boldness and emancipation.

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THE SPICE of the evening came with works by Leo Kraft and the late Paul Hindemith. Kraft's "Line Drawings" has four movements: fast, slow, bright and free, for flute and percussion. It would seem problematical how the sounds of two such unrelated instruments could blend or coalesce, but Kraft demonstrated how quite positively.

From the initial flute beep which was joined by a modest clap on a woodblock, there were timbral and rhythmic relationships which were fascinating and surprising. The lovely tone of the flute and the wide diversity of the percussion instruments — four drums from small snare to bass, triangles, gong, cymbal, and probably a couple not discernible — provided a menage in which miscegenation was perfectly tolerable. Basically, Kraft has imagination and poetry in his pen as well as a thorough penetration of the potentials of the instruments he required so that when he accompanies a flutter tongue with a discreetly restrained roll, it is a valid exploration into new but viable territory.

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The evening was presented by the Council of Tanglewood Friends and BCC and was sponsored in part by the Junior League of Berkshire County.

98

LOWER CAPE COD
CHRONICLE
CHATHAM, MASS.
W. 14,000

MAY 10 1973 New England Newsclip

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DALTON NEWS RECORD
DALTON, MASS.
W. 2,300

MAY 3 1973 New England Newsclip

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ORACLE
ORLEANS, MASS.
W. 15,700

MAY 10 1973 New England Newsclip

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

MAY 8 1973 New England Newsclip

Music review

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The evening was presented by the Council of Tanglewood Friends and BCC and was sponsored in part by the Junior League of Berkshire County.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,100
MAY 14 1973
New England Newsclip

BSO flutist was a first

By BARBARA VAN NICE

Doriot Anthony Dwyer auditioned 21 years ago to be first flutist with the Boston Symphony Orchestra not because of any Women's Lib tendency, but because "I just wanted to play in the best orchestra I possibly could."

Accepted, she stirred criticism from a few skeptics, but acclaim from other reviewers.

Last week, Mrs. Dwyer performed with others in the BSO Chamber Players in a concert at Berkshire Community College where the student center is named for her great-great-aunt, suffragette Susan B. Anthony.

In the morning, they had given a brief concert and clinic sessions to students from the city's secondary schools who gathered at Taconic High School. It was the third annual such appearance, this time financed by the county Junior League.

Barbara Van Nice

Doriot Anthony Dwyer

Traveling for concert performances is "part of my life. I accept it," Mrs. Dwyer said in an interview at the school. She acknowledged, however, that "I prefer not to travel at all. I prefer to stay home." For the Tanglewood season, she has a cottage in Stockbridge.

A Chicago native, Mrs. Dwyer comes from Anthony stock that went West and became farmers. Her mother was a musician, one of five sisters who performed on the Chautauqua circuit. The women "were professionals at a time when women were not musicians," Mrs. Dwyer says.

Her mother, a flutist, played in the Chicago Ladies' Orchestra, forerunner of the Chicago Women's Symphony that was still going, as far as Mrs. Dwyer knows, in the 1930s.

The BSO's first flutist was the only one of the four Anthony children who followed the mother's lead, though the others also are musically talented, Mrs. Dwyer says.

Invited women

She said that in the early 1950s, when she was auditioning, the BSO was "one of the most fair" orchestras in allowing and even inviting women to try out. At that time, the BSO had had a female second flutist for about a year and both the Houston and Los Angeles Philharmonic had women for first flutists. (The latter orchestra was where she had second seat before joining the BSO.)

Fortunately, she says, the situation that made it difficult for women to become members of orchestras has changed with time.

In her short talk with students after the concert at Taconic, Mrs. Dwyer was asked whether she plays rock music. No, she answered, saying that classical style and music demands so much concentration that she focuses solely on it.

However, she confessed, "I have a Walter Mitty desire to play jazz."

SUN TRANSCRIPT
WINTHROP, MASS.
W. 4,800
MAY 9 1973
New England Newsclip

Robert Fritz Awarded Music Commission

Robert J. Fritz has recently been awarded a commission by Colage, the contemporary Music Ensemble of the Boston Symphony Orchestra.

The composition, entitled "Some say existence like a pirouet and pirouette, forever in one place stands still and dances, but it runs away," will be the featured work on a concert to be held May 13th at the Museum of Fine Arts, in connection with the opening of the Robert Motherwell exhibition.

Fritz is presently a member of the Composition Department of the Berklee School of Music. He has for the past few years, won positions in the Playboy Jazz and Pop Poll, and has recorded with Paul Stukie of Peter, Paul and Mary, and with Darius Brubeck.

The Houston Post
D. 294,590 SUN. 327,167
MAY 3 1973

Show business

Homer McCallon, recently retired as city manager of Loew's Theaters in Houston, will be honored at a testimonial dinner at the Houston Oaks May 22. His career stretches back to the opening of the Loew's downtown 45 years ago. Reservations can be made at 622-5446 . . . If it's true you can't tell the players without a program, then theatergoers at Lincoln Center and Carnegie Hall were in a dither. The program's division of Saturday Review, which furnished the Metropolitan opera, Philharmonic Hall, Tully Hall and Carnegie, found itself out of business when printers, owed a reported $1 million by Saturday Review, balked at continuing publication. Theater spokesman said offset printed programs will be substituted . . . **Johnny Ray** opens at the new Flavia 1400 club May 24 . . . Several reunions were in order when the Boston Symphony Chamber Players arrived in Houston Wednesday, prior to Thursday's Civic Music concert in Jones Hall. **Joseph Silverstein,** concertmaster of the BSO, was formerly a Houston Symphony violinist. Boston Symphony principal trumpet player **Armando Ghitalla** and principal clarinetist **Harold Wright** are also former Houston Symphony members.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500
MAY 17 1973
New England Newsclip

BSO Trombonist Performs For Tenacre Student

William Gibson, principal trombone of the Boston Symphony Orchestra and authority on antique brass instruments, gave a demonstration and concert for students at Tenacre Country Day School last Thursday. A native of Marlow, Oklahoma, Mr. Gibson makes his home in Needham, and has been with the Boston Symphony since 1955.

The program opened with the playing of the horn of a Texas steer, equipped with a mouthpiece, which showed the children how "horns" evolved into brass musical instruments and why they are called "horns". He then demonstrated a centuries-old serpentine instrument, borrowed from the permanent collection of the BSO, made of thin wood covered with leather.

Among the other instruments he played for the children were a brass trumpet, created for and used for the first time in a Wagner opera; an Alpine horn from Switzerland, ten feet long and made of natural wood; a contemporary baritone horn of the type used in marching bands. On the latter, he played selections from Moussorgsky's "Pictures at an Exhibition." Following this, Mr. Gibson chose several light pieces as well as excerpts from the symphonic repetoire.

At the end of the program, Mr. Gibson presented the Tenacre library with a book on the development of brass instruments.

NEWS
GARDNER, MASS.
D. 8,061
MAY 2 1972
New England Newsclip

College Plans Art Festival

The festival, with the exception of an environmental sculpture exhibition at the Pearl Street Campus, will be held on the lawn of or inside the Elm Street Campus.

Key artists include Walter Kamys, a distinguished artist, lecturer and teacher who will give a slide-lecture at 11 a.m. on his paintings.

The Guadagnini Quartet, six members of the Boston Symphony Orchestra, will present three musical selections during the afternoon of the festival. The quartet's 2 p.m. program in the college library is sponsored by the college's Distinguished Visitors Committee in conjunction with Mrs. Jean C. Tandy, professor of art and head of the festival.

Dr. Arthur F. Haley, college president; Dr. John H. Bassett, dean of faculty, and Dr. Samuel J. O'Neill, chairman of the Division of Humanities, will be present at the 9.30 a.m. welcoming ceremonies.

Many Mount Wachusett Community College students will have an opportunity to exhibit their works in a student film festival, painting, sculpture and ceramics exhibits, the potter's wheel, poetry readings and informal guitar concerts.

Gardner High School students will have an art exhibition at 10 a.m. in Room 201. Ensembles and soloists from Holyoke Community College will perform in the library. Films will delve into enameling and printmaking.

JEWISH ADVOCATE
BOSTON, MASS.
24,500
MAY 3 1973
New England Newsclip

Newton Symphony Concert Sunday

The Newton Symphony Orchestra will present its last subscription series concert Sunday, May 6, at 8 p.m. at Meadowbrook Junior High School. Michel Sasson will lead the orchestra in Schoenberg's transcription of J. S. Bach's *Prelude and Fugue in E-flat Major*, Prokofiev's *Concerto No. 2 for Violin and Orchestra*, and Sibelius' *Symphony No. 2*.

The Prokofiev will feature violinist Cecylia Arzewski, a member of the Boston Symphony and a resident of Newton. Originally from Poland, Ms. Arzewski moved with her family to Israel and three years later, to the U.S. She studied in New York at the Julliard School and later with Joseph Silverstein at New England Conservatory of Music, before joining the Boston Symphony in 1970.

On Sunday, May 13, the Newton Symphony will perform in the Newton Centennial Celebration at Roberts Hall, Boston College. Featured work will be the premiere of Newton resident Henry Lasker's *Oath of Hippocrates*, commissioned by the Centennial Committee for this concert.

The Houston Post
D. 294,590 SUN. 327,167
MAY 3 1973

Music Guild hears thrilling finale

THE PROGRAM

THE MUSIC GUILD—Ronald Patterson, violin; Charles Kavaloski, French horn; Albert Hirsh, piano. Presented at 6040 Glen Cove Wednesday evening.

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By CARL CUNNINGHAM

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The main features immediately evident in Patterson's playing were strong, compelling tone projection and clean, dazzling technique. His tone was large and forceful, though certainly not unpleasant, and he could articulate rapid scale passages with a degree of clarity we are not accustomed to hearing from Houston violinists.

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Post reviews

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HOUSTON CHRONICLE
D. 303,041 SUN. 353,214
MAY 3 1973

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"We try to focus on new music by composers in the area," he explained Wednesday. "We've already done two works by Bostonians this season. I even conduct a little if a composer prefers not to."

Silverstein is highly optimistic about the Boston orchestra and its new conductor, Seiji Ozawa, who also heads up San Francisco's symphony.

"He's a man of incredible inner discipline," Silverstein says. "And the two orchestras' seasonsd on't run concurrently.

"And since Erich Leinsdorf left (conductor in '69), the orchestra formed a committee on artistic standards, both as a watchdog on management to be sure programming and rehearsal time are acceptable and to insure individual performing standards. There are no conspicuous holes in the orchestra now. With Ozawa coming in under those conditions, I've never seen morale so high."

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"That whole rating business seems silly," he said. "Bill Bender (Time critic) would have to hear all top symphonies in the same hall one night all playing the same piece. And a lot is up to the conductor. Look at Eugene Ormandy, whom I believe to be underrated by critics. Philadelphia has stayed at the top for a long time.

"Personally, I think it's that little bald-headed man's fault!" — JOHN SCARBOROUGH.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,000

MAY 14 1973

New England Newsclip

BSO flutist was a first

By BARBARA VAN NICE

Doriot Anthony Dwyer auditioned 21 years ago to be first flutist with the Boston Symphony Orchestra not because of any Women's Lib tendency, but because "I just wanted to play in the best orchestra I possibly could."

Accepted, she stirred criticism from a few skeptics, but acclaim from other reviewers.

Last week, Mrs. Dwyer performed with others in the BSO Chamber Players in a concert at Berkshire Community College where the student center is named for her great-great-aunt, suffragette Susan B. Anthony.

In the morning, they had given a brief concert and clinic sessions to students from the city's secondary schools who gathered at Taconic High School. It was the third annual such appearance, this time financed by the county Junior League.

Barbara Van Nice
Doriot Anthony Dwyer

Traveling for concert performances is "part of my life. I accept it," Mrs. Dwyer said in an interview at the school. She acknowledged, however, that "I prefer not to travel at all. I prefer to stay home." For the Tanglewood season, she has a cottage in Stockbridge.

A Chicago native, Mrs. Dwyer comes from Anthony stock that went West and became farmers. Her mother was a musician, one of five sisters who performed on the Chautauqua circuit. The women "were professionals at a time when women were not musicians," Mrs. Dwyer says.

Her mother, a flutist, played in the Chicago Ladies' Orchestra, forerunner of the Chicago Women's Symphony that was still going, as far as Mrs. Dwyer knows, in the 1930s.

The BSO's first flutist was the only one of the four Anthony children who followed the mother's lead, though the others also are musically talented, Mrs. Dwyer says.

Invited women

She said that in the early 1950s, when she was auditioning, the BSO was "one of the most fair" orchestras in allowing and even inviting women to try out. At that time, the BSO had had a female second flutist for about a year and both the Houston and Los Angeles Philharmonic had women for first flutists. (The latter orchestra was where she had second seat before joining the BSO.)

Fortunately, she says, the situation that made it difficult for women to become members of orchestras has changed with time.

In her short talk with students after the concert at Taconic, Mrs. Dwyer was asked whether she plays rock music. No, she answered, saying that classical style and music demands so much concentration that she focuses solely on it.

However, she confessed, "I have a Walter Mitty desire to play jazz."

SUN TRANSCRIPT
WINTHROP, MASS.
W. 4,800

MAY 9 1973

New England Newsclip

Robert Fritz Awarded Music Commission

Robert J. Fritz has recently been awarded a commission by Colage, the contemporary Music Ensemble of the Boston Symphony Orchestra.

The composition, entitled "Some say existence like a pirouet and pirouette, forever in one place stands still and dances, but it runs away," will be the featured work on a concert to be held May 13th at the Museum of Fine Arts, in connection with the opening of the Robert Motherwell exhibition.

Fritz is presently a member of the Composition Department of the Berklee School of Music. He has for the past few years, won positions in the Playboy Jazz and Pop Poll, and has recorded with Paul Stukie of Peter, Paul and Mary, and with Darius Brubeck.

The Houston Post
D. 294,990 SUN. 327,167

MAY 3 1973

Show business

Homer McCallon, recently retired as city manager of Loew's Theaters in Houston, will be honored at a testimonial dinner at the Houston Oaks May 22. His career stretches back to the opening of the Loew's downtown 45 years ago. Reservations can be made at 622-5446 . . . If it's true you can't tell the players without a program, then theatergoers at Lincoln Center and Carnegie Hall were in a dither. The program's division of Saturday Review, which furnished the Metropolitan opera, Philharmonic Hall, Tully Hall and Carnegie, found itself out of business when printers, owed a reported $1 million by Saturday Review, balked at continuing publication. Theater spokesman said offset printed programs will be substituted . . . **Johnny Ray** opens at the new Flavia 1400 club May 24 . . . Several reunions were in order when the Boston Symphony Chamber Players arrived in Houston Wednesday, prior to Thursday's Civic Music concert in Jones Hall. **Joseph Silverstein,** concertmaster of the BSO, was formerly a Houston Symphony violinist. Boston Symphony principal trumpet player **Armando Ghitalla** and principal clarinetist **Harold Wright** are also former Houston Symphony members.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500

MAY 17 1973

New England Newsclip

BSO Trombonist Performs For Tenacre Student

William Gibson, principal trombone of the Boston Symphony Orchestra and authority on antique brass instruments, gave a demonstration and concert for students at Tenacre Country Day School last Thursday. A native of Marlow, Oklahoma, Mr. Gibson makes his home in Needham, and has been with the Boston Symphony since 1955.

The program opened with the playing of the horn of a Texas steer, equipped with a mouthpiece, which showed the children how "horns" evolved into brass musical instruments and why they are called "horns". He then demonstrated a centuries-old serpentine instrument, borrowed from the permanent collection of the BSO, made of thin wood covered with leather.

Among the other instruments he played for the children were a brass trumpet, created for and used for the first time in a Wagner opera; an Alpine horn from Switzerland, ten feet long and made of natural wood; a contemporary baritone horn of the type used in marching bands. On the latter, he played selections from Moussorgsky's "Pictures at an Exhibition." Following this, Mr. Gibson chose several light pieces as well as excerpts from the symphonic repetoire.

At the end of the program, Mr. Gibson presented the Tenacre library with a book on the development of brass instruments.

NEWS
GARDNER, MASS.
D. 8,061

MAY 2 1972

New England Newsclip

College Plans Art Festival

The festival, with the exception of an environmental sculpture exhibition at the Pearl Street Campus, will be held on the lawn of or inside the Elm Street Campus.

Key artists include Walter Kamys, a distinguished artist, lecturer and teacher who will give a slide-lecture at 11 a.m. on his paintings.

The Guadagnini Quartet, six members of the Boston Symphony Orchestra, will present three musical selections during the afternoon of the festival. The quartet's 2 p.m. program in the college library is sponsored by the college's Distinguished Visitors Committee in conjunction with Mrs. Jean C. Tandy, professor of art and head of the festival.

Dr. Arthur F. Haley, college president; Dr. John H. Bassett, dean of faculty, and Dr. Samuel J. O'Neill, chairman of the Division of Humanities, will be present at the 9.30 a.m. welcoming ceremonies.

Many Mount Wachusett Community College students will have an opportunity to exhibit their works in a student film festival, painting, sculpture and ceramics exhibits, the potter's wheel, poetry readings and informal guitar concerts.

Gardner High School students will have an art exhibition at 10 a.m. in Room 201. Ensembles and soloists from Holyoke Community College will perform in the library. Films will delve into enameling and printmaking.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

MAY 8 1973

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MAY 3 1973

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TIME
NEW YORK, N. Y.
W. 3,473,000

MAY 7 1973

Rating U.S. Orchestras

TIME's Music Critic William Bender, who wrote the cover story on Sir Georg Solti, here turns to other conductors and gives his considered, though to some perhaps arbitrary, ranking of U.S. orchestras:

THE TOP THREE

CHICAGO SYMPHONY
Sine qua non.

NEW YORK PHILHARMONIC
The musicians grumblingly nicknamed him "the French Correction," and some older subscribers yawn or go home early, but it is indisputable that Pierre Boulez, 48, has brought the orchestra smack into the middle of the century and given it a pristine technical polish.

PHILADELPHIA ORCHESTRA
After almost four decades at the helm, Eugene Ormandy at 73 commands an orchestra that remains a patrician marvel, even though Ormandy's interpretations occasionally tend to be more like glossy prints than the real music.

HONORS

BOSTON SYMPHONY
A great orchestra that lost its edge during the last years of Erich Leinsdorf's reign, and has been essentially without a ruler since his retirement in 1969. Seiji Ozawa, 37, takes over next season in an effort to restore the Boston to its traditional excellence.

CLEVELAND ORCHESTRA
Built in the image of George Szell, the Cleveland has been fervently searching for a new look since his death in 1971. After one season on the job, Lorin Maazel, 43, is going all out to provide it, even posing for a Maazel sweatshirt that the orchestra's fund-raising committee is selling for $20.

PITTSBURGH SYMPHONY
A perennial, dependable producer under the master hand of William Steinberg, 73.

MINNESOTA ORCHESTRA
Four years after adopting a more regional stance, the former Minneapolis Symphony has a broad base of audience popularity and an equally broad range of musical style, thanks largely to its stern, businesslike mentor, Stanislaw Skrowaczewski, 49.

LOS ANGELES PHILHARMONIC
At 37, Zubin Mehta remains the most polished, versatile member of conducting's young generation, the orchestra a shiny steed for his charging musical ways.

SAN FRANCISCO SYMPHONY
Seiji Ozawa again, the only man to lead two major American orchestras at once. The peppery Japanese has excited not just his musicians but the subscribers as well —one reason the orchestra has finished in the black throughout the three years of his tenure.

ON THE RISE

CINCINNATI SYMPHONY
Always an astonishingly well-disciplined orchestra, the underrated Cincinnati has sprung to new life under Thomas Schippers, 43, one of America's finest native-born (Kalamazoo, Mich.) conductors.

BUFFALO PHILHARMONIC
Buffalo drew national attention to itself by the simple expedient of grabbing the hottest young conductor anywhere, Michael Tilson Thomas, 27, who drew his own national attention as associate conductor of the Boston Symphony. Though the Buffalo is not yet hale and hardy, Thomas appears to be winning the orchestra's fight for the youth audience.

GREATER MIAMI PHILHARMONIC
Miami's new cultural hero is slim, personable, vibrant Alain Lombard, 32. Director of the Strasbourg Music Festival in his native France, as well as a regular guest conductor at the Metropolitan Opera, Lombard has led the Philharmonic for six years and given it new dash, style and popularity.

From top: Boulez, Ormandy, Ozawa, Maazel, Steinberg, Skrowaczewski, Mehta, Schippers, Thomas, Lombard.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654

MAY 11 1973

New England Newsclip

101

Rose Walsh

BSO's Future Extremely Bright

Talcott M. Banks, president of the Board of Trustees of the Boston Symphony Orchestra, had all good news for the Friends of the BSO at their 39th annual meeting Wednesday noon, at Symphony Hall. Some 600 of them had gathered around the traditional Pops tables for "A Special Programme" with Arthur Fiedler rehearsing the orchestra, for Thursday night's "Bowdoin College Night At Pops."

Speaking about the famed maestro, Mr. Banks said, "he exemplifies Youth Eternal, and Symphony Hall, which is a delight any time, comes alive when he steps on the stage."

Further good news was Boston Symphony is entering into one of the finest periods in its history. We have the most gifted group of artists ever brought together in Symphony Hall. Our conductor Seiji Ozawa is not yet 38 years old; Michael Tilson Thomas will not be 29 until almost the end of this year and more young people of college age than ever before are lining up to attend the concerts.

Tribute was paid to Mrs. George Lee Sargent, chairman of the Council of Friends; Mrs. Harris Fahnestock and Mrs. James Perkins, trustees of the BSO, Mrs. Albert Goodhue and her Musical Marathon Committee's success; Mrs. Jerome Rosenfeld and Mrs. Howard, chairman and co-chairman of the annual Friends Meeting and the Friends (now over 6000 members) whose contributions this year will break all records.

The Boston Globe
(MORNING)
D. 261,042 SUN. 500,377

MAY 13 1973

New England Newsclip

ARTHUR FIEDLER REHEARSES THE POPS ORCHESTRA. (Globe photos by Joseph Dennehy)

LISTENING—Mrs. Arthur Fiedler and Mrs. George Lee Sargent.

TASTY—Mrs. Jack Parker samples a box lunch.

Friendly people in a musical get-together

ALISON ARNOLD

More than 800 friends of the Boston Symphony Orchestra gathered in Symphony Hall Wednesday for their annual meeting.

They heard Arthur Fiedler rehearse the Pops Orchestra in Thursday evening's program that was Bowdoin College Night and featured Ilana Vered, young Israeli pianist, as guest artist. They also ate box luncheons at the small tables in the hall.

The little gold folding chairs were chained to the floor and the familiar pink gladioli and white chrysanthemums were banked on the stage under the sunbursts of lights. Raincoats and umbrellas were everywhere and one woman remarked: "I can't get over all the slacks running around Symphony Hall."

Talcott Banks, president of the trustees of the orchestra, told the Friends that this has been a good year and prophesied a most exciting year ahead.

"We're not looking backward, but forward," he said and pointed out that Seiji Ozawa, the new director, is 38, and Michael Tilson Thomas is 28. But he referred to 79-year-old Arthur Fiedler as a symbol of youth eternal and he received a standing ovation.

According to Banks, the romantic symphonic repertory is returning to favor and the "clunk, clank and hammer" will often be replaced by melodies and harmony.

Symphony Hall has had a facelift this year with red carpet everywhere. There is the new and attractively renovated Cabot-Cahners Room, and another new room will be decorated under the will of Maria Hatch. Air-conditioning throughout will make the Pops concerts comfortable on the warmest evenings.

Sitting with Banks were Mrs. George Lee Sargent, a trustee and chairman of the Council of Friends, Henry B. Cabot and Mrs. Arthur Fiedler. With Mrs. Harris Fahnestock, also a trustee, was her house guest, Dr. Carleton Smith, director of the National Arts Foundation of Lichtenstein and of the Getty Award Foundation, a new series of awards established by J. Paul Getty. Still another trustee at the meeting was Mrs. James M. Perkins.

FACES AMONG THE FRIENDS

102

BAY STATE BANNER
BOSTON, MASS.
W. 17,000

MAY 17 1973 New England Newsclip

'Mrs. Hunt appointed to Symphony Board

by Kay Bourne

Mrs. Jim Lee Hunt of Pasadena rd. in Dorchester was elected to the Boston Symphony Orchestra's Board of Overseers this week.

"The board of overseers does just that," says Mrs Hunt. "It watches over the operation of the BSO. Each of us is placed on a committee involving the operation of the Symphony itself. We watch and contribute ideas and suggestions, and then come back and make reports.

"The board meets only three times each year. Most of our time is taken up with committee work," she says.

Rosa Hunt is the wife of Jim Lee Hunt, who played for the Patriots for eleven years, and who is now Assistant Commissioner for the Boston Parks and Recreation Department. They have one son, and are expecting a second child in June.

Mrs. Hunt was first brought into contact with the BSO operation two years ago, when Mrs. George Sargent, one of the owners of the Patriots, asked if she would be an area chairman for Roxbury-Dorchester for the Boston Friends of the Symphony.

"People think you have to give a lot of money to be a Friend of the

Cont. on p. 22

Rosa Hunt

•Rosa Hunt appointed to Symphony Board

Cont. from p. 1

Symphony," says Mrs Hunt. "But actually, you can give as little as one dollar. Other things Friends of the Symphony do is contribute time to do mailings, and help run events like the musical marathon on radio."

Mrs. Hunt feels however, that "black people in Roxbury and Dorchester might be musically minded, might even attend the Symphony, but they have just now other priorities for their time and money, priorities within the community.

"I told them I would not pressure anyone, and I have pretty much done what I can alone," she says.

Mrs. Hunt feels that in the future, people in Roxbury and Dorchester may take a more active interest in the BSO, once their immediate priorities have been met.

Mrs. Hunt is from Texas and attended public school in San Antonio, where her interest in music began.

"The Symphony there had a series for children," she says. "We each paid 75 cents and the school board made up the difference. If you didn't have the 75 cents, it was paid anyway, and you got to go because after all, you could listen. It was more important to the directors of the series that you were given the opportunity to listen to good music, than that you had 75 cents.

"The week prior to any concert, the music teacher prepared you for the music you were to hear, and you were bused to the Symphony on Friday. I so enjoyed it. And the Symphony players came into the school to teach instruments. At the end of the year, if you were good enough, you got to play at the Symphony. Once I got to play the violin, and it was a thrill to sit on that big stage and to sound good."

The BSO holds a variety of events in its hall. From September through April, there are series that mostly concentrate on the European music of dead masters, although, as Mrs. Hunt points out, American composers are more and more included. She also points out the Romanticists series of the past year. Youth concerts are also presented in the winter season.

The Pops are on stage in May and June, and hold outdoor concerts on the banks of the Charles River. In July and August, the Symphony moves out to Tanglewood in the Berkshires, and that program, says Mrs. Hunt, "is a lot tied up with teaching youth."

The BSO and its new music director, Seiji Ozawa, were the subject of a top-flight, one-hour TV special produced by WCVB-TV's Fred Schillp and aired last Saturday night over Channel 5. Leo L. Berenek, President of WCVB-TV, is also an overseer of the BSO.

Ozawa, who will assume directorship in the fall, was revealed as a dynamic person with a lively sense of humor. He will continue to direct the San Francisco Symphony, and says, "I thought about taking the Boston job day and night for two months. My wife got sick of it." The Ozawas will maintain homes in both cities.

Ozawa, who was born and grew up in Japan, says that his family was poor "and didn't have the money to take me to concerts," but he heard music in the church and "I could feel the music in my back." Scholarships, he says, made his music career possible, and "many people helped me."

Mrs Hunt says that before she became a Friend of the BSO, she attended the Symphony "periodically by myself and my husband and I went to the Pops."

She says of the BSO audiences that they are becoming increasingly a younger crowd. "The college group go in large numbers to listen, as do young adults. But they are far and few between black—there may be six or seven black couples at a concert."

For the past two years, Mrs. Hunt has given her support to Elma Lewis's "Celebrate," which benefits the National Center Of Afro-American Artist, and she says she plans to continue working on that project. She also takes classes at the Center.

Of her position as overseer of the Boston Symphony Orchestra she says, "Hopefully, what I contribute will benefit the community, and many, many black people will become active in the Symphony."

TOWN CRIER
WAYLAND, MASS.
W. 4,652

MAY 3 1973 New England Newsclip

BSO "friends" invited

A contribution to the Boston Symphony Orchestra makes a contributor a "Friend", and the friends have been invited to "A Special Programme" Wednesday, May 9, on the occasion of the 39th Friends meeting - a rehearsal for the Boston Pops Orchestra by Arthur Fiedler.

Friends will be seated at 11:15. After rehearsal follows the annual meeting and a box luncheon, which will honor Fiedler and orchestra members. The event is at Symphony Hall in Boston.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500

MAY 3 1973 New England Newsclip

Friends of Symphony Invited to Rehearsal

Trustees of the Boston Symphony Orchestra have invited the Friends to "A Special Programme" Wednesday, May 9, to celebrate the 39th Annual Meeting of the Friends of the Orchestra. The special program is Arthur Fiedler rehearsing the Boston Pops Orchestra.

Friends will be seated promptly between 11:15 and 11:30 during the intermission. Rehearsal will end at 12:30 and will be followed by brief remarks from Talcott M. Banks, President of the Board of Trustees. Arthur Fiedler and members of the Orchestra will be guests of honor at a box luncheon following the rehearsal and annual meeting. Chairman of this Annual Friends Meeting is Mrs. Jerome Rosenfeld assisted by Mrs. Howard E. Hansen, Vice-Chairman, of Wellesley Hills.

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAY 11 1973 New England Newsclip

SOCIETY

by Miriam Tod

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BAY STATE BANNER
BOSTON, MASS.
W. 17,000

MAY 17 1973 New England Newsclip

'Mrs. Hunt appointed to Symphony Board

by Kay Bourne

Mrs. Jim Lee Hunt of Pasadena rd. in Dorchester was elected to the Boston Symphony Orchestra's Board of Overseers this week.

"The board of overseers does just that," says Mrs Hunt. "It watches over the operation of the BSO. Each of us is placed on a committee involving the operation of the Symphony itself. We watch and contribute ideas and suggestions, and then come back and make reports.

"The board meets only three times each year. Most of our time is taken up with committee work," she says.

Rosa Hunt is the wife of Jim Lee Hunt, who played for the Patriots for eleven years, and who is now Assistant Commissioner for the Boston Parks and Recreation Department. They have one son, and are expecting a second child in June.

Mrs. Hunt was first brought into contact with the BSO operation two years ago, when Mrs. George Sargent, one of the owners of the Patriots, asked if she would be an area chairman for Roxbury-Dorchester for the Boston Friends of the Symphony.

"People think you have to give a lot of money to be a Friend of the

Cont. on p. 22

Rosa Hunt

•Rosa Hunt appointed to Symphony Board

Cont. from p. 1

Symphony," says Mrs Hunt. "But actually, you can give as little as one dollar. Other things Friends of the Symphony do is contribute time to do mailings, and help run events like the musical marathon on radio."

Mrs. Hunt feels however, that "black people in Roxbury and Dorchester might be musically minded, might even attend the Symphony, but they have just now other priorities for their time and money, priorities within the community.

"I told them I would not pressure anyone, and I have pretty much done what I can alone," she says.

Mrs. Hunt feels that in the future, people in Roxbury and Dorchester may take a more active interest in the BSO, once their immediate priorities have been met.

Mrs. Hunt is from Texas and attended public school in San Antonio, where her interest in music began.

"The Symphony there had a series for children," she says. "We each paid 75 cents and the school board made up the difference. If you didn't have the 75 cents, it was paid anyway, and you got to go because after all, you could listen. It was more important to the directors of the series that you were given the opportunity to listen to good music, than that you had 75 cents.

"The week prior to any concert, the music teacher prepared you for the music you were to hear, and you were bused to the Symphony on Friday. I so enjoyed it. And the Symphony players came into the school to teach instruments. At the end of the year, if you were good enough, you got to play at the Symphony. Once I got to play the violin, and it was a thrill to sit on that big stage and to sound good."

The BSO holds a variety of events in its hall. From September through April, there are series that mostly concentrate on the European music of dead masters, although, as Mrs. Hunt points out, American composers are more and more included. She also points out the Romanticists series of the past year. Youth concerts are also presented in the winter season.

The Pops are on stage in May and June, and hold outdoor concerts on the banks of the Charles River. In July and August, the Symphony moves out to Tanglewood in the Berkshires, and that program, says Mrs. Hunt, "is a lot tied up with teaching youth."

The BSO and its new music director, Seiji Ozawa, were the subject of a top-flight, one-hour TV special produced by WCVB-TV's Fred Schillp and aired last Saturday night over Channel 5. Leo L. Berenek, President of WCVB-TV, is also an overseer of the BSO.

Ozawa, who will assume directorship in the fall, was revealed as a dynamic person with a lively sense of humor. He will continue to direct the San Francisco Symphony, and says, "I thought about taking the Boston job day and night for two months. My wife got sick of it." The Ozawas will maintain homes in both cities.

Ozawa, who was born and grew up in Japan, says that his family was poor "and didn't have the money to take me to concerts," but he heard music in the church and "I could feel the music in my back." Scholarships, he says, made his music career possible, and "many people helped me."

Mrs Hunt says that before she became a Friend of the BSO, she attended the Symphony "periodically by myself and my husband and I went to the Pops."

She says of the BSO audiences that they are becoming increasingly a younger crowd. "The college group go in large numbers to listen, as do young adults. But they are far and few between black—there may be six or seven black couples at a concert."

For the past two years, Mrs. Hunt has given her support to Elma Lewis's "Celebrate," which benefits the National Center Of Afro-American Artist, and she says she plans to continue working on that project. She also takes classes at the Center.

Of her position as overseer of the Boston Symphony Orchestra she says, "Hopefully, what I contribute will benefit the community, and many, many black people will become active in the Symphony."

TOWN CRIER
WAYLAND, MASS.
W. 4,652

MAY 8 1973 New England Newsclip

BSO "friends" invited

A contribution to the Boston Symphony Orchestra makes a contributor a "Friend", and the friends have been invited to "A Special Programme" Wednesday, May 9, on the occasion of the 39th Friends meeting - a rehearsal for the Boston Pops Orchestra by Arthur Fiedler.

Friends will be seated at 11:15. After rehearsal follows the annual meeting and a box luncheon, which will honor Fiedler and orchestra members. The event is at Symphony Hall in Boston.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500

MAY 8 1973 New England Newsclip

Friends of Symphony Invited to Rehearsal

Trustees of the Boston Symphony Orchestra have invited the Friends to "A Special Programme" Wednesday, May 9, to celebrate the 39th Annual Meeting of the Friends of the Orchestra. The special program is Arthur Fiedler rehearsing the Boston Pops Orchestra.

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Boston Symphony players take a concert break

Ozawa and the BSO: a close-up look

By ROBERT A. McLEAN
Globe Staff

Seiji Ozawa commands more musical talent than you can shake a stick at, with two symphony orchestras under his baton and a continent in between.

Musical director-elect of the Boston Symphony Orchestra, Ozawa will continue as director of the San Francisco Symphony when he takes over the BSO in the fall. Meanwhile he has become a transcontinental traveler, sometimes difficult to catch up with; but a camera crew of WCVB-TV (Ch. 5) managed to find him during a whirlwind concert stop-over in Boston last winter.

"Symphony," an intimate and revealing insight on this new musical relationship, as well as an unusual view of BSO members at ease, work and play, will be

TV 13

TV 11 **Ozawa** aired on Ch. 5 this Saturday from 10 to 11 p.m.

For a full week, while he conducted a series of winter program concerts, Ozawa was followed by TV cameras, to capture a series of formal and candid portraits.

Ozawa is seen at a press conference, and again on the courts, with tennis-playing Talcott M. Banks, president of the BSO trustees. He is filmed at a rehearsal, and a recording session.

One sustained segment brings him together with Martin Bookspan, music critic, commentator and writer.

The youthful (mid-30s), energetic Ozawa also meets with Arthur Fiedler, and with Gunther Schuller, president of the New England Conservatory of Music. In one revealing clip he is shown in serious rehearsal with the BSO's concertmaster, Joseph Silverstein.

The Ch. 5 crew also went to the men and women in the BSO chairs who will be members of the Ozawa team, for a series of backstage interviews and scenes at Symphony Hall.

Among those appearing will be Rolland Tapley, first violinist and oldest member of the orchestra, who joined the BSO in 1920. The youngest member, cellist, Ronald Feldman, who joined the orchestra at age 19, six years ago, also is on camera.

Interviewed in special segments are Darlene Gray, second violinist, who came to the BSO in 1971; and principal bassoonist Sherman Walt, with the orchestra since 1953.

For a change of pace they move back to Ozawa and his wife Vera, house-hunting in Brookline in preparation for their residency here.

A portion of the special will be devoted to excerpts from the BSO in concert; including the performance of Berlioz' "Roman Carnival Overture;" a segment from his "Symphony Fantastique;" and the Mozart Violin Concerto No. 4, with Joseph Silverstein as soloist.

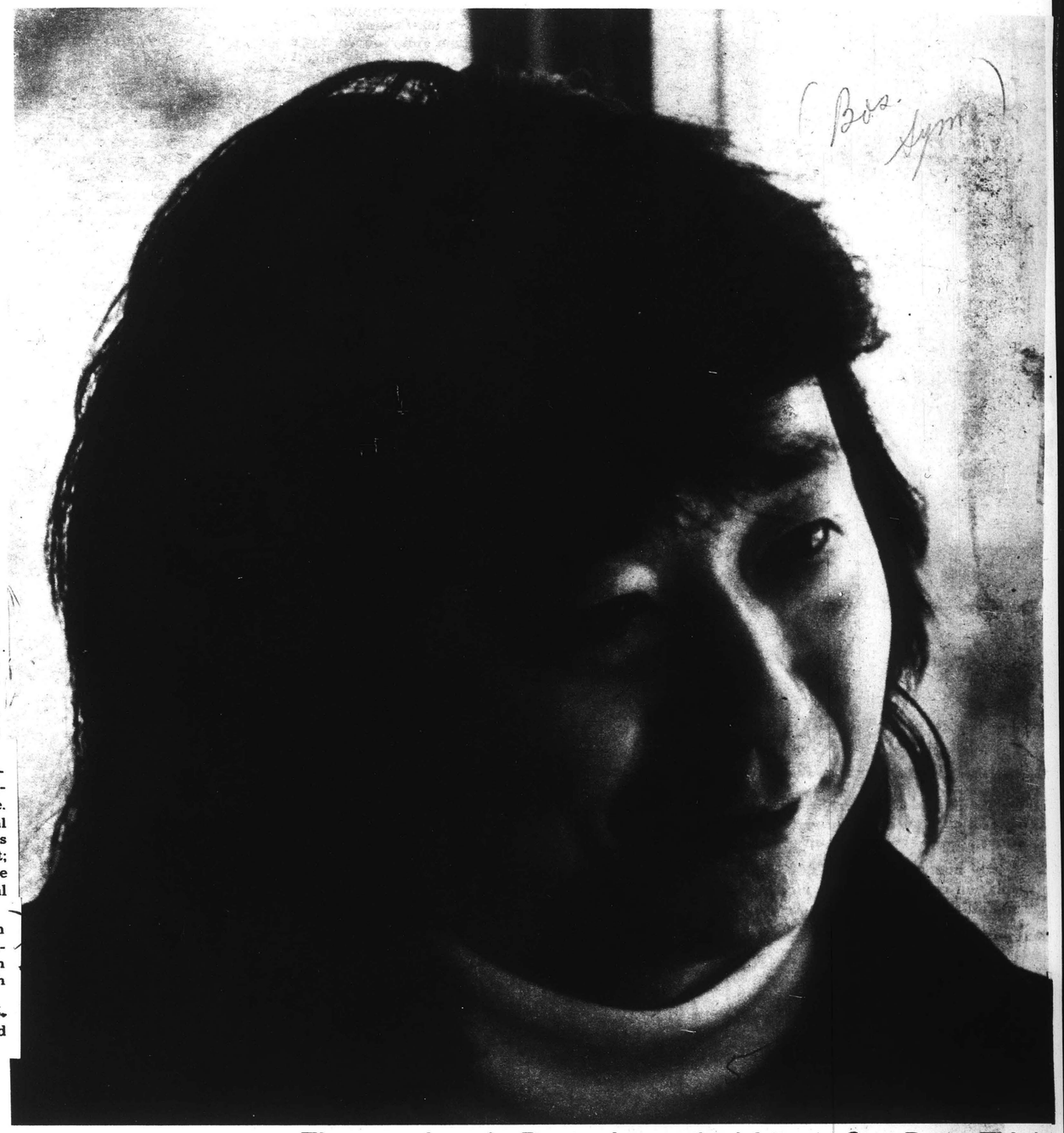
"Symphony" was produced by WCVB-TV's Fred Schilipp. ■

THE COVER

Seiji Ozawa, new music director of the Boston Symphony Orchestra, is caught by the cameras in a busy round of activities for a WCVB-TV special, "Symphony!", which will be aired Saturday night from 10 to 11 on Ch. 5.

May 6, 1973

Seiji Ozawa



(Bos. Sym)

The new face in Boston's musical future. See Page TV-11

The Boston Globe
(MORNING)
MAY 6 1973
New England Newsclip

104

The Boston Globe
(MORNING)
D. 261,012 SUN. 550,372
MAY 14 1973
New England Newsclip

A day--or two--in the life of Seiji Ozawa is shown

NIGHT WATCH / PERCY SHAIN

Symphony! Ch. 5 ★★★

This hour-long portrait of Boston Symphony's new music director, Japanese native Seiji Ozawa, Saturday night looked like a picture - on - the - run. It really was, since it was gathered in bits and spurts during a busy week of activities while he was here for a series of concerts as guest conductor in February.

But no matter. It fitted right in with his image as an exuberant, flamboyant, colorful personality who can turn jolly or serious at a moment's notice and who whirls his mop top like a busy-dusting housewife as he wields his baton and shakes those wonderful sounds out of his venerable ensemble.

It was an attractive, endearing profile that bodes well for Boston's musical future, and his new charges made known their affection and respect for this young man in no uncertain terms. It was quite as much a candid look at the BSO roster as it was at its maestro, particularly in one remarkable sequence of a splinter group, known as Collage, whose violin-shredding performance of a Peter Maxwell Davies injected a needed element of humor.

But most of the time it was busy just keeping up with Ozawa as he house-hunted with his wife, Vera, posed on-the-go for an album cover, played a spot of tennis, answered questions at a press conference, attended receptions and met with notables, discussed his life and philosophy with narrator-host Martin Bookspan, all interspersed with rehearsals with his concertmaster, and finally showed us a lively finger-pointing, stiff-armed sample of his conducting techniques in a low-key final movement of Berlioz' Symphony Fantastique that wound up typically with a grand flourish of drums.

While it was impossible to get very deeply into the fibre of the man in this sort of an hour, it did a flashy, impressionistic job with the aid of quick cuts and sharp photography that served its purpose admirably.

★

Freedom and Security: The Uncertain Balance ★★★

This Group W documentary had no connection with Watergate, of course, and yet it had the same feel of outrageous tampering, invasion of privacy, surveillance carried to extreme lengths and misuse of informers — all hallmarks of the present controversy.

In an hour Friday night it presented pretty solid evidence that government authorities and law enforcement officials have sometimes gone too far in their snooping tactics and that constitutional guarantees have been widely abrogated by misuse of such weapons as the grand jury system, the bank secrecy act and undercover informers who become agent provocateurs.

The special moved in two directions, first to show how easily bank records can be used against those who are charged with no crimes, and then to examine the whole area of law enforcement techniques that go far afield in their checking on political dissenters and racial minorities.

One segment of local interest revealed how the bank accounts of Boston's Unitarian Universalist Assn. had been thoroughly scrutinized because a subsidiary, Beacon Press, had published a four-volume version of the Pentagon Papers.

Other cases ranged from the Harrisburg 7 to the Camden 28, from City Hall snooping in New Rochelle to a Texas subterfuge to get some New Yorkers for suspected gun running to Ireland, in a trail of Justice Department and FBI tactics that bent the laws beyond the intent of Congress to stifle individual rights to the point of harassment.

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The Television Show, Ch. 2 ★★

Outside of some marvelous electronic and cinematic effects, and a few vintage Ernie Kovacks clips, this PBS special Saturday night wasn't much of a "Television Show."

Bushy-haired David Silver, an old local favorite, as host of the live 90-minute spread out of New York, which included phone calls from viewers, tried to range widely but randomly over the TV scene, with the help of critic John (Cycolps) Leonard and antic Marshall Ephron, but there was nothing youu could dig your teeth into.

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NEW HAMPSHIRE SUNDAY NEWS
MANCHESTER, N. H.
S. 60,988
MAY 6 1973
New England Newsclip

CAPE COD STANDARD TIMES
HYANNIS, MASS.
D. 25,776
MAY 5 1973
New England Newsclip

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259
MAY 6 1973
New England Newsclip

Channel 5 presents an intimate and revealing portrait of the Boston Symphony Orchestra and its new Musical Director Seiji Ozawa on "Symphony!" — a one-hour color special to be telecast Saturday at 10 p.m. Part of the program will include an interview with Ozawa, left. and music commentator and critic Martin Bookspan, right. The Channel 5 special will also give viewers an "inside" look at Symphony Hall and the activities which take pace backstage. Members of the orchestra will be interviewed during the program and there will be an actual performance by the orchestra featuring works by Berlioz and Mozart.

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104

The Boston Globe
MORNING
MAY 13 1973
New England Newsclip

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NEW HAMPSHIRE SUNDAY NEWS
MANCHESTER, N. H.
S. 60,988
MAY 6 1973
New England Newsclip

CAPE COD STANDARD TIMES
HYANNIS, MASS.
D. 25,279
MAY 5 1973
New England Newsclip

STANDARD TIMES
NEW BEDFORD, MASS.
S. 23,979
MAY 6 1973
New England Newsclip

Channel 5 presents an intimate and revealing portrait of the Boston Symphony Orchestra and its new Musical Director Seiji Ozawa on "Symphony!" — a one-hour color special to be telecast Saturday at 10 p.m. Part of the program will include an interview with Ozawa, left. and music commentator and critic Martin Bookspan, right. The Channel 5 special will also give viewers an "inside" look at Symphony Hall and the activities which take pace backstage. Members of the orchestra will be interviewed during the program and there will be an actual performance by the orchestra featuring works by Berlioz and Mozart.

WCVB-TV (Channel 5) presents an intimate and revealing portrait of the Boston Symphony Orchestra and its new Musical Director Seiji Ozawa on "Symphony!" -- a one-hour color special to be telecast Saturday, May 12. "Symphony!" will give viewers an "inside" look at Symphony Hall and the activities which take place backstage. Shown are Arthur Press and Matthew Ruggiero, right, playing chess during intermission. Seated between them is Sherman Walt and standing at right, Harry Shapiro. The program also features the Boston Symphony performing works by Berlioz and Mozart. "Symphony!" was produced by WCVB-TV's Fred Schilpp.

TELEGRAM
WORCESTER, MASS.
S. 106,767

MAY 6 1973

New England Newsclip

Portrait of BSO

Seiji Ozawa, the musical direcfor of the Boston Symphony Orchestra, along with the orchestra itself, Boston's Symphony Hall and the activities which take place backstage, will be examined in a one-hour special, "Symphony!," via Channel 5 on Saturday at 10 p.m.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654

MAY 14 1973

New England Newsclip

Anthony La Camera

MUSIC DEPARTMENT: Over the weekend, Channel 5 presented an interesting, well-detailed portrait of Seiji Ozawa, new music director of the Boston Symphony Orchestra, along with some segments dealing with the orchestra itself.

The locally-produced hour, titled "Symphony!" and narrated by Martin Bookspan, concentrated on the hectic seven days when the youthful Japanese music-maker was in Boston as guest conductor for a series of Boston Symphony concerts. He will assume his new directorship in September.

The Channel 5 cameras followed the colorful, dynamic Ozawa for the entire week — at a press conference, at a quadrophonic recording session, in rehearsals with concertmaster Joseph Silverstein and with the full orchestra, at a cocktail party, in a tennis match at The Country Club with Talcott M. Banks, president of the Symphony board of trustees; in a Brookline house purchase with his wife, Vera; in an interview with narrator Bookspan, and in his formal conducting of "The Dream of the Witches' Sabbath" movement from Berlioz' Symphony Fantastique.

From all this, too emerged some pertinent material about the background and philosophy of director Ozawa, now in his late 30s. He talked about his boyhood in Japan, where he discovered classical music through a single symphony orchestra there and from hearing a pipe organ in a Catholic church. A rugby player in school and a piano student at home, he fractured two fingers in an athletic event and had to switch from piano playing to directing.

Ozawa revealed that he thought about the Boston directorship offer daily for two months "because it was really deciding my life." He finally accepted because "to me, Boston is the most musical city in North America."

Here and there, certain sequences in the orchestra segments paid too much attention to insignificant details which slowed down an otherwise good pace. No matter, the Fred Schilpp-produced "Symphony!" bore the stamp of professionalism.

JOURNAL
PROVIDENCE, R. I.
D. 67,117

MAY 13 1973

New England Newsclip

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAY 12 1973

New England Newsclip

105

A Televised Week in the Life Of . . .

By Jon Lehman

Tonight at 10 on WCVB-TV (Channel 5) there is a chance to spend an hour with the Boston Symphony Orchestra and its music ~~director-to-be,~~ Seiji Ozawa. The informal and quick-paced special captures with shirtsleeve accuracy the pulse and style of life in a big-time symphony orchestra, offstage and backstage as well as onstage, for the musicians and particularly for that phenomenon of the jet-age, the international conductor.

There is blessedly little of the hushed and saccharine reverence with which those who make music are often approached by those who don't. Instead, we see the young and lively Ozawa at work, picking his way through the early stages of rehearsal with concertmaster Joseph Silverstein for a performance of a Mozart violin concerto. We see Ozawa answering questions at a press conference concerning his selection as the new music director for the Boston Symphony; we see him at a cocktail party for the orchestra's financial supporters at Symphony Hall; we see him playing tennis in a moment of recreation at The Country Club; we see him househunting in Brookline with his wife, Vera, and 14-month-old daughter, Seira.

(Speaking of the hectic life of a present-day conductor, Ozawa remarks that his daughter has already traveled across Europe three times and America four.)

We see him at work, too, during the taping session for the just-released Deutsche Grammophon recording of Berlioz' "Roman Carnival" Overture and Symphonie Fantastique. And finally, as if to bring together the diverse elements of the man into the purpose for which he exists, conducting in the concert of last Feb. 13 the "Witches' Sabbath" movement from the same symphony.

Indeed, there is a tendency to ask why the program is not entitled "Seiji!" rather than "Symphony!"

The activity is intercut— in Channel 5's usual polished way — with an interview in which Ozawa talks with music critic Martin Bookspan about his early life and introduction to music in Japan, his hopes and aims for the Boston Symphony and his philosophy and method of conducting an orchestra.

The orchestra's musicians get their say, too. Sherman Walt, principal bassoonist, talks about the questionnaires orchestra members fill out on each guest conductor who works with the orchestra and reaffirms what has been long known in the Boston musical world, that "there was no question (Ozawa) was the overwhelming choice" of the members.

Seiji Ozawa, (left), the Boston Symphony Orchestra's new musical director, is shown being interviewed by music commentator and critic Martin Bookspan in a scene from 'Symphony!', a special to be telecast tonight at 10 on Channel 5.

Cellist Ronald Feldman, who was the orchestra's youngest member when he joined in 1969, discusses the new maestro's appeal to youth and his "ballet style" of conducting: "He is honest and sincere about the music . . . you can see him, up there on the podium, expressing, giving shape to, all of the music that is on the page."

And violinist Rolland Tapley, at 71 the oldest member of the orchestra, recalls the qualities of other music directors from the past — Pierre Monteux, Koussevitsky, Charles Munch, Erich Leinsdorf — and reflects that the orchestra itself is greater than anyone who leads it, that "they all learn something from the association."

The Channel 5 special includes some nicely humorous moments, as when it cuts from two members playing chess backstage before a concert to another group pickup up their winnings from an abbreviated poker game, or a stage crew dropping a piano they are moving into place for a rehearsal.

But the hour is not a completely satisfactory document — even in its own "a-week-in-the-life-of" terms. The problem is one of split personality — there is not enough room in an hour to deal adequately with both an interesting but largely unknown organization and with an exciting new "star" — which is what Seiji Ozawa is. This time out for WCVB and producer-director Fred Schilpp, less would have been more.

SV

Seiji Ozawa featured in Boston Symphony special at 10 p.m.

TELEGRAM
WORCESTER, MASS.
S. 106,767

MAY 6 1973

New England Newsclip

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BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654

MAY 14 1973

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,825

MAY 13 1973

JOURNAL
PROVIDENCE, R. I.
D. 67,117

MAY 13 1973

New England Newsclip

The World of Music:

105

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SV

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SCHOOL MUSICIAN
DIRECTOR AND TEACHER
JOLIET, ILL.
MONTHLY 15,000

MAY 1973

Rolf Smedvig New Asst. Principal Trumpet of the Boston Symphony Orchestra

Rolf Smedvig, a 20-year-old junior at Boston University's School of Fine and Applied Arts, has been named assistant principal trumpet of the Boston Symphony Orchestra, effective September 1973.

Smedvig, a native of Seattle, made his solo debut with the Seattle Symphony, conducted by Milton Katims, seven years ago, when he was only 13, and has performed with that orchestra more than a dozen times since.

In 1968 Smedvig was a member of the Young Artists Program at Boston University's Tanglewood Institute, a summer program for exceptional high school musicians. He participated in the Young Artists Program again in 1969 and 1970, and in the fall of 1970 entered Boston University to continue studying with his teacher at Tanglewood, Armando Ghitalla, principal trumpet of the Boston Symphony Orchestra and a member of the faculty at Boston University.

In 1971 Smedvig was awarded a fellowship to play in the Berkshire Music Center Orchestra, working with conductors such as Leonard Bernstein, who subsequently invited him to participate in performances of his "Mass," including the premiere performance at the opening of the Kennedy Center for the Performing Arts in Washington, D.C.

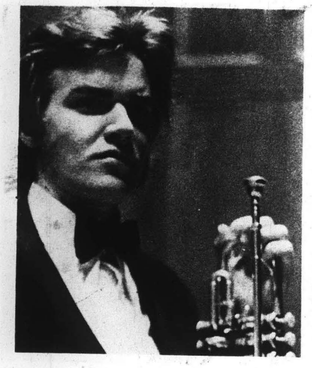
Smedvig has been playing trumpet since he was five. His father, a professional musician (clarinet and saxophone) and music publisher (Saga Music Press), "used to bring home instruments for me to try out," Smedvig says. His mother, also a musician, is a violinist with the Seattle Symphony. Young Smedvig played clarinet at the age of four, switched to drums, and then, "because it made a lot of noise and I liked the feel of it," settled on trumpet. "And the next thing I knew, I was practicing!"

Leader of a rock band in high school, Smedvig also competed in figure skating events and demonstrated swimming at the University of Washington. Currently he is a member of the Empire Brass Quintet.

Smedvig, who will be third trumpet of the Boston Symphony in addition to assistant principal, replaces principal trumpeter Roger Voisin, who is retiring. The appointment is the first in the trumpet section since 1952.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAY 1973



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TIMES
HARTFORD, CONN.
D. 135,000

MAY 2 1973

New England Newsclip

Boston Symphony Names Director

BOSTON (AP) — Thomas D. Perry Jr., manager of the Boston Symphony Orchestra since 1954, has been appointed executive director, and Thomas W. Morris has been named manager of the orchestra.

106

SCHOOL MUSICIAN
DIRECTOR AND TEACHER
JOLIET, ILL.
MONTHLY 15,000

MAY 1973

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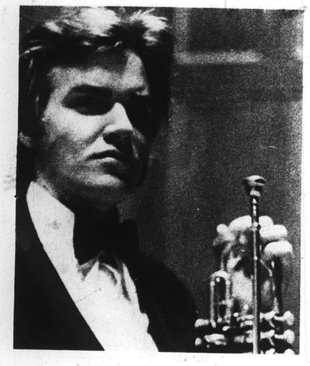
MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAY 1973



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TIMES
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MAY 2 1973

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SUN
HUDSON, MASS.
D. 3,050
MAY 3 1973
New England Newsclip

May 10th Is Deadline For Concerts

Boo Symphony

MARLBORO — The City of Marlboro will once again take part in the Youth Concerts at Symphony Hall program, it was announced today by Mrs. Robert Collier, chairman of the program.

This will mark the 15th season for the youth concerts which begin Saturday morning, Nov. 3, 1973.

Reservations for the 1973 - 74 series of concerts must be made by May 10, according to Mrs. Collier, who said applications with check or cash should be returned to the City Recreation Department on Bolton Street or to her personally at 9 Boston Post Road. Applications were distributed this week throughout the local schools.

Free bus transportation is provided by the Recreation Department for all school children who sign up for the concert series, which features both classical and contemporary music. Chaperones are provided for all concerts. Harry Ellis Dickson returns to the podium again next Fall with the same type of programs which entertained and delighted this year's audiences, Mrs. Collier revealed.

CRICKET
MANCHESTER, MASS.
W. 1,598
MAY 18 1973
New England Newsclip

Youth Concerts at Symphony Hall

Miss Jane O'Brien, Town Chairman for YOUTH CONCERTS AT SYMPHONY HALL, announced today that subscriptions for the 1973-1974 season must be returned by June 1, 1973.

The Youth Concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out for the past fourteen seasons since their founding in 1959. Three series of three concerts are presented at 11 a.m. on Saturday mornings at Symphony Hall. Dates for Saturday Series A are: November 3, January 12, and March 30.

The programs are prepared for young people with the added benefit of hearing classical and contemporary works performed in the tradition-filled atmosphere of Symphony Hall by members of the Boston Symphony.

The Ancient Instruments Room at Symphony Hall, containing a priceless and rare collection of musical instruments is open to the young audiences before and after the concert. Lectures and demonstrations are available upon request.

Tickets are available for the Series only at $7.00 for the three concerts. All series were sold out by October last year, so avoid disappointment. Subscribe today!! Send money to school with child. All tickets are purchased in a block.

NASHOBA FREE PRESS
ACTON, MASS.
W. 1,955
MAY 10 1973
New England Newsclip

Youth Concerts

Do you remember the first concert you ever heard? If it was a Youth Concert at Symphony Hall, the answer is probably YES. That first trip to Symphony Hall...The first sight of an Orchestra on stage...it makes an impression that Youth Concerts is rightfully proud of. YOUTH CONCERTS AT SYMPHONY HALL is an unusual musical event for thousands of Massachusetts students. It returns this fall on Saturday morning, November 3, for its fifteenth season, and Harry Ellis Dickson returns to the podium with imaginative programming for this year's series. Under Mr. Dickson's baton, members of the Boston Symphony Orchestra will be heard in classical and contemporary music selected to appeal to young people in grades five and over. Past concerts have included opera performances, dance arrangements, vocal and instrumental soloists, plus multi-media presentations. All were highly successful and the 1973-74 concert year promises to be equally exciting. Harry Ellis Dickson has surprises galore in store for these fortunate young audiences.

First, the concertgoers get a chance to see and hear members of the Boston Symphony. Then, Youth Concerts gets a chance to hear from the concertgoers. And this is some of what we hear...."Our favorite piece was the William Tell Overture. We had a ball!" "I enjoyed you and your orchestra. they were a smash hit. They could be on the top ten list if they made records." "I'd rather listen to your music than the music on the radio." "I was very pleased to be invited to your fine concert. It was the first time I was ever in Symphony Hall. I was amazed it was so beautiful."

YOUTH CONCERTS AT SYMPHONY HALL offers more than just music to its audiences. It offers a chance to enjoy with a peer group the kind of experience that is so often held for "adults". A chance to listen quietly, to participate, to join in on what makes Youth Concerts the kind of thing you remember. Give your child that chance.....!

The concerts are given on Friday mornings at 10:15 and on Saturday mornings at 11 in three series of three programs each. SATURDAY SERIES A concert dates are: November 3, January 12, and March 30. SATURDAY SERIES B dates are: November 10, January 19, and April 6. FRIDAY SERIES dates are: November 9, January 18, and April 5. Tickets are sold for the series for three concerts and may be ordered from local Chairmen in cities and towns throughout the State, and from Supervisors of Music in the schools.

In Westford, please contact: Mrs. Germain Bouchard 455-5115. (Additional information is available from Mrs. Anita Kurland, Symphony Hall. Phones: 266-1492 or 267-0656.)

NEWS
MELROSE, MASS.
D. 2,300
MAY 16 1973
New England Newsclip

* * * *

MRS. LINDA ZALK of Beltran st., is serving as local chairman of the "Youth Concerts at Symphony Hall" program, and those interested in subscriptions to the various series of performances should contact her within the next few days.

The youth concerts, with Harry Ellis Dickson conducting members of the Boston Symphony, have been sold out since their founding some 14 seasons ago in 1959.

Though the programs don't begin until November, those wishing to make reservations should do so now. Reservations and further information may be obtained by contacting Mrs. Zalk.

ITEM
WAKEFIELD, MASS.
D. 7,200
MAY 18 1973
New England Newsclip

Youth Concert Series Announced

Lynnfield school pupils will have the opportunity of attending three of the world-famous youth concerts by members of the Boston Symphony Orchestra in the coming season.

Tickets for the concerts, Nov. 10, 1973, and Jan. 19 and April 6, 1974, may be purchased from Mrs. Douglas Weaver.

The youth concerts have been held since 1959 when they were founded by Harry Ellis Dickson. Thousands of children have attended them to get their first familiarity with the world's great music.

The concerts are all held Saturday mornings and present classical and contemporary music for pupils in grade 5 and above.

TIMES
GLOUCESTER, MASS.
D. 11,000
MAY 28 1973
New England Newsclip

Subscriptions due

MANCHESTER — Jane O'Brien, town chairman for youth concerts at Symphony Hall, Boston, announced that subscriptions for the 1973-74 season must be returned by June 1.

The youth concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out for the past 14 seasons since their founding in 1959. Three series of three concerts are presented at 11 a.m. Saturday mornings and at 10:15 a.m. on Friday mornings at Symphony Hall. Dates for the Saturday series are: Nov. 3; Jan. 12; and March 30.

RECORD TRANSCRIPT
MILTON, MASS.
W. 5,735
MAY 17 1973
New England Newsclip

Youth Concerts Subscriptions Available Here

Youth Concerts at Symphony Hall, Inc., is selling subscriptions during May for next season's series in November, January and March. In addition to the two Saturday morning series there is planned a new Friday morning concert series.

Children with parental permission may be excused from school to attend the Boston Symphony Orchestra concerts on these three occasions. All children who will be in grade 5 or over next year are invited to share in the pleasant learning experience provided for greater Boston students at Symphony Hall. Parents may accompany them.

In addition, Youth Concerts is encouraging expanding musical experiences for high school students by offering reduced cost tickets to evening Open Rehearsals of Tthe Boston Symphony Orchestra.

Inquiries may be directed to Youth Concerts at Symphony Hall, which is listed in the Boston telephone directory, or to the Milton chairman, Mrs. Robert Corson, at 333-0514. Local campaign will close May 25.

ITEM
CLINTON, MASS.
D. 4,150
MAY 7 1973
New England Newsclip

Berlin youth concert tickets deadline listed

Mrs. Dean Goodwin, Berlin chairman for Youth Concerts at Symphony Hall, announced today that subscriptions for the 1973-1974 season must be returned by May 10.

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The programs are prepared for young people with the added benefit of hearing classical and contemporary works performed in the tradition-filled atmosphere of Symphony Hall by members of the Boston Symphony.

The Ancient Instruments Room at Symphony Hall, containing a priceless and rare collection of musical instruments is open to the young audiences before and after the concert. Lectures and demonstrations are available upon request.

All series tickets were sold out by October last year.

SUN
HUDSON, MASS.
D. 3,050
MAY 3 1973
New England Newsclip

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Free bus transportation is provided by the Recreation Department for all school children who sign up for the concert series, which features both classical and contemporary music. Chaperones are provided for all concerts. Harry Ellis Dickson returns to the podium again next Fall with the same type of programs which entertained and delighted this year's audiences, Mrs. Collier revealed.

CRICKET
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W. 1,598
MAY 18 1973
New England Newsclip

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NASHOBA FREE PRESS
ACTON, MASS.
W. 1,955
MAY 10 1973
New England Newsclip

Youth Concerts

Do you remember the first concert you ever heard? If it was a Youth Concert at Symphony Hall, the answer is probably YES. That first trip to Symphony Hall...The first sight of an Orchestra on stage...it makes an impression that Youth Concerts is rightfully proud of. YOUTH CONCERTS AT SYMPHONY HALL is an unusual musical event for thousands of Massachusetts students. It returns this fall on Saturday morning, November 3, for its fifteenth season, and Harry Ellis Dickson returns to the podium with imaginative programming for this year's series. Under Mr. Dickson's baton, members of the Boston Symphony Orchestra will be heard in classical and contemporary music selected to appeal to young people in grades five and over. Past concerts have included opera performances, dance arrangements, vocal and instrumental soloists, plus multi-media presentations. All were highly successful and the 1973-74 concert year promises to be equally exciting. Harry Ellis Dickson has surprises galore in store for these fortunate young audiences.

First, the concertgoers get a chance to see and hear members of the Boston Symphony. Then, Youth Concerts gets a chance to hear from the concertgoers. And this is some of what we hear...."Our favorite piece was the William Tell Overture. We had a ball!" "I enjoyed you and your orchestra, they were a smash hit. They could be on the top ten list if they made records." "I'd rather listen to your music than the music on the radio." "I was very pleased to be invited to your fine concert. It was the first time I was ever in Symphony Hall. I was amazed it was so beautiful."

YOUTH CONCERTS AT SYMPHONY HALL offers more than just music to its audiences. It offers a chance to enjoy with a peer group the kind of experience that is so often held for "adults". A chance to listen quietly, to participate, to join in on what makes Youth Concerts the kind of thing you remember. Give your child that chance.....!

The concerts are given on Friday mornings at 10:15 and on Saturday mornings at 11 in three series of three programs each. SATURDAY SERIES A concert dates are: November 3, January 12, and March 30. SATURDAY SERIES B dates are: November 10, January 19, and April 6. FRIDAY SERIES dates are: November 9, January 18, and April 5. Tickets are sold for the series for three concerts and may be ordered from local Chairmen in cities and towns throughout the State, and from Supervisors of Music in the schools.

In Westford, please contact: Mrs. Germain Bouchard 455-5115. (Additional information is available from Mrs. Anita Kurland, Symphony Hall. Phones: 266-1492 or 267-0656.)

NEWS
MELROSE, MASS.
D. 2,300
MAY 16 1973
New England Newsclip

* * * *

MRS. LINDA ZALK of Beltran st., is serving as local chairman of the "Youth Concerts at Symphony Hall" program, and those interested in subscriptions to the various series of performances should contact her within the next few days.

The youth concerts, with Harry Ellis Dickson conducting members of the Boston Symphony, have been sold out since their founding some 14 seasons ago in 1959.

Though the programs don't begin until November, those wishing to make reservations should do so now. Reservations and further information may be obtained by contacting Mrs. Zalk.

ITEM
WAKEFIELD, MASS.
D. 7,206
MAY 18 1973
New England Newsclip

Youth Concert Series Announced

Lynnfield school pupils will have the opportunity of attending three of the world-famous youth concerts by members of the Boston Symphony Orchestra in the coming season.

Tickets for the concerts, Nov. 10, 1973, and Jan. 19 and April 6, 1974, may be purchased from Mrs. Douglas Weaver.

The youth concerts have been held since 1959 when they were founded by Harry Ellis Dickson. Thousands of children have attended them to get their first familiarity with the world's great music.

The concerts are all held Saturday mornings and present classical and contemporary music for pupils in grade 5 and above.

TIMES
GLOUCESTER, MASS.
D. 11,000
MAY 29 1973
New England Newsclip

Subscriptions due

MANCHESTER — Jane O'Brien, town chairman for youth concerts at Symphony Hall, Boston, announced that subscriptions for the 1973-74 season must be returned by June 1.

The youth concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out for the past 14 seasons since their founding in 1959. Three series of three concerts are presented at 11 a.m. Saturday mornings and at 10:15 a.m. on Friday mornings at Symphony Hall. Dates for the Saturday series are: Nov. 3; Jan. 12; and March 30.

RECORD TRANSCRIPT
MILTON, MASS.
W. 5,735
MAY 1? 1973
New England Newsclip

Youth Concerts Subscriptions Available Here

Youth Concerts at Symphony Hall, Inc., is selling subscriptions during May for next season's series in November, January and March. In addition to the two Saturday morning series there is planned a new Friday morning concert series.

Children with parental permission may be excused from school to attend the Boston Symphony Orchestra concerts on these three occasions. All children who will be in grade 5 or over next year are invited to share in the pleasant learning experience provided for greater Boston students at Symphony Hall. Parents may accompany them.

In addition, Youth Concerts is encouraging expanding musical experiences for high school students by offering reduced cost tickets to evening Open Rehearsals of Tthe Boston Symphony Orchestra.

Inquiries may be directed to Youth Concerts at Symphony Hall, which is listed in the Boston telephone directory, or to the Milton chairman, Mrs. Robert Corson, at 333-0514. Local campaign will close May 25.

ITEM
CLINTON, MASS.
D. 4,150
MAY 7 1973
New England Newsclip

Berlin youth concert tickets deadline listed

Mrs. Dean Goodwin, Berlin chairman for Youth Concerts at Symphony Hall, announced today that subscriptions for the 1973-1974 season must be returned by May 10.

The Youths Concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out for the past fourteen seasons since their founding in 1959. Three series of three concerts are presented at 11 a.m. on Saturday mornings and at 10:15 a.m. on Friday mornings at Symphony Hall. Dates for Saturday Series A are : November 3, January 12, and March 30. Saturday series B dates are : November 10, January 19, and April 6. Friday series dates are: November 9, January 18, and April 5. Berlin will attend Series B.

The programs are prepared for young people with the added benefit of hearing classical and contemporary works performed in the tradition-filled atmosphere of Symphony Hall by members of the Boston Symphony.

The Ancient Instruments Room at Symphony Hall, containing a priceless and rare collection of musical instruments is open to the young audiences before and after the concert. Lectures and demonstrations are available upon request.

All series tickets were sold out by October last year.

108

PRESS-HERALD
PORTLAND, MAINE
D. 54,974

MAY 25 1973 New England Newsclip

Ogunquit Gallery Plans Busy '73

By ROBERT S. NISS
Staff Writer

OGUNQUIT — A concert by the Portland Symphony String Quartet, a performance by the Children's Theatre of Portland, a new film series, a demonstration-concert by a member of the Boston Symphony Orchestra and a handful of exhibitions and workshops will highlight the forthcoming season at the Barn Gallery here.

Mrs. Michael C. Horn, president of the Barn Gallery Associates, says that an exhibition of paintings, sculpture and graphics by the professional members of the Ogunquit Art Association will launch the organization's season June 17.

The association's professional members will participate in a pair of other exhibitions during the season, the first opening July 22 and the second scheduled for Aug. 26 through Sept. 15.

The gallery's Dunaway Room will be decorated with the Hamilton Easter Field Art Foundation Collection throughout the gallery season, while weekly "talk-walks" conducted by trained gallery officials will be held in both the gallery and the sculpture court from June 25 to Aug. 28.

WILLIAM GIBSON, principal trombonist of the Boston Symphony Orchestra, will present a special concert and demonstration at 8:30 p.m. June 23, accompanied by guitarist David Ripley.

The first of a 12-session print workshop will be held June 26 with the support of the Maine State Commission on the Arts and the Humanities under the instruction of Notre Dame Sisters Mary Gerold Mobley and Marie Vincent Brothers. Designed for both beginning and advanced students, other sessions will be held July 3, 5, 10, 17, 19, 24 and 31, and Aug. 2, 7, 14 and 16.

A five-part film series entitled "Museum Without Walls" from

FOSTER'S DEMOCRAT
DOVER, N. H.
D. 17,495

MAY 29 1973 New England Newsclip

Barn Gallery Opens For 1973 Season

OGUNQUIT — Mrs. Mildred C. Horn, president of the Barn Gallery Association, announces that the gallery will open for the 1973 season on Sunday, June 17. There will be an exhibition of paintings, sculpture, and graphics by the professional members of the association. They will also participate in two other exhibits during the season, the first opening on July 22 and the second scheduled for an opening on August 26 and continuing through September 15.

The Dunaway Room will be decorated with the Hamilton Easter Field Foundation Collection throughout the season. Weekly "talk-walks" will be conducted by gallery officials in the gallery and the sculpture court from June 25 to August 28.

A special concert and demonstration will be given by William Gibson, principal trombonist of the Boston Symphony Orchestra on Saturday evening, June 23 accompanied by guitarist David Ripley.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 90,731

MAY 13 1973 New England Newsclip

BSO's 'Collage' Enjoyable Group

By ELLEN PFEIFER
Music Critic

• *Concert Review*

One of the premiums in recent Boston Symphony Orchestra Musical Marathons has been a concert by Collage, the BSO's contemporary music ensemble.

The donor of a specific contribution to the symphony could opt to have a contemporary concert for an occasion of his choice and the performance Sunday night at the Museum of Fine Arts in conjunction with an exhibit of Robert Motherwell lCollages was the result of that option being exercised.

THE PROGRAM, held in the gallery where the Motherwell exhibit is being shown, was a short one—about one hour—and featured music that was distinctly listenable.

Probably no ears were offended, although that is not to say that the choices were in any way condescending.

SELECTIONS included a Cappriccio for violin and two sound tracks by Henk Badings; Stravinsky's delightful settings of three charming Shakespeare lyrics; a repeat performance (from the Jordan Hall concert this season) of Robert Selig's Quartet: "Three Seasons of Autumn."

Also, the premiere of Robert Fritz' "Some say existence like a pirouot and pirouette, forever in one place stands still and dances, but it runs away" which was commissioned for this concert in honor of Motherwell.

BASED on an excerpt from Frost's "West Running Brook," Fritz' work for violin, cello, clarinet and bass has, according to his program notes, as "a structural basis" "the embodiment of a dynamic force in Nature, that of things in counter to themselves."

I'm not, after one hearing, exactly sure how much of this is meant to hear in the music except for some of the obvious manifestations such as the contrasts in character between the first and second divisions of the work and within the divisions.

WHEN it comes down to what is just interesting and attractive to listen to, one tends to favor the second division which, in contrast to the rather nervous, contrapuntal first section, is more static, emotionally intense, and lushly sustained.

It is definitely a piece one would want to go back to, and part of that was due to the sensitive ensemble playing by Ronald Knudsen, Ronald Feldman, Felix Viscuglia, and Lawrence Wolfe.

KNUDSEN provided some absolutely gorgeous playing on his own in Badings' Capriccio which, for this listener, was the standout work on the program. The fiddle has a lot of very 19th Century singing to do in the first section, a good bit of toccata-like virtuoso work in the second.

This is set against electronic sounds of a mostly percussive nature in a counterpoint that works very engagingly, with melodic lines and rhythms thrown back and forth between mediums.

I WAS GLAD to have another opportunity to hear Selig's work which, in the other performance, came near the end of a very long and diverse program thus making a really fair appraisal difficult, if not impossible.

I must say that the second movement, a vocalise (for soprano Joan Heller) with its jazzy, night-clubby sentimentality still seems a real anachronism, however, the outer movements are attractive, with some very nice things for percussion instruments (Frank Epstein), and, with a few cuts, the last has been crisped and shaped nicely.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 20,000

MAY 18 1973 New England Newsclip

Choral society conductor granted leave of absence

FRAMINGHAM — John Oliver of Westboro, conductor of the Framingham Choral Society since 1966, has been granted a year's leave of absence.

He will devote more time to his work as choral director of the Tanglewood Festival chorus in Lenox, the primary performing chorus of the Boston Symphony, and to his work as faculty member of the music department at M.I.T., Cambridge, where he is in charge of the Glee Club and Choral Society performances.

Oliver's leave takes effect July 1.

In recent years, the well known choral director has directed choral groups for the New England Conservatory of Music, Boston University and the John Oliver Chorale, a group he founded.

He first attracted public attention through the work of his boy choir with the Opera Company of Boston and the Boston Symphony

JOHN OLIVER
. . . on leave

NEWS
BANGOR, MAINE
D. 78,230

MAY 5 1973 New England Newsclip

Patrons of Arts exhibit at UMO refreshing social season's event

By Robert H. Newall
NEWS Arts Critic

THE ARTS
News and views

Fascinating Mosaic

Within a week I caught two Boston Symphony concerts, the first (Saturday, April 21) conducted by Thomas Tilson Thomas, the second (Thursday, April 26) by Joseph Silverstein. Thomas pieced together a fascinating mosaic of music composed in Venice, some for the brooding sanctuary of Saint Mark's Cathedral itself. Cast in an informal mold, the program attracted scores of young people, most delighted by the musical riches exhibited before them. Thus they heard compositions ranging from Gabrieli's Sonata piano forte a 8 from Symphoniae sacrae through Vivaldi's Sinfonia in B-minor for strings to Schutz' "Es ging ein Samann aus". With organ interludes by Berj Zamkochian and choruses by the Tanglewood Festival Chorus, the first half made n exciting organic whole, homas having deployed his ingers all around Symhony Hall in a laudable ffort to recreate some of ne acoustical uniquness of aint Mark's itself.

Still Immature

Still concentrating on Venice, Thomas directed Stravinsky's "Canticum sacrum ad honorem Sancti Marci nominis," a highly intricate and indubitably effective work, and Bach's Choral Variations on "Vom Himmel hoch," the latter punctuated by the audienced singing this sedately magnificent hymn tune. Like so many American talents, Thomas has suffered from over-exposure and over-praise in our press. Consequently, I expected much more of him than doubtless he could deliver. He is obviously a well-prepared, finely musical conductor, but that is at this point—or even later—another Bernstein is a ridiculous assumption. He is still immature.

Nonetheless, his musical conceptualization in offering a program like this —excitingly innovative—is something indeed that the powers-that-be of the Bangor Symphony might well wish to emulate one of these days. The theme that united the somewhat disparate music — disparate in style and in mood in order to insure proper variegation — was in this instance Venice, but the idea is remarkably protean. It is worth a try here.

The other program was devoted to Bach (Brandenburg Concerto No. 5 and the Piano Concerto in E) and Mozart (Symphony No. 41, the "Jupiter", the master's last effort in this form). In the Brandenburg the featured artists were Joseph Silverstein, violinist; Doriet Anthony Dwyer, flautist; and Peter Serkin, pianist. Both Silverstein and Dwyer played well (though the latter is inclined toward breathiness) but the chief interest focused on Serkin, whose playing is very tidy, all the details having been so meticulously worked out that there was no room left for spontaneity. His antiseptic approach did not hamper the fast movements very much, for his digital technique is quite prodigious; but the lack of depth and genuine feeling robbed the slow movement of the concerto of the profound feeling it ought to generate.

Not A Conductor

Silverstein should have remained in his role as a violinist, for his conducting of the Mozart, which should have had bubble and bite, was both pedestrian and leaden. Violinist he may be; conductor he is not.

SUNDAY HERALD ADVERTISER
BOSTON, MASS.
S. 821,165

JUN 3 1973 New England Newsclip

Rose Walsh

Boston Symphony's horizons look bright

Everything is coming up roses for the Boston Symphony Orchestra this season—at least that was the impression we received from Talcott M. Banks, president of its Board of Trustees, and Mrs. George Lee Sargent, chairman of the Council of Friends at Wednesday's annual meeting of the Council.

Members gathered at a festive luncheon in the Cabot-Cahners Room around tables centered with pots of ivy and white geraniums to hear all the glowing reports.

Rose Walsh

Three weeks ago The Friends of the Boston Symphony Orchestra held their annual meeting. (All members of the Council also belong to The Friends.)

Mr. Banks' interesting news had to do with the famous Orchestra which he doesn't think has ever played so well as now, and with the fine new conductor, Seiji Ozawa.

He added, "Advance sales for Tanglewood (where the BSO does all its summer programs) are up between 25 and 30 percent. And the Boston Pops is enjoying the best season since its beginning."

Hester Sargent, the dynamic innovative chairman of the Council, in congratulating that group on their executive ability said, "Your time, talent and indefatigable spirit has produced $118,000, a wealth of good will and an ever-increasing public interest in the activities of the BSO.

"You wined, dined and lunched about 3500 people (meaning the Stage Door Lectures and Table Talk Suppers); you wrote reams of publicity, program and policies; you burned up the telephone lines for Spiral

Continued on Page 22, Section 6

Rose Walsh

Continued from Page 17, section 6

and Marathon; you walked miles touring the Hall (guided tours); and you did it all with wit, grace and great good humor."

Mrs. William J. Mixter's report revealed that the "Spiral" project was successful in that it did raise over $26,000 for the Orchestra. But, quoting Mrs. Albert Goodhue, it was the great Musical Marathon "that ran way beyond its goal of $65,000 and raised $76,000. Our Marathon finally outdistanced Cleveland's which received only $65,000 in pledges."

Other happy tidings had to do with the increased membership in "The Friends"—4393 (120 more than last year) whose total contributions amounted to $595,248, some $42,000 over 1972. The Symphony Booklet, "Know Your Orchestra," first sold at the opening concert last fall ($1 a copy), has been in much demand and has brought in a net profit of $3020.

Among those attending the meeting were Thomas D. Perry, manager of the BSO; and Mrs. Perry; Don MacKenzie, whose talk, "My Friends, The Friends," pleased his audience; Mrs. Harris Fahnestock, reporting on the nominating committee and area chairmen; Mrs. James Perkins, a trustee; Mrs. Mary Lou Cabot, Mrs. Charles Devens, and Mrs. John Bradley.

Also, Mrs. Thomas E. Franks, Mrs. Jack S. Parker, Mrs. George E. Bates, Mrs. David Bird, Mrs. Charles E. Bacon, Mrs. Frank Whitty, Mrs. Jerome Rosenfeld, Mrs. Albert Pagliarulo, Mrs. Richard H. Thompson, Mrs. Henrietta M. P. Kennard, Miss Mary Smith, Steven Solomon (received a citation for his "Musical Marathon" expertise), and his wife, Julie; Mrs. Bela Kalman, with a great many more.

N. E. REAL ESTATE JOURNAL
ACCORD, MASS.
W. 9,000

JUN 29 1973 New England Newsclip

FISKE OF HUNNEMAN SELLS TO SEIJI OZAWA

BROOKLINE, MASS. — Seiji Ozawa, new musical director of the Boston Symphony Orchestra, and his wife will soon move to 38 Cumberland avenue.

The Ozawas purchased the house from Dr. and Mrs. David Hurwitz for approximately $66,500 according to the Registry of Deeds.

Mrs. Robert Fiske of Hunneman & Co.'s local office was the broker.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

JUN 30 1973 New England Newsclip

BSO members named to BU faculty

Joseph Silverstein, assistant conductor and concertmaster of the Boston Symphony Orchestra and chairman of the faculty at the Berkshire Music Center at Tanglewood in the summer, has been named adjunct professor of music and conductor of the concert orchestra at Boston University. The announcement was made by Norman Della Joio, acting dean of the university's School of Fine and Applied Arts.

Teaching associate

Jerome Rosen, assistant concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra, was also appointed to the music faculty at Boston University. He will hold the position of teaching associate in music.

Silverstein is also first violinist and leader of the Boston Symphony Chamber Players. During the past concert season he also appeared as guest conductor and soloist with the Los Angeles Philharmonic.

Prior to joining the Boston Symphony last year, Rosen was associate concertmaster of the Detroit Symphony and conductor and musical director of the Oak Party Symphony in Michigan.

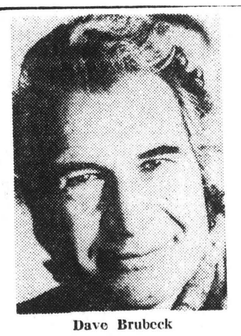
HERALD NEWS
FALL RIVER, MASS.
D. 41,749

JUN 4 1973 New England Newsclip

Roman Totenberg

Leonard Shure

Boris Goldovsky


Dave Brubeck

Music Greats to Lead SMU Music Institute

An innovative summer music institute and festival will bring great names in chamber music, jazz, opera, choral music and instrumental recitals to Southeastern Massachusetts University in June and July.

The SMU Music Institute and Festival, featuring master classes, workshops, and public concerts, will be patterned on the famous music festivals which have attracted students and music lovers to Tanglewood in Lenox and to Marlboro College in Vermont.

The festival will feature a one-day jazz workshop on July 21, conducted by Dave Brubeck, internationally known jazz master. Brubeck will appear in concert after the workshop.

Boris Goldovsky, noted opera impresario, will lead a two-week opera workshop, beginning July 1, and Alexander Peloquin will direct a choral workshop from July 16 through July 22, with members of the Peloquin chorale.

The festival and institute will be sponsored by the university's division of continuing studies and will be guided by Prof. Josef N. Cobert, SMU's director of music. Cobert, a flutist, will also be on the master class and chamber music faculty.

"The intent of the area's first summer music festival," said Cobert, "is to foster a center of excellence in the performing arts, thereby fulfilling an obligation to enrich our community; and to inspire its participants through master artist teachers in fulfilling their individual aspirations."

Cobert said that the summer institute is also intended to focus university attention on the establishment of a complete major program in music at SMU, which would emphasize the performing arts and make the university "an important cultural center."

Several well-known instrumental artists will be on the faculty of a series of master and chamber music classes. They include Louis Moyse, flutist and composer; Roman Totenberg, professor of violin at Boston University; Nancy Cirillo, violinist, and Jay Humeston, cellist, both of the Wheaton College faculty; Victor Rosenbaum, assistant chairman of the piano department at the New England Conservatory of Music.

Five members of the Boston Symphony Orchestra will also be artist-teachers in the master classes: Matthew Ruggiero, basson; Ralph Pottle, French horn; Roger Voisin, trumpet; Laurence Thorstenberg, oboe and English horn; and Harold Wright, principal clarinet.

Piano master classes will be taught from June 24 through July 22. Three internationally-known concert pianists will be on the faculty. Theodore Lettvin will conduct a late romantic seminar; Lily Dumont, a seminar on the works of Mozart; and Leonard Shure, a seminar on the music of Beethoven and Schubert. In addition, Joel Spiegelman, professor of music at Sarah Lawrence College, will teach early keyboard music, and Layton James, the use of keyboard in ensemble.

Co-teachers with Goldovsky at the opera workshop will be Fred Popper and Jacqueline Bazinet Cobert. The performing workshop will present arias, scenes and an opera production.

A two-week workshop on current trends in Orff Schulwerk will be presented by Patricia Brown and Maureen Kenney, both graduates of the Orff Institute in Salzburg, Austria. The method, developed by the composer Carl Orff, is a new approach to children's music study.

The master classes will confer academic credit. Applicants, except those for the Orff classes, must audition for acceptance, either in a personal rendition or by submission of a tape recording. Those who are not accepted as active participants may attend the courses as auditors.

Festival performances, all in the SMU auditorium, are scheduled as follows: chamber music, June 27-30; piano and harpsichord recitals, July 1, 4, 8, 12 and 20; opera arias, July 7; opera scenes, July 11; opera production, July 14; the Peloquin Chorale, July 19, and the Brubeck jazz concert, July 21.

Housing will be available in the family suite dormitories for summer residents, at $56 per week, per person. For the master courses, tuition averages $50 a week; and for the one-day Brubeck workshop, it is $15.

Requests for ticket information, program details, and general information on the institute should be addressed to Dr. Joseph N. Cobert, music director, Southeastern Massachusetts University Summer Music Institute, North Dartmouth, Mass, 02747.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528

JUN 28 1973 New England Newsclip

Silverstein Named Professor at BU

Joseph Silverstein, assistant conductor and concertmaster of the Boston Symphony Orchestra, has been named adjunct professor of music and conductor of the Concert Orchestra at Boston University, Norman Dello Joio, acting dean of the University's School of Fine and Applied Arts, announced today.

Jerome Rosen, assistant concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston "Pops" Orchestra, was also appointed to the music faculty by Boston University's Board of Trustees. Rosen will hold the position of teaching associate in music.

Silverstein, in addition to being concertmaster of the Boston Symphony Orchestra, is also first violinist and leader of the Boston Symphony Chamber Players and, during the summer, chairman of the faculty at the Berkshire Music Center at Tanglewood, Lenox.

GLOBE (E)
BOSTON, MASS.
D. 195,032

JUN 27 1973 New England Newsclip

WHO'S ON THE SCENE

Joseph Silverstein, who yesterday was named adjunct professor of music and conductor of the Boston University Orchestra, joined the ranks of the Boston Symphony Orchestra's violinists in 1955 — at 23, the youngest member.

Five years later he received the Naumberg Foundation Award, the largest prize ever awarded up to that time to a U.S. string player. Included with the cash prize was an appearance with the New York Philharmonic, a solo recital in New York, foreign and national concert tours, and a recording contract.

He became concertmaster of the BSO in 1962, and in 1969, made his conducting debut with the Symphony and the Boston Pops. During the past season he also appeared as soloist with the Los Angeles Philharmonic, thus sparking speculation he would take over that orchestra.

His present plans, however, call for continuation of his career here where he is also first violinist and leader of the Boston Symphony Chamber Players and, during the summer, chairman of the faculty at the Berkshire Music Center, Tanglewood.

110

TIMES (E)
BEVERLY, MASS.
D. 9,514

JUL 2 1973

New England Newsclip

Silverstein becomes professor of music

BOSTON — Joseph Siverstein, assistant conductor and concertmaster of the Boston Symphony Orchestra, has been named adjunct professor of music and conductor of the Concert Orchestra at Boston University, Norman Dello Joio, acting dean of the University's School of Fine and Applied Arts, announced today.

Jerome Rosen, assistant concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston "Pops" Orchestra, was also appointed to the music faculty by Boston University's Board of Trustees. Mr. Rosen will hold the position of teaching associate in music.

Joseph Silverstein, in addition to being concertmaster of the Boston Symphony Orchestra, is also first violinist and leader of the Boston Symphony Chamber Players and, during the summer, chairman of the faculty at the Berkshire Music Center at Tanglewood, Massachusetts.

A renowned concert soloist, Mr. Silverstein studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he won third prize in the Queen Elizabeth of Belgium International Competition and in 1960 he received the Naumberg Foundation Award. That award, which he won when he was 28, was the largest prize ever awarded up to that time to a string player in the United States. Included with the cash prize was an appearance with the New York Philharmonic, a solo recital in New York, foreign and American concert tours, and a recording contract.

Mr. Silverstein joined the Boston Symphony Orchestra in 1955. At 23, he was the youngest member. He became concertmaster in 1962, and in 1969 he made his debut as conductor with the symphony and with the Boston Pops. During the past concert season he also appeared as guest conductor and soloist with the Los Angeles Philharmonic.

Prior to coming to Boston, Mr. Silverstein was a member of the Houston and Denver Symphony Orchestras and the Philadelphia Orchestra. He also served as concertmaster with the Denver Symphony.

Mr. Silverstein is the recipient of an Honorary Doctorate of Music, awarded by Tufts University in 1970.

Jerome Rosen, like Mr. Siverstein, was born in Detroit. He began playing violin at the age of five and piano at six, and continued his musical studies while majoring in mathematics and philosophy at Western Reserve University in Cleveland. He has studied with Ivan Galamian, Josef Gingold, and Rafael Druian and performed as violinist, conductor, and keyboard player with the Cleveland Orchestra for seven seasons. He also appeared eight times with the Festival Casals Orchestra.

He has been a member of the Cleveland Piano Trio and the St. Clair String Quartet, and, prior to joining the Boston Symphony in 1972, was associate concertmaster of the Detroit Symphony and conductor and musical director of the Oak Park Symphony in Michigan.

HERALD-AMERICAN
BOSTON, MASS.
D. 424,654

JUL 3 1973

New England Newsclip

Burglars Net $75,000 at Symphony Hall

Burglars stole an estimated $75,000 in cash and checks Sunday night from Boston's Symphony Hall, police reported yesterday.

The loot included $9,630 in cash and one check for $43,668. A stop payment was ordered on the check.

Another batch of checks amounting to $21,086 in various donations made out in the name of the Boston Symphony Orchestra were also missing.

Police said there was no sign of forced entry.

GLOBE (E)
BOSTON, MASS.
D. 195,032

JUL 2 1973

New England Newsclip

$75,000 taken in cash, checks at Symphony Hall

Police are seeking burglars who last night broke into Symphony Hall, at 251 Huntington av., and made off with approximately $75,000 in checks and cash.

According to police, a safe was forced and one check in the amount of 43,668 taken. Also stolen were a group of checks, all donations to Boston Symphony. They amounted to $21,086.

Approximately $9630 in cash was included in the amount stolen.

END OF VOLUME

VOLUME 131

Tanglewood

1973

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA *Music Adviser*

COLIN DAVIS & MICHAEL TILSON THOMAS
Principal Guest Conductors

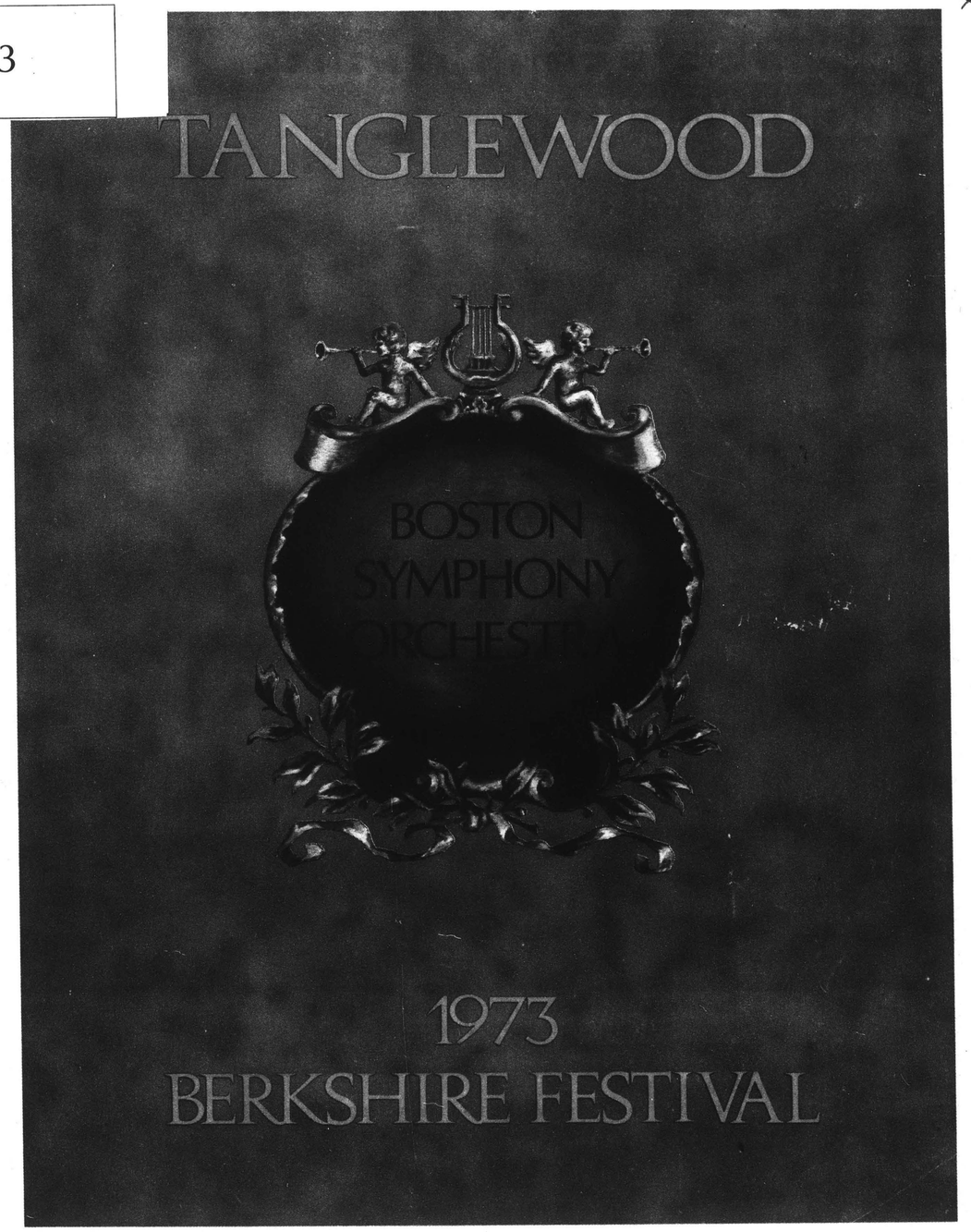
NINETY-SECOND SEASON 1972-1973

TANGLEWOOD 1973

the berkshires

the Berkshires

a place to think



Spend an evening—or a week—with us!

Design, layout, and construction by George S. Youngerman May 1974

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA *Music Adviser*

COLIN DAVIS & MICHAEL TILSON THOMAS
Principal Guest Conductors

NINETY-SECOND SEASON 1972-1973

TANGLEWOOD 1973

the berkshires

the Berkshires

BOSTON
SYMPHONY
ORCHESTRA

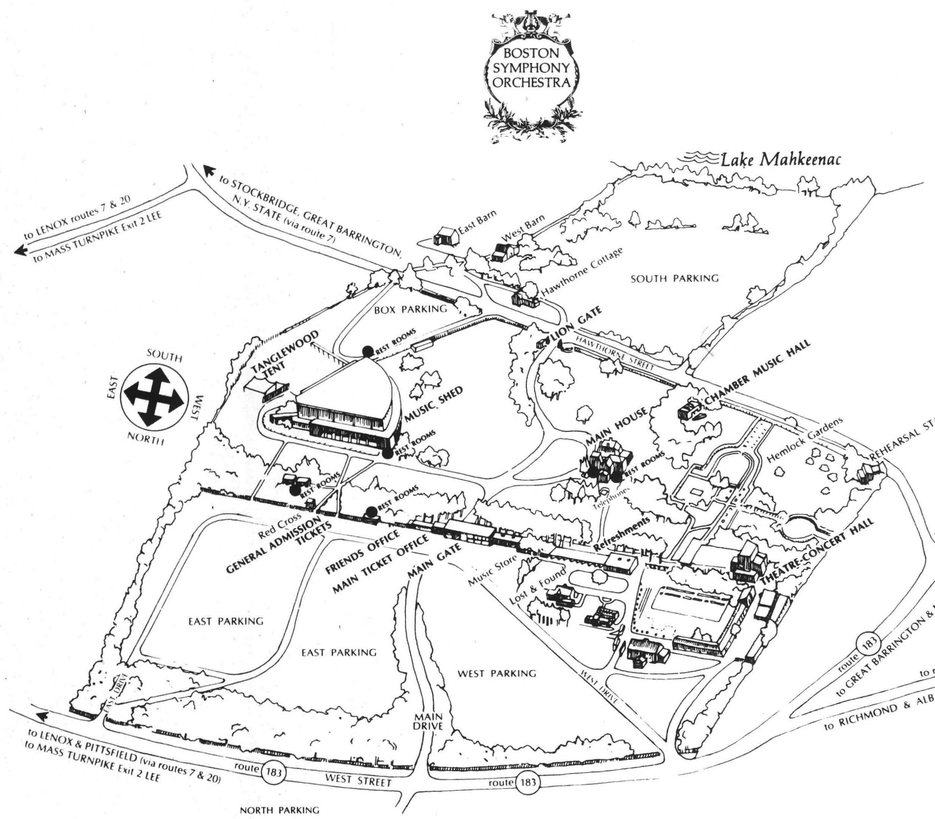
a place to think

THE
BERKSHIRE FESTIVAL

Spend an evening—or a week—with us!

Boston Symphony Orchestra

TANGLEWOOD LENOX MASSACHUSETTS



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SEIJI OZAWA *Music Adviser*

COLIN DAVIS & MICHAEL TILSON THOMAS
Principal Guest Conductors

JOSEPH SILVERSTEIN *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Jerome Rosen
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom.
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Marylou Speaker
Darlene Gray
Ronald Wilkison
Harvey Seigel
Bo Youp Hwang

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Kavaloski
Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Ronald Barron
Gordon Hallberg

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps

Bernard Zighera
Ann Hobson

librarians

Victor Alpert
William Shisler

stage manager

Alfred Robison

personnel manager William Moyer

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Berkshire Festival Concerts

WEEKEND PRELUDES at 7 pm each Friday, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short recitals offered at no extra charge to Friday evening ticket holders.

All programs subject to change!

OPEN REHEARSALS in the Shed each Saturday morning at 10:30 am benefit the Orchestra's Pension Fund. They offer a relaxed look at the Orchestra, conductor, and soloists preparing Berkshire Festival music. Seats are unreserved, $3.00 each, and available the morning of the Rehearsal.

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Friday | Saturday | Sunday

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BOSTON SYMPHONY ORCHESTRA

BERKSHIRE MUSIC CENTER 1973

FESTIVAL OF CONTEMPORARY MUSIC

August 4 to August 9
sponsored by the
BERKSHIRE MUSIC CENTER
AT TANGLEWOOD
in co-operation with the
FROMM FOUNDATION AT HARVARD

August 4 at 2.30 pm
RECITAL OF CONTEMPORARY VOCAL MUSIC

August 5 at 8.30 pm
August 6 at 8.30 pm
MUSIC THEATRE
including the American première of Bruno Maderna's *Satyricon*

August 7 at 8.30 pm
CHAMBER MUSIC CONCERT
including the world première of a chamber work by John Heiss*

August 8 at 8.30 pm
CHAMBER MUSIC CONCERT
including the world première of *Concerto for four groups of instruments* by Peter Lieberson*

August 9 at 8.30 pm
BERKSHIRE MUSIC CENTER ORCHESTRA
GUNTHER SCHULLER *conductor*
including the world première of *West Indian lights* by James Drew*

*commissioned by the Berkshire Music Center at Tanglewood in co-operation with the Fromm Foundation at Harvard

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Principal Guest Conductors

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VINCENT C. ZIEGLER

PAGE 77

BOSTON POPS
ARTHUR FIEDLER Conductor

BOSTON POPS
PENSION FUND
CONCERT
AT
TANGLEWOOD

Tuesday August 21
at 8.30 pm

AN EVENING OF FIEDLER'S FAVORITES

including
Rhapsody in blue
LEO LITWIN soloist
Pomp & circumstance no. 1
1812 Overture
Selections from Hair
and others

TICKETS PRICED AT
$4, $5, $5.50, $6.50,
$7.50, $8, $8.50, $9

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NEWS
WILLIAMSTOWN, MASS.
W. 1,289

FEB 14 1973

New England Newsclip

Tanglewood items sought for exhibit

"Tanglewood Through the Years" is the title of an exhibit being prepared by Walter Scott, Stockbridge photographer, who is volunteering his efforts as a member of the Tanglewood Friends. He appeals for aid from anyone who has booklets, programs, photographs or other objects relating to Tanglewood from its start up to the present time.

With help from the Lenox Library he already has assembled a display of the earliest years which has been on display at Tanglewood and the Berkshire County Historical Society in Pittsfield. In addition to publications and photos, Mr. Scott asks the loan of objects such as musical instruments with a Tanglewood association. All materials will be returned after being photographed.

When completed, the exhibit will be loaned free to Berkshire County organizations. Mr. Scott may be contacted at his Stockbridge studio on Main Street.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

MAR 31 1973

New England Newsclip

Tanglewood opens July 6; programs, soloists listed

The 1973 Berkshire Festival at Tanglewood will open Friday July 6, and continue through Sunday Aug. 26. The season opens with a concert conducted by Tanglewood Artistic Director Seiji Ozawa. Ozawa will assume the additional post of music director of the Boston Symphony in the fall. On Sunday, July 8, Ozawa will conduct Haydn's "Creation" with orchestra, chorus and soloists. Ozawa will open the second weekend with an all-Mozart program which offers four of the Boston Symphony's principal players opportunity to perform as soloists. On the final Sunday, Aug. 26, Ozawa will conduct the Verdi Requiem.

During the summer the orchestra will perform all-Mozart, all-Brahms and all-Beethoven concerts. Eugene Ormandy will be at Tanglewood to conduct two all-Beethoven concerts. Principal guest conductors Colin Davis and Michael Tilson Thomas will also conduct during the summer. Davis will conduct Mozart's "Coronation Mass" and Handel's "Messiah," among other works. Thomas's programs will include an all-Stravinsky concert.

Other conductors appearing at Tanglewood this season include: Arthur Fiedler, Lawrence Foster, Rafael Fruhbeck de Burgos, Riccardo Muti, James de Priest, Stanislaw Skrowaczewski and William Steinberg. Piano soloists include Philippe Entremont, Christoph Eschenbach, Malcolm Frager, Byron Janis, Andre Watts and Earl Wild.

Other soloists for this season's festival are: organist Larry Smith; violinists Miriam Fried, Sidney Harth, Joseph Silverstein, concertmaster of the Boston Symphony; principal horn of the Boston Symphony Charles Kavaloski; principal clarinet Harold Wright; principal viola Burton Fine; principal oboe Ralph Gomberg; principal bassoon Sherman Walt and principal cello Jules Eskin.

Singers

Singers performing at the festival include Sheila Armstrong, Victor Braun, Phyllis Curtin, Ryland Davies, Stafford Dean, David Evitts, Maureen Forrester, James King, Peter Lagger, Seth McCoy, Kenneth Riegel, Joanna Simon, George Shirley, Thomas Stewart, Benita Valente, Mallory Walker, Helen Watts, Lou Ann Wyckoff and narrator Colin Fox.

The Tanglewood Festival Chorus under the direction of John Oliver will perform, as will the Boston Symphony Chamber Players with Phyllis Curtin and Ryan Edwards.

Brochures listing summer events will be available at Symphony Hall or by mail in the early part of April.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

MAR 6 1973

New England News

Tanglewood programs listed for summ

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Movies TV Ar

FIRST WEEKEND:

Friday, July 6
7pm Weekend Prelude
LARRY SMITH
9pm SEIJI OZAWA
Bach: Brandenburg Concerto No. 1
Bach: Concerto for Two Violins
JOSEPH SILVERSTEIN
JEROME ROSEN
Cantata No. 189
SETH MCCOY
Bach: Cantata No. 52
BENITA VALENTE

Saturday, July 7
10:30am Open Rehearsal
8:30pm
STANISLAW SKROWACZEWSKI
Mozart program
Adagio and Fugue
Sinfonia Concertante for Winds
Concert Aria for Baritone
THOMAS STEWART
"Haffner" Symphony

Sunday, July 8
2:30pm SEIJI OZAWA
Haydn: Creation
BENITA VALENTE
SETH MCCOY
THOMAS STEWART
TANGLEWOOD FESTIVAL CHORUS, John Oliver Director

SECOND WEEKEND

Friday, July 13
7pm Weekend Prelude
MALCOLM FRAGER
9pm SEIJI OZAWA
Mozart program
Horn Concerto No. 3 in D
CHARLES KAVALOSKI
Clarinet Concerto
HAROLD WRIGHT
Sinfonia Concertante in E Flat
JOSEPH SILVERSTEIN
BURTON FINE

Saturday, July 14
10:30am Open Rehearsal
8:30pm RICCARDO MUTI
Vivaldi: Concerto in A
Mozart: Piano Concerto
ANDRE WATTS
Mozart: Symphony No. 34
Rossini: Overture "La Scala di Seta"

Sunday, July 15
2:30pm SEIJI OZAWA
Handel: Concerto Grosso in B minor
Haydn: Sinfonia Concertan
RALPH GOMBERG
SHERMAN WALT
JOSEPH SILVERSTEIN
JULES ESKIN
Mozart: Linz Symphony

THIRD WEEKEND

Friday, July 20
7pm Weekend Prelude
ANDRE WATTS
9pm EUGENE ORMANDY
Beethoven program
Leonore Overture No. 3
"Emperor" Concerto
PHILIPPE ENTREMONT
Symphony No. 5

Saturday, July 21
10:30am Open Rehearsal
8:30pm EUGENE ORMANDY
Beethoven program
Symphony No. 8
Symphony No. 9
PHYLLIS CURTIN
JOANNA SIMON
SETH MCCOY
PETER LAGGER
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Director

Sunday, July 22
2:30pm
STANISLAW SKROWACZEWSKI
Beethoven program
Overture "Coriolan"
Violin Concerto
SIDNEY HARTH
Symphony No. 3 "Eroica"

FOURTH WEEKEND

Friday, July 27
7pm Weekend Prelude
BOSTON SYMPHONY CHAMBER PLAYERS WITH PHYLLIS CURTIN, RYAN EDWARDS
9pm WILLIAM STEINBERG
Brahms program
Violin Concerto
MIRIAM FRIED
Symphony No. 1

Saturday, July 28
10:30am Open Rehearsal
8:30pm WILLIAM STEINBERG
Schubert: Symphony No. 8 "Unfinished"
Mahler: Das Lied von der Erde
soprano to be announced
JAMES KING

Sunday, July 29
2:30pm RAFAEL FRUHBECK DE BURGOS
Turina: Oracion de Torero for Strings
Bartok: Piano Concerto No. 2
CHRISTOPH ESCHENBACH
Brahms: Symphony No. 4

FIFTH WEEKEND

Friday, August 3
7pm Weekend Prelude
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Director
9pm MICHAEL TILSON THOMAS
Beethoven: Symphony No. 7
Copland: Symphony No. 3

Saturday, August 4
10:30am Open Rehearsal
8:30pm MICHAEL TILSON THOMAS
Stravinsky program
Firebird Suite
Canticum Sacrum
KENNETH RIEGEL, DAVID EVITTS, TANGLEWOOD FESTIVAL CHORUS, John Oliver Director
Vom Himmel Hoch Variations
Symphony of Psalms
TANGLEWOOD FESTIVAL CHORUS, John Oliver Director

Sunday, August 5
2:30pm MICHAEL TILSON THOMAS
Mozart: German Dances
Cage: Suite for Toy Piano
Strauss: Til Eulenspiegel
Brahms: Piano Concerto No. 2
MALCOLM FRAGER

SIXTH WEEKEND

Friday, August 10
7pm Weekend Prelude
PETER LAGGER
9pm COLIN DAVIS
Mozart program
"Prague" Symphony
Coronation Mass
SHEILA ARMSTRONG, HELEN WATTS, RYLAND DAVIES, STAFFORD DEAN, TANGLEWOOD FESTIVAL CHORUS, John Oliver, Director

Saturday, August 11
10:30am Open Rehearsal
8:30pm COLIN DAVIS
Sibelius: Tapiola
Symphony No. 3
Tippett: Corelli Fantasy
Elgar: Enigma Variations

Sunday, August 12
2:30pm COLIN DAVIS
Handel: Messiah
SHEILA ARMSTRONG, HELEN WATTS, RYLAND DAVIES, STAFFORD DEAN, TANGLEWOOD FESTIVAL CHORUS, John Oliver, Director

SEVENTH WEEKEND

Friday, August 17
7pm Weekend Prelude
EARL WILD
9pm LAWRENCE FOSTER
Berlioz: Overture "Corsair"
Bruch: Scottish Fantasy
JOSEPH SILVERSTEIN
Prokofieff: Symphony No. 5

Saturday, August 18
10:30am Open Rehearsal
8:30pm ARTHUR FIEDLER
Dvorak "New World" Symphony
Rachmaninoff: Piano Concerto No. 2
EARL WILD
Wagner: to be announced

Sunday, August 19
2:30pm SEIJI OZAWA
Liszt: Tontentanz
ANDRE WATTS
Tchaikovsky: Symphony No. 4

EIGHTH WEEKEND

Friday, August 24
7pm Weekend Prelude
BOSTON SYMPHONY CHAMBER PLAYERS
9pm SEIJI OZAWA
Berlioz: Symphonie fantastique, "Lelio"
MALLORY WALKER, VICTOR BRAUN, COLIN FOX, TANGLEWOOD FESTIVAL CHORUS, John Oliver. Director

Saturday, August 25
10:30am Open Rehearsal
8:30pm JAMES DE PRIEST
Rachmaninoff: Piano Concerto No. 2
BYRON JANIS
Shostakovitch: Symphony No. 5

Sunday, August 26
2:30pm SEIJI OZAWA
Verdi: Requiem
LOU ANN WYCKOFF, MAUREEN FORRESTER, GEORGE SHIRLEY, STAFFORD DEAN, TANGLEWOOD FESTIVAL CHORUS, John Oliver, Director

The Hartford Times
HARTFORD, CONN.
D. 137,285

MAR 25 1973

Tanglewood Opens July 6

Special to The Times

LENOX, Mass. — The 1973 Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, will open July 6 and continue through Aug. 26.

The season will open with a concert conducted by Tanglewood Artistic Director Seiji Ozawa, who will assume the additional post of music director of the Boston Symphony Orchestra in the fall.

On July 8, Ozawa will conduct Haydn's Creation with orchestra, chorus and soloists and will open the second weekend with an all-Mozart program which will offer four of the Boston orchestra's principal players opportunity to perform as soloists.

The season will close Aug. 26 with Ozawa conducting the Verdi Requiem.

During the summer, the orchestra will perform all-Mozart, all-Brahms and all-Beethoven concerts.

Eugene Ormandy will be at Tanglewood to conduct two all-Beethoven concerts; principal Guest Conductors Colin Davis and Michael Tilson Thomas also will be conducting during the summer.

Davis will conduct Mozart's Coronation Mass and Handel's Messiah, among other works. Thomas' programs will include an all-Stravinsky concert.

Other conductors appearing at Tanglewood this season include Arthur Fiedler, Lawrence Foster, Rafael Fruhbeck de Burgos, Riccardo Muti, James dePriest, Stanislaw Skrowaczewski and William Steinberg.

SEIJI OZAWA
. . . artistic director

The summer program:

First Weekend

July 6, 7 p.m. Weekend Prelude, Larry Smith, 9 p.m., Seiji Ozawa. Bach: Brandenburg Concerto No. 1, Bach: Concerto for Two Violins, Joseph Silverstein, Jerome Rosen, Cantata No. 52, Benita Valente.

July 7, 8:30 p.m. Stanislaw Skrowaczewski, Mozart program, Adagio and Fugue, Sinfonia Concertante for Winds, Concert Aria for Baritone. Thomas Stewart, "Haffner" Symphony.

July 8, 2:30 p.m. Seiji Ozawa, Haydn: Creation, Benita Valente, Seth McCoy, Thomas Stewart, Tanglewood Festival Chorus, John Oliver Director.

Second Weekind

July 13, 7 p.m. Weekend Prelude, Malcolm Fragar, 9 p.m. Seiji Ozawa, Mozart program, Horn Concerto No. 3 in D. Charles Kovalski, Clarinet Concertante in E Flat, Joseph Silverstein, Burton Fine.

July 14, 8:30 p.m. Riccardo Muti, Vivaldi: Concerto in A, Mozart: Piano Concerto, Andre Watts, Mozart: Symphony No. 34, Rossini: Overture "La Scala di Sela."

July 15, 2:30 p.m. Seiji Ozawa, Handel: Concerto Grosso in B minor, Haydn: Sinfonia Concertante, Ralph Gornbert, Sherman Wall, Joseph Silverstein, Jules Eskin, Mozart: Linz Symphony.

Third Weekend

July 20, 7 p.m. Weekend Prelude, Andre Watts. 9 p.m. Eugene Ormandy, Beethoven program, Leonore Overture No. 3, "Emperor" Concerto, Philippe Entremont, Symphony No. 5.

July 21, 8:30 p.m., Engene Ormandy, Beethoven program, Symphony No. 8, Symphony No. 9, Phyllis Curtin, Joanna Simon, Seth McCoy, Peter Lagger, Tanglewood Festival Chorus, John Oliver, Director.

July 22, 2:30 p.m., Stanislaw Skrowaczewski, Beethoven program, Overture "Coriolan" Violin Concerto. Sidney Harth, Symphony No. 3 "Eroica."

Fourth Weekend

July 27, 7 p.m., Weekend Prelude, Boston Symphony Chamber Players with Phyllis Curtin, Ryan Edwards. 9 p.m. William Steinberg Brahms program, Violin Concerto, Miriam Fried, Symphony No. 1.

July 28, 8:30 p.m, William Steinberg, Schubert: Symphony No. 8 "Unfinished", Mahler: Das Lied von der Ende, soprano to be announced, James King.

July 29, 2:30 p.m., Rafael Fruhbeck de Burgas, Turina: Oracion de Torero for Strings. Bartok: Piano Concerto No. 2, Chrislaph Eschenbach, Brahms: Symphony No. 4.

Fifth Weekend

August 3, 7 p.m., Weekend Prelude, Tanglewood Festival Chorus, John Oliver, Director. 9 p.m., Michael Tilson Thomas, Stravinsky program. Firebird Suite, Canticum Sacrum. Kenneth Riegel, David Evitts, Tanglewood Festival Chorus, John Oliver, Director, Vom Himmel Hoch Variations, Symphony of Psalms, Tanglewood Festival Chorus, John Olivtr, Director.

August 5, 2:30 p.m., Michael Tilson Thomas, Mozart: German Dances, Cage: Suite for Toy Piano. Strauss: Til Eulenspiegel. Brahms: Piano Concerto No. 2, Malcolm Frager.

Sixth Weekend

August 10, 7 p.m., Weekend Prelude, Peter Lagger. 9 p.m., Colin Davis, Mozart program, "Prague" Symphony, Coronation Mass, Sheila Armstrong, Helen Watts, Ryland Davies, Stafford Dean, Tanglewood Festival Chorus. John Oliver, Director.

August 11, 8:30 p.m., Colin Davis, Sibelius: Tapiola, Symphony No. 3, Tippett: Corelli Fantasy, Elgar: Enigma Variations.

August 12, 2:30 p.m., Colin Davis, Handel: Messiah, Sheila Armstrong, Helen Watts, Ryland Davies, Stafford Dean, Tanglewood Festival Chorus, John Oliver, Director.

Seventh Weekend

August 17, 7 p.m., Weekend Prelude, Earl Wild. 9 p.m., Lawrence Foster, Berloiz: Overture "Corsair," Bruch: Scottish Fantasy, Joseph Silverstein, Prokofieff: Symphony No. 5.

August 18, 8:30 p.m., Arthur Fiedler, Dvorak "New World" Symphony, Rachmaninoff: Piano Concerto No. 2, Earl Wild, Wagner: to be announced.

August 19, 2:30 p.m., Seiji Ozawa, Liszt: Tontentanz, Andre Watts, Tchaikovsky: Symphony No. 4.

Eighth Weekend

August 24, 7 p.m., Weekend Prelude, Boston Symphony Chamber Players, 9 p.m., Seiji Ozawa, Berlioz: Symphonie Fantastique, "Lelio," Mallory Walker, Victor Braun, Colin Fox, Tanglewood Festival Chorus, John Oliver, Director.

August 25, 8:30 p.m., James De Priest, Rachmaninoff: Piano Concerto No. 2, Shostakovitch: Symphony No. 5.

August 26, 2:30 p.m., Seiji Ozawa, Verdi: Requiem, Lou Ann Wyckoff, Maureen Forrester, George Shirley, Stafford Dean, Tanglewood Festival Chorus, John Oliver, Director.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499

MAR 11 1973

New England Newsclip

Tanglewood schedule announced by BSO

The Boston Symphony Orchestra has announced programs for the 1973 Berkshire Festival at Tanglewood.

Weekend July 6-8: Friday Seiji Ozawa conducts a Bach program (including the spurious Cantata 189) with violinists Joseph Silverstein and Jerome Rosen, soprano Benita Valente, and tenor Seth McCoy; Saturday Stanislaw Skrowczewski conducts a Mozart program including the Sinfonia Concertante for winds, and concertarias with baritone Thomas Stewart; Sunday Ozawa conducts Haydn's "Creation" with Valente, McCoy, Stewart, and the Tanglewood Festival Chorus. The Weekend Prelude is played by organist Larry Smith.

Weekend July 13-15: Friday Ozawa conducts a Mozart program with violinist Joseph Silverstein, violist Burton Fine, clarinetist Harold Wright, hornist Charles Kavaloski; Saturday Riccardo Muti conducts Mozart's C minor Concerto with pianist Andre Watts, and works of Mozart, Vivaldi, and Rossini; Sunday Ozawa conducts music by Handel, Haydn, and Mozart. Pianist Malcolm Frager plays the Weekend Prelude.

Weekend July 20-22: Friday and Saturday, Eugene Ormandy conducts Beethoven programs including the Emperor Concerto with Philippe Entremont and the 5th, 8th, and 9th Symphonies; Sunday Skrowaczewski in a Beethoven program with violinist Sidney Harth. Andre Watts plays the Weekend Prelude.

Weekend July 27-29: William Steinberg conducts a Brahms program Friday with violinist Miriam Fried, and Saturday Mahler's "Song of the Earth" with tenor James King and a mezzo to be announced; Sunday Rafael Fruehbeck de Burgos conducts Bartok's Piano Concerto No. 2 with Christoph Eschenbach, and works by Turina and Brahms. The BSO Chamber Players with soprano Phyllis Curtin give the Weekend Prelude.

Weekend August 3-5: Michael Tilson Thomas conducts all three programs, including symphonies by Beethoven and Copland on Friday; a Stravinsky program on Saturday, including the "Firebird" Suite, Canticum Sacrum, "Von Himmel hoch" Variations, and Symphony of Psalms; Sunday works by Mozart, Cage, Strauss, with Malcolm Frager soloist in Brahms's Concerto No. 2. The Tanglewood Festival Chorus, John Oliver conducting, sings the Weekend Prelude.

Weekend August 10-12: Colin Davis conducts all three programs, all Mozart on Friday, including the Coronation Mass and G major Violin Conerto with Silverstein; works by Sibelius and Elgar on Saturday; and Handel's "Messiah" on Sunday, with Sheila Armstrong, Helen Watts, Ryland Davies, Stafford Dean, and the Tanglewood Festival Chorus. Bass Peter Lagger sings the Weekend Prelude.

Weekend August 17-19: Friday Silverstein is soloist in Bruch's Scottish Fantasy, with Lawrence Foster conducting works by Berlioz and Prokofiev; Saturday Arthur Fiedler conducts Dvorak's "New World" Symphony and Rachmaninoff's Concerto No. 2 with Earl Wild, who also plays the Weekend Prelude; Sunday Ozawa conducts Tchaikovsky's 4th, and Andre Watts is soloist in Liszt's "Totentanz."

Weekend August 24-26: Friday Ozawa conducts Berlioz's "Fantastique" and "Lelio;" Saturday James De Priest conducts Shostakovich's 5th, with Byron Janis soloist in Rachmaninoff's Concerto No. 3; Sunday Ozawa finishes the season with Verdi's Requiem, with Lou Ann Wyckoff, Maureen Forrester, George Shirley, Stafford Dean, and the Tanglewood Festival Chorus. The Weekend Prelude is given by the BSO Chamber Players.

Friday symphony concerts begin at 9, Saturdays' at 8:30, and those on Sundays at 2:30. The weekend preludes, included in the Friday symphony tickets, are Fridays at 7. Tanglewood on Parade is scheduled for Tuesday, Aug. 14: Ozawa and Gunther Schuller will conduct, and Andre Watts will participate as piano soloist and as narrator in Copland's "Lincoln Portrait." A brochure will be available at Symphony Hall or by mail early in April.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566.377
MAR 4 1973
New England Newsclip

TIMES
BEVERLY, MASS.
D. 9,514
MAR 7 1973
New England Newsclip

SUNDAY HERALD ADVERTISER
BOSTON, MASS.
S. 521,285
MAR 11 1973
New England Newsclip

Performers listed for Tanglewood

BOSTON — The 1973 Berkshire Festival at Tanglewood, Lenox, Massachusetts, summer home of the Boston Symphony Orchestra, opens Friday, June 6 and continues through Sunday, August 26.

The season opens with a concert conducted by Tanglewood Artistic Director Seiji Ozawa. Ozawa assumes the additional post of music director of the Boston Symphony in the fall.

On Sunday, July 8, Ozawa conducts Haydn's Creation with Orchestra, Chorus and soloists.

Ozawa opens the second weekend with an all-Mozart program which offers four of the Boston Symphony's Prinicpal Players opportunity to perform as soloists. The season closes on Sunday, August 26 with Seiji Ozawa conducting the Verdi Requiem.

During the summer the orchestra performs all-Mozart, all-Brahms and all-Beethoven concerts. Eugene Ormandy will be at Tanglewood to conduct two all-Beethoven concerts: principal guest conductors Colin Davis and Michael Tilson Thomas will also be conducting during the summer. Davis will conduct Mozart's Coronation Mass and Handel's Messiah, among other works. Thomas' programs will include an all-Stravinsky concert.

Other conductors apprearing at Tanglewood this season include: Arthur Fiedler, Lawrence Foster, Rafael Fruhbeek de Burgos, Riccardo Muti, James de Priest, Stanislaw Skrowaczewski and William Steinberg. Piano soloists include Philippe Entremont, Christoph Eschenbach, Malcom Frager, Byron Janis, Andre Watts and Earl Wild.

The Tanglewood Festival Chorus, under the direction of John Oliver, will perform during the Tanglewood season, as will the Boston Symphony Chamber Players with Phyllis Curtin and Ryan Edwards.

Some advice of note on Tanglewood

By ELLEN PFEIFER
Music Critic

Remember last year? Somewhere around the beginning of July, you decided to plan a weekend vacation to the Berkshires including in your itinerary a concert or two at Tanglewood. And all the motels and hotels were filled. Or you couldn't get tickets for the all-Beethoven weekend? Or you just wanted a little quiet and the traffic jams were worse than those you had been trying to escape in the city?

Well, the BSO has just announced its Tanglewood season — the dates, programs, conductors, and soloists—and it is probably not too early to begin making plans for that weekend away. At least, if you start thinking about it now, you can avoid all the frustrations of last year.

This article is meant to be a shoppers' guide to Tanglewood, a bit of advice to help decide now when to go and what to hear.

THE SEASON opens Friday, July 6 with a weekend prelude at 7 p.m. and an all-Bach program at 9 p.m. conducted by music director-elect Seiji Ozawa. The first two weekends, you may remember, are usually devoted to small-scale orchestra works by Bach, Mozart, Vivaldi etc. because a portion of the BSO is still in Boston participating in the Esplanade Concerts; however, this need not deter you because there are some real programs possibilities.

On the first weekend, the following works will be performed: On Friday, Bach's Brandenburg Concerto No. 1, the Concerto for Two Violins (Silverstein and Rosen), Cantata No. 189 (Seth McCoy) and Cantata No. 52 (Benita Valente—very worth hearing).

On Saturday, Stanislaw Skowaczewski conducts Mozart, Adagio and Fugue; Sinfonia Concertante for Winds; Concert Aria for baritone (Thomas Stewart) K. 539; "Haffner" Symphony. On Sunday afternoon, Ozawa conducts Haydn's "Creation" which I hope will not be cut as viciously as last year's "The Seasons" nor performed with as little sense of style.

THE SECOND weekend includes a weekend prelude on Friday night (July 13) with pianist Malcolm Frager which will probably be interesting enough to warrant hurrying through supper (It begins at 7 p. m.).

Following is an all-Mozart program with Ozawa on the podium including the Horn Concerto No. 3 (Charles Kavaloski); a repeat of the Clarinet Concerto (Harold Wright) which was performed at Symphony Hall March 2; the Sinfonia Concertante in E-flat (Silverstein and Fine).

Saturday's concert will be conducted by new-comer Riccardo Muti and features Vivaldi, Concerto in A; Mozart, Piano Concerto (no word yet on which one) with Andre Watts; Mozart Symphony No. 34; and Rossini, Overture to "La Scala di Seta." On Sunday, it's Ozawa with Handel, Concerto Grosso in B-minor; Haydn, Sinfonia Concertante; and Mozart, "Linz" Symphony.

THE THIRD weekend (July 20-22) is not only the all-Beethoven weekend but also the occasion of Eugene Ormandy's two guest appearances. Be fore-warned: It will be a mob scene. The traffic will be heaviest; the hotel rooms in shortest supply; the restaurants jammed.

With any luck at all, it will, like last year, also be the hottest weekend of the season. If you are looking for a quiet retreat, this is not the weekend for you. And if you are looking for outstanding music-making, I would, on the basis of his past performances suggest that Ormandy will probably not provide it.

If you must go, make reservations now at one of the hotels closest to Tanglewood and plan on walking or bicycling to the concerts or driving to them two hours early. Take a picnic dinner to eat on the lawn followed by a walk down to the lake before concert time. It's the only way to turn a potential nerve-jangler into a relaxing break.

Anyway, the program selections include: Friday, Prelude with Andre Watts followed by Ormandy in Leonore Overture No. 3, Emperor Concerto (Philippe Entremont) and Symphony No. 5.

Saturday features Symphonies No. 8 and 9 also with Ormandy and Sunday has Skrowaczewski conducting the "Coriolan" Overture, the Violin Concerto (Sidney Harth) and Symphony No. 3.

SEVERAL promising performances are scheduled during the July 27-29 weekend. After you get past the all-Brahms (Symphony No. 1 and Violin Concerto) night on Friday as well as the Weekend Prelude (the BSO Chamber Players and Phyllis Curtin, presumably repeating the program they did several weeks ago, and a very dull one it was at that) there is Mahler's "Das Lied von der Erde" in tandem with Schubert's "Unfinished" conducted by William Steinberg with tenor James King on Saturday night.

On Sunday afternoon, Rafael Fruhbeck de Burgos will conduct Bartok's Piano Concerto No. 2 with Christoph Eschenbach as soloist, Turina's Oracion de Torero for Strings, and the Brahms Symphony No. 4.

THE FIFTH weekend offers one of the season's most interesting concerts — an all-Stravinsky program on Saturday, April 4 (corresponding with the annual Fromm Festival of contemporary music) conducted by Michael Tilson Thomas. Works programed are the "Firebird" Suite, Canticum Sacrum (Kenneth Riegel, David Evitts), Von Himmel Hoch Variations, and Symphony of Psalms.

This will be preceded on Friday night by a repeat of a Thomas concert from last fall—that is, the Beethoven Symphony No. 7 and Copland, Symphony No. 3. Sunday afternoon will include Mozart's German Dances, John Cage's Suite for Toy Piano, Strauss' "Til Eulenspiegel," and the Brahms Piano Concerto No. 2 (Malcolm Frager as soloist).

RENATA TEBALDI, Soprano, will give a Symphony Hall concert on Friday, March 23, at 8:30 p. m.

THE SIXTH weekend will appeal to choral music buffs who will hear an out-of-season performance of Handel's "Messiah" on Sunday afternoon and Mozart's "Coronation" Mass Friday evening. Colin Davis will conduct.

Mozart's "Prague" Symphony will be paired with the Mass and in between the two concerts is still another repeat of a concert performed in Boston this season—that is, Sibelius, "Tapiola" and Symphony No. 3; Elgar, Enigma Variations; and Tippett, Corelli Fantasy.

A semi-Pops atmosphere will prevail in the next to last weekend. Musical selections will generally be popular classics and my prediction is that this will be the second most crowded weekend of the season. Therefore, the precautions suggested for the all-Beethoven weekend are applicable here.

One further suggestion for those who wait too long to make hotel accommodations or whose budgets are limited: Try the guest houses.

The program: Friday night, Lawrence Foster conducting Berlioz, "Corsair" Overture; Bruch, Scottish Fantasy (Joseph Silverstein); Prokofiev, Symphony No. 5. Saturday, Arthur Fiedler conducting Dvorak, "New World" Symphony; Rachmaninoff, Piano Concerto No. 2 (with Earl Wild); and some unannounced Wagner work. On Sunday, Ozawa will conduct the Liszt "Totentanz (Andre Watts) and Tchaikovsky Symphony No. 4.

THE FINAL weekend (Aug. 24-26) will be dominated by two concerts which were previously given during the winter season at Symphony Hall. If you've already heard them, this is the weekend to go to Jacob's Pillow or Wolf Trap Farm or just to the Cape. If you missed them, this is a second chance.

The programs in question are Ozawa's performances of Berlioz' Symphonie fantastique and "Lelio" with Mallory Walker, Victor Braun, and Colin Fox as soloists on Friday evening and, on Sunday afternoon, the Verdi Requiem.

In between is the Saturday evening program conducted by James De Priest which offers the second chance in two weeks to hear the Rachmaninoff Piano Concerto No. 2. The soloist is Byron Janis, probably a better artistic choice than Wild, if he shows up. Because of a painful joint problem in his shoulder, Janis is a chronic canceler, but he is definitely worth the gamble. Also programmed that night is the Shostakovich Symphony No. 5 (the work which took the composer's name off the Soviets' artistic black list after the stir created by "Lady MacBeth of Mzensk."

BSO Lists Berkshire Festival

Editor's Note: The Boston Symphony Orchestra will make a special appearance in Springfield Municipal Auditorium at 8:30 p.m. on April 12, when Bernard Haitink will conduct BSO in a performance of Beethoven's Symphony No. 9.

The 1973 Berkshire Festival at Tanglewood, Lenox, summer home of the Boston Symphony Orchestra, opens Friday, July 6 and continues through Sunday, Aug. 26.

The season opens with a concert conducted by Tanglewood Artistic Director Seiji Ozawa. Ozawa assumes the additional post of music director of the Boston Symphony in the fall.

On Sunday, July 8, Mr. Ozawa conducts Haydn's "Creation" with orchestra, chorus and soloists. Izawa opens the second week end with an all-Mozart program which offers four of the Boston Symphony's Principal Players opportunity to perform as soloists. The season closes on Sunday, Aug. 26 with Seiji Ozawa conducting the Verdi Requiem.

During the summer the orchestra performs all-Mozart, all-Brahms and all-Beethoven concerts. Eugene Ormandy will be at Tanglewood to conduct two all-Beethoven concerts: Principal guest conductors Colin Davis and Michael Tilson Thomas will also be conducting during the summer. Davis will conduct Mozart's Coronation Mass and Handel's "Messiah," among other works. Thomas' programs will include an all-Stravinsky concert.

Other conductors appearing at Tanglewood this season include: Arthur Fiedler, Lawrence Foster, Rafael Fruhbeck de Burgos, Riccardo Muti, James de Priest, Stanislaw Skrowaczewski and William Steinberg. Piano soloists include Philippe Entrement, Christoph Eschenbach, Malcolm Frager, Byron Janis, Andre Watts and Earl Wild.

Other soloists for this season's festival include organist Larry Smith; violinists Miriam Fried, Sidney Harth, Joseph Silverstein, Concertmaster of the Boston Symphony; principal horn of the Boston Symphony Charles Kavaloski; principal clarinet Harold Wright; principal viola Burton Fine; principal oboe Ralph Gomberg; principal bassoon Sherman Walt and principal cello Jules Eskin.

Singers performing at the festival include Sheila Armstrong, Victor Braun, Phyllis Curtin, Ryland Davies, Stafford Dean, David Evitts, Maureen Forrester, James King, Peter Lagger, Seth McCoy, Kenneth Riegel, Joanna Simon, George Shirley, Thomas Stewart, Benita Valente, Mallary Walker, Helen Watts, Lou Ann Wyckoff and narrator Colin Fox.

The Tanglewood Festival Chorus, under the direction of John Oliver, will perform during the Tanglewood season, as will the Boston Symphony Chamber Players with Phyllis Curtin and Ryan Edwards.

Brochures listing summer events will be available at Symphony Hall or by mail in the early part of April.

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259
MAR 11 1973
New England Newsclip

The Observer-Dispatch
UTICA, N. Y.
D. 45,005 SUN. 58,143
APR 1 1973
New England Newsclip

Tanglewood programs announced

Signs of spring and summer are pleasantly evident in the announcement by the Boston Symphony Orchestra that its 1973 Berkshire Music Festival at Tanglewood, Lenox, will open on Friday, July 6, and will continue through Sunday, Aug. 26. The season opens with a concert conducted by Tanglewood artistic director, Sieji Ozawa, who assumes the additional post of music director of the Boston Symphony in the fall.

During the summer the orchestra will perform all-Mozart, all-Brahms, and all-Beethoven concerts. Eugene Ormandy, of the Philadelphia Orchestra, will be at Tanglewood to conduct two all-Beethoven programs, and principal guest-condutors, Colin Davis and Michael Tilson Thomas, also will be on hand; the former will conduct Mozart's "Coronation Mass" and Handel's "Messiah," among other works. Thomas' programs will include an all-Stravinsky concert.

Other conductors who will be appearing at Tanglewood include Arthur Fiedler, Lawrence Foster, Rafael Fruhbeck de Burgos, Riccardo Muti, James de Priest, Stanislaw Skrowanzewski, and William Steinberg. Piano soloists will include Philippe Entrement, Christoph Eschenbach, Malcolm Frager, Byron Janis, Andre Watts and Earl Wild.

Incidentally, a complete brochure of the summer events will be available from Symphony Hall, Boston, 02115 in the early part of April.

25 Boston Symphony 6

A Calendar of Vacation Events

A guide for you and your family on what's going on where

Compiled by Frances Shemanski

APRIL

Easter Festival Week, St. Augustine, Fla., April 22-29.
Merry Monarch Festival, Hilo, Hawaii, April 25-29.
International Conservation Festival, Bottineau, N.D., April 26-29.
Festival Week, Tucson, Ariz., April 27-May 13.
Kentucky Derby Festival, Louisville, April 27-May 5.
Southern California Jumping Frog Contest, Del Mar, April 29.

MAY

Clothesline Fair, Wilmington, Del., May 1-2.
Mississippi Arts Festival, Jackson, May 1-6.
Heritage Month Observance, throughout Rhode Island, May 1-31.
Fresh Water Fishing Rodeo, Eufaula, Ala., May 4-6.
King Crab Festival, Kodiak, Alaska, May 4-6.
Shenandoah Valley Apple Blossom Festival, Winchester, Va., May 4-6.
Old Dover Days, Dover, Del., May 5-6. House tour.
Cotton Carnival, Memphis, Tenn., May 5-12.
Children's Services Horse Show, Farmington, Conn., May 11-13.
Preakness Festival Week, Baltimore, Md., May 11-20.
Lilac Festival, Spokane, Wash., May 12-20.
'73 Arts Festival, Augusta, Ga., May 15-27.
Three Rivers Arts Festival, Pittsburgh, Pa., May 26-June 3. Free.
Strawberry Festival, Buckhannon, W. Va., May 30-June 3.

JUNE

Elfreth's Alley Day, Philadelphia, Pa., June 2.
150th Anniversary Celebration of Founding of 21st California Mission, Sonoma, June 4-Sept. 30.
Sun Fun Festival, Myrtle Beach and Grand Strand Area, S. C., June 6-10.
International Country Music

TELEGRAM
WORCESTER, MASS.
S. 106,767
MAR 25 1973
New England Newsclip

GAZETTE
WORCESTER, MASS.
D. 97,539
MAR 9 1973
New England Newsclip

Wallflowers Come Alive in Your Kaleidoscope

By DAVID D. OSWELL

"CYRANO' has been set to music and the dashing hero of Edmond Rostands romantic drama will be played by Christopher Plummer.

This musical version has book and lyrics by Anthony Burgess and music by Michael J. Lewis. Michael Kidd will direct.

It is due at Bostons Colonial Theater March 21 for three weeks before moving to Broadway for an April opening.

Rostands classic caused quite a sensation when it was originally presented in Paris in 1897. Theater historians back the theater of naturalism, symbolism and Ibsenism and became, without question, the supreme example of the romantic drama in the history of French theater.'

Rostands play is based on a real person the 17th century philosopher-swordsman and man of letters Savinien Cyrano de Bergerac. And, although De Bergerac was a gifted playwright and novelist, having influenced Moliere among others, it is the hero of Rostands play — the legendary Cyrano — who is most remembered.

Appearing with Plummer at the Colonial will be Leigh Beery as Roxana and Mark Lamos as the soldier Cyrano loses for the wooing of the woman he loves.

TANGLEWOOD'S 1973 Berkshire Festival in Lenox opens July 6 and continues through Aug. 26.

The seasons inaugural concert will be conducted by Seiji Ozawa, Tanglewood's artistic director. On July 8, Ozawa will conduct Haydn's "Creation" with orchestra chorus and soloists.

Ozawa also is scheduled to conduct the season's finale, the Verdi Requiem ,on Aug. 26.

Other conductors appearing during the summer season include Arthur Fiedler Lawrence Foster, Rafael Fruhbeck de Burgos Riccardo Muti, James de Priest Stanislaw Skrowaczewski and William Steinberg.

Brochures listing summer events will be available at Symphony Hall in Boston or by mail early next month.

"SOUTH PACIFIC" will be the next musical presented by The Westborough Players Club. It is scheduled at the town's junior high school April 12 through 14. Curtain is at 8:15 p.m. Tickets are $1.50 for students and senior adults, $2.50 for others.

CINEMATECH V opened its "Homage to William Wellman" film series last night with "Public Enemy," starring James Cagney and Jean Harlow.

Next is "Nothing Sacred" with Fredric March and Carole Lombard. It's to be shown at 7:30 p.m. Thursday in Alden Memorial Hall on the Worcester Polytechnic Institute campus.

ERICH SEGAL, author of "Love Story," is the guest at Worcester Center's Breakfast in the galleria Tuesday. The

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SHERWIN-WILLIAMS STORES
See Yellow Pages under paint for the nearest store.

July 4-August 19. Also instruction.
Boston Symphony Orchestra Berkshire Festival, Tanglewood, Lenox, Mass., July 6-August 26.
Santa Fe Opera Festival, Santa Fe, N.M., July 6-August 25.
Tour of Old Houses, Litchfield, Conn., July 7.
Mississippi River Festival—Black Opera, Helena, Ark., July 8-17.
N.H. Music Festival, Center Harbor, N.H., July 8-August 18.
Festival of Arts and Pageant of the Masters, Laguna Beach, Calif., July 13-August 26.
"The Old Homestead," Swanzey, N.H., July 13-15. American folk drama.
International Moon Walk Festival, Cocoa Beach, Fla., July 16-20.
Ohio Hills Folk Festival, Quaker City, Ohio, July 18-21.
Ancient Muster of Fife and Drums Corps, Deep River, Conn., July 21.
Cheyenne Frontier Days, Cheyenne, Wyo., July 21-29. Big rodeo.
Mid-America All-Indian Days Pow-Wow, Wichita, Kan., July 27-29.
Lumberjack World Championships, Hayward, Wis., July 27-29.

AUGUST

105th Annual Jousting Tournament, Cordova, Md., August 1.
White Marlin Tournament, Atlantic City, N.J., August 2-5.
Maine Seafoods Festival, Rockland, Maine, August 3-5.
International Sea Festival, Long Beach, Calif., August 4-19.
Czech Festival, Wilber, Neb., August 4-5.
40th League of N.H. Craftsmen Fair, Mt. Sunapee State Park, N.H., August 7-12.
Bootheel Rodeo, Sikeston, Mo., August 9-12.
Peter Britt Music and Arts Festival, Jacksonville, Ore., August 10-25.
Silver Salmon Derby, Seward, Alaska, August 11-19.
Lakefront Festival, Chicago, Ill., August 11-19.
National Canoe and Kayak Races, Seattle, Wash., August 11-12.
American Indian Exposition, Anadarko, Okla., August 13-18.
Watts Summer Festival, Los Angeles, Calif., August 15-19.
Festival of Nations, Red Lodge, Mont., August 19-26.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
APR 30 1973

Tanglewood Will Open On July 6

Tanglewood is upon us again. The Berkshire Festival at Tanglewood, Mass., announces its opening on Friday evening, July 6 at 9 p.m. with the Boston Symphony Orchestra under the baton of music adviser Ozawa Seiji conducting an all-Bach program.

The Brandenburg Concerto No. 1, the Concerto for Two Violins and two Bach cantatas will be the opening program. Violin soloists will be Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Assistant Concertmaster Jerome Rosen. Soloists for the cantatas will be Seth McCoy and Benita Valente.

THE CLOSING concert of the 1973 season is August 26 at 2:30 p.m. with Seiji Ozawa conducting the Verdi Requiem with soloists Lou Ann Wyckoff, Maureen Forrester, Giuseppe Giacomini, Stafford Dean and the Tanglewood Festival Chorus under the direction of John Oliver.

For complete information about these and other outstanding programs planned for the summer season, write Festrival Ticket Office, Symphony Hall, Boston, Massachusetts, 02115, or call (617) 266-1492 until June 15. After that date, write Festival Ticket Office, Tanglewood, Lenox, Massachusetts, 01240. Call (413) 637-1600 after June 15 until the end of the season. A complete brochure is available on request.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
MAY 10 1973
New England Newsclip

Time for Tanglewood

By Louis Snyder

(C) Christian Science Monitor News Service

Less than two months from today, the 1973 Berkshire Festival will be in full swing at Tanglewood, Lenox, Mass.

Beginning July 6, there will be eight weekends of concerts by the Boston Symphony on Friday and Saturday evenings and Sunday afternoons, through Aug. 26. Open rehearsals each Saturday morning at 10:30 will continue, while the public may attend a variety of weekday events on the Tanglewood grounds by fellows of the Berkshire Music Center for a small entrance fee.

The annual Tanglewood-on-Parade, a day-long series of musical festivities, climaxed by fireworks, will take place on Tuesday, Aug. 14. In addition, on Tuesday evening, Aug. 21, the Boston Pops under Arthur Fiedler's direction, will play the traditional Pension Fund Concert.

A week-long Festival of Contemporary Music, again cosponsored by the Boston Symphony and the Fromm Music Foundation at Harvard, will occur Aug. 4 through 9. Among the new works to be performed are three, commissioned for this festival-within-a-festival, by American composers James Drew, John Heiss, and Peter Lieberson.

Activities by the Boston University Tanglewood Institute, which includes music, theater, dance, and painting will be scheduled, as will a number of performances by the Music Theater Project, now in its third year.

Conductors, in addition to Mr. Ozawa, who will direct concerts in the weekend series are: Colin Davis, Arthur Fiedler, Lawrence Foster, Rafael Frubeck de-Burgos, Riccardo Muti, Eugene Ormandy, James de Priest, Stanislaw Skrowaczewski, William Steinberg, and Michael Tilson Thomas.

Both vocal and instrumental soloists will be heard with the BSO: pianists Philippe Entremont, Christoph Eschenbach, Malcolm Frager, Byron Janis, Andre Watts, Earl Wild; organist Larry Smith; violinist Miriam Fried and Sidney Harth. Principal members of the orchestra will also participate in solo capacities.

Singers, a number appearing at Tanglewood for the first time, include Sheila Armstrong, Victor Braun, Phyllis Curtin, Ryland Davies, Stafford Dean, David Evitts, Maureen Forrester, James King, Peter Lagger, Seth McCoy, Kenneth Riegel, Joanna Simon, George Shirley, Thomas Stewart, Benita Valente, Mallory Walker, Helen Watts, Lou Ann Wycoff, and Colin Fox (narrator).

Both the Tanglewood Festival Chorus, with John Oliver as director, and the Boston Symphony Chamber Players (with Miss Curtin and pianist Ryan Edwards) are scheduled. A number of the artists listed will perform at the Weekend Preludes at 7 p.m. preceding each Friday evening concert.

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NEWS
SPRINGFIELD, MASS.
D. 95,528
MAR 7 1973
New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
MAY 19 1973

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By RAYMOND MORIN
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"Lucia di Lammermoor" (Thursday night); "Macbeth" (Friday night); "Aida" (Saturday matinee); "Barber of Seville" (Saturday night).

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There have been floods in the Mississippi Valley, blizzards in the plains, high seas in the Great Lakes and mid-May snows in such places as Syracuse and Oneonta.

Better than grouching, as most of us have been doing, perhaps we should be scraping together what few crumbs of optimism we may have left and looking forward to summer. Avoiding that inclination to lament that summer will bring nothing but sultry heat, it would be more salubrious to contemplate such summer promises as these:

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Summer theater. At the Area Theater at the State University in Albany, Williamstown, Saratoga Springs and the Colonie Coliseum.

Music and Dance. Saratoga Performing Arts Center, Tanglewood, Jacob's Pillow and numerous way stations.

Horse racing. Saratoga, naturally.

Auto racing. Here and there.

Picnicking. There are always the state parks. Lovely, lonely places are harder to find.

Rocking. Afraid it is a lost art since the disappearance of the front porch.

Lawn mowing. Hold it. There we go getting pessimistic again.

Forget this miserable spring, even though there remains another 30 days of it. Summer is coming. And may summer's sun shine sweetly here.

25 Boston Symphony 6

A Calendar of Vacation Events

A guide for you and your family on what's going on where

Compiled by Frances Shemanski

APRIL

Easter Festival Week, St. Augustine, Fla., April 22-29.
Merry Monarch Festival, Hilo, Hawaii, April 25-29.
International Conservation Festival, Bottineau, N.D., April 26-29.
Festival Week, Tucson, Ariz., April 27-May 13.
Kentucky Derby Festival, Louisville, April 27-May 5.
Southern California Jumping Frog Contest, Del Mar, April 29.

MAY

Clothesline Fair, Wilmington, Del., May 1-2.
Mississippi Arts Festival, Jackson, May 1-6.
Heritage Month Observance, throughout Rhode Island, May 1-31.
Fresh Water Fishing Rodeo, Eufaula, Ala., May 4-6.
King Crab Festival, Kodiak, Alaska, May 4-6.
Shenandoah Valley Apple Blossom Festival, Winchester, Va., May 4-6.
Old Dover Days, Dover, Del., May 5-6. House tour.
Cotton Carnival, Memphis, Tenn., May 5-12.
Children's Services Horse Show, Farmington, Conn., May 11-13.
Preakness Festival Week, Baltimore, Md., May 11-20.
Lilac Festival, Spokane, Wash., May 12-20.
'73 Arts Festival, Augusta, Ga., May 15-27.
Three Rivers Arts Festival, Pittsburgh, Pa., May 26-June 3. Free.
Strawberry Festival, Buckhannon, W. Va., May 30-June 3.

JUNE

Elfreth's Alley Day, Philadelphia, Pa., June 2.
150th Anniversary Celebration of Founding of 21st California Mission, Sonoma, June 4-Sept. 30.
Sun Fun Festival, Myrtle Beach and Grand Strand Area, S. C., June 6-10.
International Country Music July 4-August 19. Also instruction.
Boston Symphony Orchestra Berkshire Festival, Tanglewood, Lenox, Mass., July 6-August 26.
Santa Fe Opera Festival, Santa Fe, N.M., July 6-August 25.
Tour of Old Houses, Litchfield, Conn., July 7.
Mississippi River Festival—Black Opera, Helena, Ark., July 8-17.
N.H. Music Festival, Center Harbor, N.H., July 8-August 18.
Festival of Arts and Pageant of the Masters, Laguna Beach, Calif., July 13-August 26.
"The Old Homestead," Swanzey, N.H., July 13-15. American folk drama.
International Moon Walk Festival, Cocoa Beach, Fla., July 16-20.
Ohio Hills Folk Festival, Quaker City, Ohio, July 18-21.
Ancient Master of Fife and Drums Corps, Deep River, Conn., July 21.
Cheyenne Frontier Days, Cheyenne, Wyo., July 21-29. Big rodeo.
Mid-America All-Indian Days Pow-Wow, Wichita, Kan., July 27-29.
Lumberjack World Championships, Hayward, Wis., July 27-29.

AUGUST

105th Annual Jousting Tournament, Cordova, Md., August 1.
White Marlin Tournament, Atlantic City, N.J., August 2-5.
Maine Seafoods Festival, Rockland, Maine, August 3-5.
International Sea Festival, Long Beach, Calif., August 4-19.
Czech Festival, Wilber, Neb., August 4-5.
40th League of N.H. Craftsmen Fair, Mt. Sunapee State Park, N.H., August 7-12.
Bootheel Rodeo, Sikeston, Mo., August 9-12.
Peter Britt Music and Arts Festival, Jacksonville, Ore., August 10-25.
Silver Salmon Derby, Seward, Alaska, August 11-19.
Lakefront Festival, Chicago, Ill., August 11-19.
National Canoe and Kayak Races, Seattle, Wash., August 11-12.
American Indian Exposition, Anadarko, Okla., August 13-18.
Watts Summer Festival, Los Angeles, Calif., August 15-19.
Festival of Nations, Red Lodge, Mont., August 19-26.

Make wallflowers come alive in your

Kaleidoscope

By DAVID D. OSWELL

"CYRANO' has been set to music and the dashing hero of Edmond Rostands romantic drama will be played by Christopher Plummer.

This musical version has book and lyrics by Anthony Burgess and music by Michael J. Lewis. Michael Kidd will direct.

It is due at Bostons Colonial Theater March 21 for three weeks before moving to Broadway for an April opening.

Rostands classic caused quite a sensation when it was originally presented in Paris in 1897. Theater historians back the theater of naturalism, symbolism and Ibsenism and became, without question, the supreme example of the romantic drama in the history of French theater.'

Rostands play is based on a real person the 17th century philosopher-swordsman and man of letters Savinien Cyrano de Bergerac. And, although De Bergerac was a gifted playwright and novelist, having influenced Moliere among others, it is the hero of Rostands play — the legendary Cyrano — who is most remembered.

Appearing with Plummer at the Colonial will be Leigh Beery as Roxana and Mark Lamos as the soldier Cyrano uses for the wooing of the woman he loves.

TANGLEWOOD'S 1973 Berkshire Festival in Lenox opens July 6 and continues through Aug. 26.

The seasons inaugural concert will be conducted by Seiji Ozawa, Tanglewood's artistic director. On July 8, Ozawa will conduct Haydn's "Creation" with orchestra chorus and soloists.

Ozawa also is scheduled to conduct the season's finale, the Verdi Requiem on Aug. 26.

Other conductors appearing during the summer season include Arthur Fiedler Lawrence Foster, Rafael Fruhbeck de Burgos Riccardo Muti, James de Priest Stanislaw Skrowaczewski and William Steinberg.

Brochures listing summer events will be available at Symphony Hall in Boston or by mail early next month.

"SOUTH PACIFIC" will be the next musical presented by The Westborough Players Club. It is scheduled at the town's junior high school April 12 through 14. Curtain is at 8:15 p.m. Tickets are $1.50 for students and senior adults, $2.50 for others.

CINEMATECH V opened its "Homage to William Wellman" film series last night with "Public Enemy," starring James Cagney and Jean Harlow.

Next is "Nothing Sacred" with Fredric March and Carole Lombard. It's to be shown at 7:30 p.m. Thursday in Alden Memorial Hall on the Worcester Polytechnic Institute campus.

ERICH SEGAL, author of "Love Story," is the guest at Worcester Center's Breakfast in the galleria Tuesday. The

There's a ROGERS PAINT for every room available at
SHERWIN-WILLIAMS STORES
See Yellow Pages under paint for the nearest store.

TELEGRAM
WORCESTER, MASS.
S. 106,767
MAR 25 1973
New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
APR 30 1973

Tanglewood Will Open On July 6

Tanglewood is upon us again. The Berkshire Festival at Tanglewood, Mass., announces its opening on Friday evening, July 6 at 9 p.m. with the Boston Symphony Orchestra under the baton of music adviser Ozawa Seiji conducting an all-Bach program.

The Brandenburg Concerto No. 1, the Concerto for Two Violins and two Bach cantatas will be the opening program. Violin soloists will be Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Assistant Concertmaster Jerome Rosen. Soloists for the cantatas will be Seth McCoy and Benita Valente.

THE CLOSING concert of the 1973 season is August 26 at 2:30 p.m. with Seiji Ozawa conducting the Verdi Requiem with soloists Lou Ann Wyckoff, Maureen Forrester, Giuseppe Giacomini, Stafford Dean and the Tanglewood Festival Chorus under the direction of John Oliver.

For complete information about these and other outstanding programs planned for the summer season, write Festrival Ticket Office, Symphony Hall, Boston, Massachusetts, 02115, or call (617) 266-1492 until June 15. After that date, write Festival Ticket Office, Tanglewood, Lenox, Massachusetts, 01240. Call (413) 637-1600 after June 15 until the end of the season. A complete brochure is available on request.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
MAY 10 1973
New England Newsclip

Time for Tanglewood

By Louis Snyder

(C) Christian Science Monitor News Service

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Activities by the Boston University Tanglewood Institute, which includes music, theater, dance, and painting will be scheduled, as will a number of performances by the Music Theater Project, now in its third year.

Conductors, in addition to Mr. Ozawa, who will direct concerts in the weekend series are: Colin Davis, Arthur Fiedler, Lawrence Foster, Rafael Frubeck de Burgos, Riccardo Muti, Eugene Ormandy, James de Priest, Stanislaw Skrowaczewski, William Steinberg, and Michael Tilson Thomas.

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PASTE OVER

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
MAY 8 1973
New England Newsclip

The Detroit News
D. 630,703 SUN. 850,078
MAY 1973

Tanglewood: eight weeks of alfresco BSO music

By Louis Snyder

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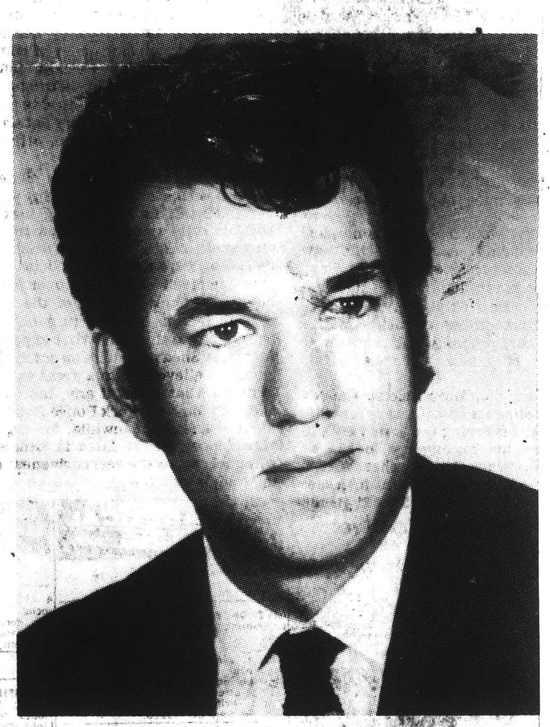
Festival's artistic director Seiji Ozawa

Seven conducting appearances include Haydn's 'Creation,' Verdi's Requi

Stanislaw Skrowaczewski

Minnesota Orchestra conductor a Tanglewood guests and artist-in-residence



British bass Stafford Dean

Soloist in Mozart, Handel, and Verdi choral works

SUN-CHRONICLE
ATTLEBORO, MASS.
D. 18,500
MAY 15 1973
New England Newsclip

PRESS
BRISTOL, CONN.
D. 18,000
MAY 31 1973
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS
MAY 4 1973
New England Newsclip

BSO seeking special permit for parking lot

LENOX — The Boston Symphony Orchestra, on behalf of the Berkshire Festival at Tanglewood, is applying to the Zoning Board of Appeals for a special permit to build a parking lot on West Street.

Construction of the parking lot on a 10-acre site began several weeks ago without a permit. Initial approval of plans by the Planning Board was recently taken by the BSO as a green light to proceed. It is now stood.

Application seat

Later, in response to an application from a resident, the BSO asked its local attorney, Sydney F. Smithers of Pittsfield, to file for a special permit. According to Smithers, the application was mailed out yesterday.

Tanglewood operations manager James F. Kiley said Wednesday that work on clearing the wooded area would continue while the zoning action is pending. He expressed optimism that the special permit would be granted.

Kiley also said he hopes Tanglewood's "neighbors" on West Street, who are bothered by illegally parked cars during the summer months, will turn out for the hearing "to come to our defense."

MAY

14. Metropoli... Memphis, Tenn...

18. U. S. Gra... Until May 20.

International Fe... Until May 20. ... nations of Afric...

19. Dance Th... Auditorium Th... Classical, moder...

24. Shakespea... May 28 at Rod... Bob Jones Uni... S. C.

25. Three River... burgh, Pa. Until... and prizes, oper... and sculpture, ... for children, a... drama, poetry, ... events are free o...

26. Count Basie... Wildwood, N.J.

28. Go-Kart Races, Milford, Del.

Memorial Tribute to Fats Waller ... New York City. At ... ll, Lincoln ... Festival, Bu... il June 3.

Ojai Festiva... 3. Top arti... jazz and contempo-

...opment of Harle... and renewal tre... ings of archite... bit to be shown ... museum of Mode... 0th Anniversa... m Hospital Ce... ng, New York ... icana Hotel.

...nhouse Square ... Philadelphia, ... More than 2,00... play.

...onlands Festiva... , Utah. Also Ju... tain Heritage ... val, Charles ... June 10.

...valcade of Spo... N.J. Also June ... National Sand... l, Okla. Until ... t, boat races, g... , rodeo.

...Day and Flag ... tion, Philadelphia, ... 16. Special events fo...

15. Music Festival and Humanistic Studies, Aspen, Colo. Until August ... (tentative).

... Folk Festival, ... 17.

Berkshire Festival Set

By LOUIS SNYDER
Monitor News Service

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Both vocal and instrumental soloists will be heard with the BSO: pianists Philippe Entremont, Christoph Eschenbach, Malcolm Frager, Byron Janis, Andre Watts, Earl Wild; organist Larry Smith; violinist Miriam Fried and Sidney Harth. Principal members of the orchestra will also participate in solo capacities.

Singers, a number appearing at Tanglewood for the first time, include Sheila Armstrong, Victor Braun, Phyllis Curtin, Ryland Davies, Stafford Dean, David Evitts, Maureen Forrester, James King, Peter Lagger, Seth McCoy, Kenneth Riegel, Joanna Simon, George Shirley, Thomas Stewart, Benita Valente, Mallory Walker, Helen Watts, Lou Ann Wycoff, and Colin Fox (narrator).

Both the Tanglewood Festival Chorus, with John Oliver as director, and the Boston Symphony Chamber Players (with Miss Curtin and pianist Ryan Edwards) are scheduled. A number of the artists listed will perform at the Weekend Preludes at 7 p.m. preceding each Friday evening concert.

Included in the summer schedule, which may be obtained by phoning (617) 266-1492 or writing Symphony Hall, Boston 02115, are concerts entirely of the works of Bach, Mozart, Brahms, Berlioz, Beethoven, and Stravinsky. Mahler's "Lied von der Erde" is listed, and there will be complete performances of Haydn's "Creation," Handel's "Messiah," and the Verdi Requiem. Beethoven's Ninth Symphony, the "Lelio" of Berlioz, and the "Canticum Sacrum" and Symphony of Psalms of Stravinsky are choral works planned for programs devoted to those composers.

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Berkshire Festival Is Slated To Open July 6

By LOUIS SNYDER
Christian Science Monitor

Less than two months from today, the 1973 Berkshire Festival will be in full swing at Tanglewood, Lenox, Mass.

Beginning July 6, there will be eight weekends of concerts by the Boston Symphony on Friday and Saturday evenings and Sunday afternoons, through Aug. 26. Open rehearsals each Saturday morning at 10:30 will continue, while the public may attend a variety of weekday events on the Tanglewood grounds by fellows of the Berkshire Music Center for a small entrance fee.

The annual Tanglewood-on-Parade, a day-long series of musical festivities, climaxed by fireworks, will take place on Tuesday, Aug. 14. In addition, on Tuesday evening, Aug. 21, the Boston Pops under Arthur Fiedler's direction, will play the traditional Pension Fund Concert.

A week-long Festival of Contemporary Music, again cosponsored by the Boston Symphony and the Fromm Music Foundation at Harvard, will occur Aug. 4 through 9. Among the new works to be performed are three, commissioned for this festival-within-a-festival, by American composers James Drew, John Heiss, and Peter Lieberson.

Activities by the Boston University Tanglewood Institute, which includes music theater, dance, and painting will be scheduled, as will a number of performances by the Music Theater Project, now in its third year.

Conductors, in addition to Mr. Ozawa, who will direct concerts in the weekend series are: Colin Davis, Arthur Fiedler, Lawrence Foster, Rafael Frubeck de Burgos, Riccardo Muti, Eugene Ormandy, James de Priest, Stanislaw Skrowaczewski, William Steinberg, and Michael Tilson Thomas.

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JULY

1. Freedom Festival, Provo, Utah. Until July 4.

...ng Bull Stampede, Mobridge, ...Until July 4. Rodeo.

...rnational Gospel Music Fes... Nashville, Tenn. Until July 7.

Booker T. Washington opened Tuskegee Institute in Ala., July 4, 1881. Special program at Tuskegee marks the 92nd anniversary.

6. Boston Symphony Orchestra Berkshire Festival, Tanglewood, Lenox, Mass., Until August 26.

Amos Fortune Forum, Jaffrey Center, N.H. Until August 17 at Meeting House. (The forum derives its name from a former runaway slave, who escaped to New Hampshire and became a leading citizen.)

8. Bowling Tournament of the Americas, Miami, Fla. Until July 14.

Mississippi River Festival-Black Opera, Helena, Ark. Until July 17. Part of the Tri-centennial Celebration of the River.

10. Hollywood Bowl Summer Concerts, Hollywood, Calif. Until Sept. 15.

—Frances Shemanski.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
MAR 24 1973
New England Newsclip

A Place in... THE SUN

By Ann Shaw

All the music buffs in the area will be interested to learn that through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar.

The seminar, open to performers, students, teachers, and musical laymen, is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussions and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

Applicants need only have a general background in music; however, training at an advanced level is not a prerequisite. Scholarships are available for the full eight week session, or for either July or August. Anyone interested in more information should write to the Berkshire Music Center at Symphony Hall in Boston.

BU-Tanglewood program plans auditions in Boston

Auditions for outstanding musicians at the high school, college and professional levels to participate in Boston University's summer program at Tanglewood will be held Saturdays, March 31 and April 14, from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

Eighth year

Boston University Tanglewood Institute, which will run from July 1 through Aug. 26, is in its eighth year. It offers programs of concentrated study with concert artist instructors from the BU faculty and with members of the Boston Symphony Orchestra in residence at the Berkshire Music Center. For those who qualify, academic credit is available.

This summer's institute will include applied music instruction, with study and practice in orchestral instruments supplemented by private lessons and master classes; the Young Artists program for high school instrumentalists, private lessons and performances in chamber music groups and with the Young Artists Symphony Orchestra; the choral institute, also for high school students, directed by prize-winning choir director Joseph Huszti; a seminar for choral conductors led by Huszti and Iva Dee Hiatt; and a piano seminar conducted by Bela Boszormenyi-Nagy which surveys the works of Debus Ravel, Bartok and Liszt.

Among those teaching mast classes are Roman Totenbe violinist; George Neikrug, ce ist; Doriot Anthony Dwyer, fl tist; Ralph Gomberg, obois Harold Wright, clarinetist; She man Walt, bassoonist; an Charles Kavaloski, French hor player. The last five, all princ pals with the BSO, have re cently joined the faculty of BU as the Boston University Wood wind Quintet.

In addition to the music programs at Tanglewood, there will be a workshop in stage movement and acting taught by Joseph Gifford, director and choreographer, and Rose Schulman, director, both of the theatre arts faculty at the university. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during July.

Advanced painting

A program in advanced painting and drawing, which includes landscape, figure painting, figure composition and still life, will be directed by Gabriel Laderman, a proponent of the new realism in art and recipient of the Tiffany award. Laderman's classes run from July 1 through Aug. 12.

Persons interested in applying should contact Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston 02215.

MESSENGER
NORWOOD, MASS.
W. 7,500
MAY 16 1973
New England Newsclip

LOMBARD, ILL.
SPECTATOR
TW. 12,200

Music scholarship available

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MAY 4 1973

Tanglewood Auditions At Rosary College

Auditions for Boston University's summer program at Tanglewood, open to high school music students in the 10th, 11th and 12th grades, will be held at Rosary College on Saturday and Sunday, May 5 and 6, in the Fine Arts Building, Room 200, on the River Forest campus.

Robert Lee Tipps, music coordinator of Tanglewood will hold auditions for instrumentalists, to join an eight-week summer program, and singers for a month-long choral program. Both programs are held in conjunction with the Berkshire Music Festival at Tanglewood in Lenox, Mass.

Students in the choral program receive repertoire training, attend classes in diction, solfege, conducting, body movement and madrigal groups, and appea in public performances.

Instrumentalists receive intensive training in orches tral repertoire and in chamber music ensembles as well as private study with facility members of Boston University's Division of Music and with selected members of the Boston Symphony Orchestra.

Students in the program have access to the Berkshire Music Festival, including attendance at performances given by the Boston Symphony and the Tanglewood Festival Chorus.

Students can obtain further information through their high school music departments, or call Sister Rita Simo at Rosary College.

The Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The seminar is intended to broaden and deepen musical horizons of performers, students, teachers and musical laymen. Training at an advanced level is not a prerequisite. For more information write the Berkshire Music Center at Symphony Hall, Boston 02115 or call 617-266-1492, Ext. 113.

MAY 1973
NEWS TRIBUNE
WALTHAM, MASS.
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The St. ild of Wi mmage s ll also be close th eetings. A e Rev. F plate pries Bolivia, lked abou

ASSABET VALLEY
BEACON
ACTON, MASS.
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MAY 17 1973
New England Newsclip

PORT WATCH
With The Lookout

Tanglewood scholarships

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Applicants to the s general background advanced training is not a prerequis

Scholarships are available for the eight-week session, or for either July August. For more information write

Grants offered at Tanglewood for listening, analysis seminar

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The seminar is open to performer, students, teachers and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature dis on and analysis based on repertoire of Boston Symphony Orchestra and Berkshire Center concerts and re als at Tanglewood, all of seminar members will at In addition, guest teach drawn from the distin ed composers, conductors soloists appearing at Tan ood this summer, will aug the daily class discussions. plicants to the seminar ld have a general back nd in music; however, ning at an advanced level is not a prerequisite.

Scholarships are available for the full eight-week session, or for either July or August. For more information on the new listening and analysis seminar write the Berkshire Music Center at Symphony Hall, Boston 02115.

New England Newsclip
EAGLE TRIBUNE
LAWRENCE, MASS.
D. 48,000
MAY 11 1973
New England Newsclip
BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
MAY 12 1973
New England Newsclip

Scholarships for Women Students

By RAYMOND MORIN
Telegram Music Critic

A number of new scholarships of $350 each are available to young women students of music, residents of Massachusetts, for the college year 1973-1974, from Young Artists Awards.

Beginning next September, these new scholarships will be in addition to those already awarded and subject to renewal by decision of the trustees.

For the seventh year since these awards were instituted in 1950, three fellowships of $500 each will be awarded to young women for study this summer at the Berkshire Music Center at Tanglewood.

Auditions for the Tanglewood fellowships are being held at Symphony Hall, Boston, and names of the recipients will be announced shortly.

New candidates for the regular awards will be heard by a board of judges June 4 at M. Steinert & Sons Co., 308 Main St., Worcester.

Names of the judges will be announced later.

All auditions are by appointment only. Applications must be postmarked not later than Monday, May 21.

Recipients of these scholarships are to be "such female students of music who are residents of Massachusetts and who are in need of financial assistance, as deemed by the trustees to be the most worthy and deserving of assistance."

This year the trustees have removed age requirements.

Audition forms may be obtained by writing to Raymond Morin, chairman, Young Artists Awards, 45 West Hill Drive, Worcester 01609.

The scholarships are not available for graduate study. All candidates must be enrolled in, or accepted by an accredited institution of music, working for a bachelor degree in music.

Applicants may major in piano, voice, and any instrument of the symphony orchestra; also, organ, music education, sacred music, public school music, and musical therapy.

Present scholarship recipients are Deborah Irvine, Boston University; Diana Raffman, Yale University; Martha Lagoy, New England Conservatory of Music; Joyce Bernet, Bonnie Matterand and Hope Charlestream, Atlantic Union College; Amelia Sachetto and Christine Doud, Hartt College of Music; Cynthia Kuutti, Southern Missionary College; Melissa Howe, Oberlin College; and Susan Smith, Boston Conservatory of Music.

Since 1950, Young Artists Awards has assisted 114 young women with their musical education in 36 musical institutions throughout the country. Scholarships and fellowships have amounted to over $105,000.

HALF OF THE guest soloists for next season's concerts by the Hartford Symphony Orchestra are pianists. It will be the orchestra's 30th anniversary season, and Arthur Winograd's ninth as its conductor.

The pianists are Alicia de Larrocha, Malcolm Frager, Rudolf Firkusny, Leon Fleisher and Andre Watts.

Others are Alfred Wallenstein, guest conductor: Erick Friedman and Kishiko Sazumi, violinists; Leslie Parnas, cellist; and Maureen Forrester, contralto.

THREE YOUNG American composers have received commissions for new works from the Berkshire Music Center, the Boston Symphony's summer training institute at Tanglewood. They are awarded in cooperation with the Fromm Music Foundation at Harvard University.

They are James Drew, John Heiss and Peter Lieberson. Their commissioned works will be premiered this summer at Tanglewood during the week-long Festival of Contemporary Music, Aug. 4-9.

Drew is on the faculty of Yale University. Heiss teaches at the New England Conservatory, and Lieberson is completing a graduate degree at Columbia University.

MANY NEW NAMES appear on the Boston Symphony's roster for next season's concerts, beginning in September in Symphony Hall.

Guest conductors will be William Steinberg, Rafael Kubelik, Okko Kamu and Carlo Maria Giulini.

Guest soloists include pianists Christoph Eschenbach, Malcolm Frager, Maurizio Pollini and Michael Roll; violinists David Oistrakh, Jerome Rosen, Joseph Silverstein and Henryk Szeryng; singers Heather Harper, Rene Kollo, Edith Mathis, Donald McIntyre, Jessye Norman, Thomas Paul, New England Conservatory Chorus, and Tanglewood Festival Chorus.

One of the highlights will be a visit by Sir Michael Tippett to hear the American premiere of his Symphony No. 3, with Miss Harper as soloist.

MERRIMACK VALLEY
ADVERTISER
TEWKSBURY, MASS
W. 24,000
MAY 16 1973
New England Newsclip
TELEGRAM
WORCESTER, MASS.
S. 106,767
MAY 6 1973
New England Newsclip

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Applicants to the Seminar should have a general background in music, however, training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and analysis seminar write the Berkshire Music center at Symphony hall, Boston 02115, or call 6-7-266-1492. extension 113.

EAGLE
WESTFORD, MASS
W. 2,200
MAY 17 1973

Scholarships Available to Residents For Tanglewoo

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—0—

Formal kindergarten registration at the Williams School, 141 Grove St., Auburndale, for 1973-74 will take place on Tuesday afternoon from 1 to 3 o'clock in the kindergarten room. Parent should bring the child's birth certificate and record of immunization dates.

listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115, or call 617-266-1492 extension 113.

HERALD
PORTSMOUTH, N. H.
D. 18,643
MAR 21 1973
New England Newsclip

Summer Study Offered at Tanglewood

Auditions for outstanding musicians at the high school, college, and professional level ticipate in Boston Universi ty's summer programs at Tanglewood, in Lenox, Massachusetts, will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m., at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

Boston University Tanglewood Institute, which runs from July 1 through August 26, 1973, is now in its eighth year. It offers programs of concentrated study with concert artist instructors from the Boston University music faculty and with members of the Boston Symphony Orchestra in-residence at the Berkshire Music Center. For those who qualify, academic credit is available.

Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston 02215 for further information.

EAGLE TRIBUNE
LAWRENCE, MASS.
D. 48,000
MAY 10 1973
New England Newscli

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PATRIOT LEDG
QUINCY, MASS
MAY 23 1973
New England Newscli

For Aspirants Only

The Proposition improvisational revue will hold an open audition in the Inman Square Theater, 241 Hampshire St., Cambridge on Friday, at 10 a.m. Actors and actresses who can improvise and sing will be considered for membership in the ensemble. Interested parties should bring a resume, a picture, and one prepared song. The Proposition will provide piano accompaniment.

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Registration is open for June classes at the Institute for Contemporary Dance in Brookline. Day and evening classes at all levels will be held in modern, jazz, blues, improvisation, Afro-American, Afro-Cuban and rhythm for dances. Morning courses will be held five times a week and evening classes twice a week. Information is available from the Institute at Post Office Box 616, Brookline Village.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
MAR 24 1973
New England Newsclip

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MESSENGER
NORWOOD, MASS.
W. 7,500
MAY 16 1973

LOMBARD, ILL.
SPECTATOR
TW. 12,200

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Scholarshi
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MAY 4 1973

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Students in the choral program receive repertoire training, attend classes in diction, solfege, conducting, body movement and madrigal groups, and appear in public performances.

Instrumentalists receive intensive training in orchestral repertoire and in chamber music ensembles as well as private study with facility members of Boston University's Division of Music and with selected members of the Boston Symphony Orchestra.

Students in the program have access to the Berkshire Music Festival, including attendance at performances given by the Boston Symphony and the Tanglewood Festival Chorus.

Students can obtain further information through their high school music departments, or call Sister Rita Simo at Rosary College.

The Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The seminar is intended to broaden and deepen musical horizons of performers, students, teachers and musical laymen. Training at an advanced level is not a prerequisite. For more information write the Berkshire Music Center at Symphony Hall, Boston 02115 or call 617-266-1492, Ext. 113.

MAY 4 1973
NEWS TRIBUNE
WALTHAM, MASS.
D. 16,641

The St. ild of Wi mmage S ll also be close th eetings. A e Rev. F plate pries Bolivia, lked abou

New England Newsclip

PORT WATCH
With The Lookout

Tanglewood scholarships

Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The seminar is open to performers, students, teachers and musical laymen, and is intended to broaden and deep of participants. Da discussion and a repertoire of Bosto and Berkshire Mus rehearsals at Tan seminar member teachers, drawn f composers, condu pearing at Tanglew class discussions.

Applicants to the s general background advanced training is not a prerequis

Scholarships are available for the eight-week session, or for either July August. For more information, write

EAGLE TRIBUNE
LAWRENCE, MASS
D. 18,000

MAY 11 1973
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS

Grants offered at Tanglewood for listening, analysis seminar

BOSTON — Through grants from the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents, for its new listening and analysis seminar.

The seminar is open to performer, students, teachers and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature dis on and analysis based on repertoire of Boston Sympho- Orchestra and Berkshire Center concerts and re- als at Tanglewood, all of seminar members will at- In addition, guest teach- drawn from the distin- ed composers, conductors soloists appearing at Tan- ood this summer, will aug- the daily class discussions. plicants to the seminar ld have a general back- nd in music; however, ning at an advanced level is not a prerequisite.

Scholarships are available for the full eight-week session, or for either July or August. For more information on the new listening and analysis seminar write the Berkshire Music Center at Symphony Hall, Boston 02115.

Scholarships for Women Students

By RAYMOND MORIN
Telegram Music Critic

A number of new scholarships of $350 each are available to young women students of music, residents of Massachusetts, for the college year 1973-1974, from Young Artists Awards.

Beginning next September, these new scholarships will be in addition to those already awarded and subject to renewal by decision of the trustees.

For the seventh year since these awards were instituted in 1950, three fellowships of $500 each will be awarded to young women for study this summer at the Berkshire Music Center at Tanglewood.

Auditions for the Tanglewood fellowships are being held at Symphony Hall, Boston, and names of the recipients will be announced shortly.

New candidates for the regular awards will be heard by a board of judges June 4 at M. Steinert & Sons Co., 308 Main St., Worcester.

Names of the judges will be announced later.

All auditions are by appointment only. Applications must be postmarked not later than Monday, May 21.

Recipients of these scholarships are to be "such female students of music who are residents of Massachusetts and who are in need of financial assistance, as deemed by the trustees to be the most worthy and deserving of assistance."

This year the trustees have removed age requirements.

Audition forms may be obtained by writing to Raymond Morin, chairman, Young Artists Awards, 45 West Hill Drive, Worcester 01609.

The scholarships are not available for graduate study. All candidates must be enrolled in, or accepted by an accredited institution of music, working for a bachelor degree in music.

Applicants may major in piano, voice, and any instrument of the symphony orchestra; also, organ, music education, sacred music, public school music, and musical therapy.

Present scholarship recipients are Deborah Irvine, Boston University; Diana Raffman, Yale University; Martha Lagoy, New England Conservatory of Music; Joyce Bernet, Bonnie Matterand and Hope Charlestream, Atlantic Union College; Amelia Sachetto and Christine Doud, Hartt College of Music; Cynthia Kuutti, Southern Missionary College; Melissa Howe, Oberlin College; and Susan Smith, Boston Conservatory of Music.

Since 1950, Young Artists Awards has assisted 114 young women with their musical education in 36 musical institutions throughout the country. Scholarships and fellowships have amounted to over $105,000.

HALF OF THE guest soloists for next season's concerts by the Hartford Symphony Orchestra are pianists. It will be the orchestra's 30th anniversary season, and Arthur Winograd's ninth as its conductor.

The pianists are Alicia de Larrocha, Malcolm Frager, Rudolf Firkusny, Leon Fleisher and Andre Watts.

Others are Alfred Wallenstein, guest conductor; Erick Friedman and Kishiko Sazumi, violinists; Leslie Parnas, cellist; and Maureen Forrester, contralto.

THREE YOUNG American composers have received commissions for new works from the Berkshire Music Center, the Boston Symphony's summer training institute at Tanglewood. They are awarded in cooperation with the Fromm Music Foundation at Harvard University.

They are James Drew, John Heiss and Peter Lieberson. Their commissioned works will be premiered this summer at Tanglewood during the week-long Festival of Contemporary Music, Aug. 4-9.

Drew is on the faculty of Yale University. Heiss teaches at the New England Conservatory, and Lieberson is completing a graduate degree at Columbia University.

MANY NEW NAMES appear on the Boston Symphony's roster for next season's concerts, beginning in September in Symphony Hall.

Guest conductors will be William Steinberg, Rafael Kubelik, Okko Kamu and Carlo Maria Giulini.

Guest soloists include pianists Christoph Eschenbach, Malcolm Frager, Maurizio Pollini and Michael Roll; violinists David Oistrakh, Jerome Rosen, Joseph Silverstein and Henryk Szeryng; singers Heather Harper, Renee Kollo, Edith Mathis, Donald McIntyre, Jessye Norman, Thomas Paul, New England Conservatory Chorus, and Tanglewood Festival Chorus.

One of the highlights will be a visit by Sir Michael Tippett to hear the American premiere of his Symphony No. 3, with Miss Harper as soloist.

MERRIMACK VALLEY
ADVERTISER
TEWKSBURY, MASS
W. 24,000
MAY 16 1973

TELEGRAM
WORCESTER, MASS.
S. 106,767
MAY 6 1973
New England Newsclip

Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Mass residents for its new Listening and Analysis Seminar. The Seminar is open to performers, students, teachers, and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

Applicants to the Seminar should have a general background in music, however, training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and analysis seminar write the Berkshire Music center at Symphony hall, Boston 02115, or call 6-7-266-1492. extension 113.

Scholarships Available to Residents For Tanglewoo

BOSTON, MASSACHUSETTS -- Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The Seminar is open to performers students, teachers, and musica laymen, and is intended to broaden and deepen the musica horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

Applicants to the Seminar should have a general background in music; however, training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115, or call 617-266-1492 extension 113.

Scholarships Available For Tanglewood Seminar

BOSTON, MASSACHUSETTS -- Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The Seminar is open to performers, students, teachers, and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

Applicants to the Seminar should have a general background in music; however, training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new may be made by calling Howard Vosburgh, 235-6513, who will arrange for pickup.

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Formal kindergarten registration at the Williams School, 141 Grove St., Auburndale, for 1973-74 will take place on Tuesday afternoon from 1 to 3 o'clock in the kindergarten room. Parent should bring the child's birth certificate and record of immunization dates.

listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall Boston 02115, or call 617-266-1492 extension 113.

HERALD
PORTSMOUTH, N. H.
D. 18,643
MAR 21 1973
New England Newsclip

Summer Study Offered at Tanglewood

Auditions for outstanding musicians at the high school, college, and professional level participate in Boston University's summer programs at Tanglewood, in Lenox, Massachusetts, will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m., at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

Boston University Tanglewood Institute, which runs from July 1 through August 26, 1973, is now in its eighth year. It offers programs of concentrated study with concert artist instructors from the Boston University music faculty and with members of the Boston Symphony Orchestra in-residence at the Berkshire Music Center. For those who qualify, academic credit is available.

Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston 02215 for further information.

TIMES
WOBURN, MASS
D. 10,500
MAY 10 1973
New England Newsclip

Scholarships Offered for Tanglewood

BOSTON — Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The Seminar is open to performers, students, teachers, and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

Applicants to the Seminar should have a general background in music; however, training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115, or call 617 - 266-1492 extension 113.

For Aspirants Only

The Proposition improvisational revue will hold an open audition in the Inman Square Theater, 241 Hampshire St., Cambridge on Friday, at 10 a.m. Actors and actresses who can improvise and sing will be considered for membership in the ensemble. Interested parties should bring a resume, a picture, and one prepared song. The Proposition will provide piano accompaniment.

Boston Symphony Orchestra's summer academy at Tanglewood is offering several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The seminar is open to performers, students, teachers and musical laymen, and the classes will feature discussion and analysis based on the repertoire of the orchestra at rehearsals and concerts, all of which seminar members will attend. Guest teachers, composers, conductors and soloists appearing at Tanglewood will be present at the discussions. Applicants to the seminar should have a general background in music.

Registration is open for June classes at the Institute for Contemporary Dance in Brookline. Day and evening classes at all levels will be held in modern, jazz, blues, improvisation, Afro-American, Afro-Cuban and rhythm for dances. Morning courses will be held five times a week and evening classes twice a week. Information is available from the Institute at Post Office Box 616, Brookline Village.

Events Announced for Jacob's Pillow

By RAYMOND MORIN
Telegram Music Critic

Programs for the 1973 Jacob's Pillow Dance Festival are announced by Walter Terry, acting director, for nine weeks from July 1 through Sept. 1.

The 1972 festival was directed by John Christian who served for many years as Jacob's Pillow associate director under the late Ted Shawn, founder of the internationally known dance festival and school at Lee. Shawn died in January, 1972.

During Shawn's regime, Terry was associated with Jacob's Pillow as critic and lecturer.

Terry became dance critic for the New York Herald Tribune in 1939 and remained with the paper (later World-Journal-Tribune) until 1967.

He then began five years of dance reviews for Saturday Review, and on Jan. 1 of this year became dance critic of World Magazine.

For opening week, July 3-7, Margot Fonteyn will appear with a partner to be announced, as will Rosario Galan and her Ballet Espanol featuring her twin sister, Esperanza Galan.

Balance of the season:

July 10-14 — The Hartford Ballet, headed by Lisa Bradley and Michael Utkoff.

July 17-21 — Twyla Tharp, Sara Rudner, Rose Marie Wright, Isabel Garcia-Lorca, Kenneth Rinker and Nine Wiener will appear with the Ballet Trio, directed by Thomas Andrew.

July 24-28 — Dancers of the National Ballet of Washington, D.C. will present "The Story of Cinderella," especially staged for Jacob's Pillow by Ben Stevenson.

July 31-Aug. 4 — An all pas de deux program. Melissa Hayden will be partnered by Peter Martins. Jacqueline Rayet of the Paris Opera Ballet will make her American debut with a partner to be announced. Roni Mahler will dance with Paul Russell, and Jane Kosminsky and Bruce Becker will represent modern dance.

Aug. 7-11 — Carmen De Lavaladde and Company will perform a program including John Butler's "Chanson de Bilitis" and Gogol's "The Overcoat."

Aug. 14-18 — Marcia Haydee and Richard Gragun will share a program with the Cincinnati Ballet which will dance Lester Horton's "Salome."

Aug. 21-25 — Cynthia Gregory and Terry Orr will head a group of American Ballet Theater dancers.

Aug. 28-Sept. 1 — Eleanor D'Antuono and Ivan Nagy in pas de deux, and The Harkness Ballet.

Opening night performance (July 3) will be at 7:30 p.m. Wednesday, Friday and Saturday will be 8:40 p.m.; Thursday and Saturday matinees, 3 p.m. There will be no performances on Thursday evenings.

For subscription and single ticket information write to Jacob's Pillow Dance Festival, Box 287, Lee, Mass. 01238.

WORCESTER Ballet Society will present the Boston Ballet Company in Delibes' "Coppelia," at 2 p.m. Nov. 18 in the Auditorium.

ASSOCIATE ARTISTS Opera Company of New England has solved its housing problem for at least the next season.

The Boston Center for the Arts has agreed to the opera acquired National Theater, 535 Tremont St., with Mozart's "Cosi Fan Tutte" scheduled for Nov. 16 and 18.

During the past season, the opera company has staged its production in the Cyclorama. The Mozart opera was scheduled to be given last month but was postponed for lack of funds.

National Theater will result from renovations and modifications to the old vaudeville house. It is expected that work will be completed by fall.

Associated Artists Opera will present a special production of Menotti's "Amahl and the Night Visitors" in the new theater on Dec. 17. Dates and operas to be performed in February and April will be announced in the near future.

WITH THE COOPERATION of the Massachusetts Council on the Arts and Humanities, the Boston Symphony's summer academy at Tanglewood, Berkshire Music Center, will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar.

Applicants should have a general background in music. However, training at an advanced level is not a prerequisite.

For more information, contact the Berkshire Music Center at Symphony Hall, Boston 02115, or call 266-1492, extension 113.

TELEGRAM
WORCESTER, MASS.
S. 106,767
MAY 27 1973
New England Newsclip

ITEM
CLINTON, MASS.
D. 4,150
MAR 22 1973
New England Newsclip

NEWS
GOFFSTOWN, N.H.
W. 6,500
MAR 29 1973
New England Newsclip

Seminar Scholarships

Throught the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The Seminar is open to performers, students, teachers, and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguised composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions. Applicants to the Seminar should have a general background in music; however,

continued on page 14

JOURNAL
CONCORD, MASS.
W. 6,500
JUN 28 1973
New England Newsclip

Tanglewood Star

Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist André Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 981,661 SUN. 1,162,910
MAR 11 1973

★

Saturday morning, pianist Watts, recently named artist-in-residence the Berkshire Music Center (Tanglewood) in Lenox, Mass., for the summ of 1973, holds auditions for places in Tanglewood seminars. The auditi will be heard in the Baldwin Studi 3273 Wilshire Blvd. beginning at 10 a.m. on a first-come, first-heard basis. Auditionees should be prepared to play (1) a work of Bach, Scarlatti, Haydn or Handel, (2) a complete sonata of Beethoven, (3) a work from the Romantic period, and (4) a contemporary work.

SEMINAR SCHOLARSHIPS

continued from page 1

training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115, or call 617-266-1492 extension 113.

SUNDAY SUN
LAWRENCE, MASS.
S. 9,007
MAY 13 1973

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
MAR 22 1973

Auditions set for B.U. program at Tanglewood

Auditions for outstanding musicians at the high school, college, and professional level to participate in Boston University's summer programs at Tanglewood, in Lenox, Mass., will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

Boston University Tanglewood Institute, which runs from July 1 through August 26, 1973, is now in its eighth year. It offers programs of concentrated study with concert artist instructors from the Boston University music faculty and with members of the Boston Symphony Orchestra ~~in-residence~~ at the Berkshire Music Center. For those who qualify, academic credit is available.

This summer's Institute programs will include Applied Music Instruction: study and practice in orchestral instruments supplemented by private lessons and master classes; the Young Artists Program for high school instrumentalists: private lessons and performances in chambee music groups and with the Young Artists Symphony Orchestra; the Choral Institute, also for high school students, directed by prizewinning choir director Joseph Huszti; a Seminar for Choral Conductors led by Mr. Huszti and Iva Dee Hiatt; and a Piano Seminar conducted by Bela Boszormenyi-Nagy which surveys the works of Debussy, Ravel, Bartok and Liszt.

In addition to the music programs at Tanglewood, there will be a Work-shop in Stage Movement and Acting taught by Joseph Gifford, director and choreographer, and Rose Schulman, director, both of the theater arts faculty at Boston University. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

A program in Advanced Painting and Drawing, which includes landscape, figure painting, figure composition, and still life, will be directed by Gabriel Laderman, a proponent of the new Realism in art, and recipient of the Tiffany Award. Mr. Laderman's classes run from July 1 through August 12.

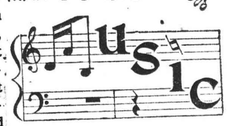
Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston 02215 for further information.

MAY 11 1973
New England Newsclip

Scholarships For Tanglewood Seminar

Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The Seminar is open to performers, students, teachers, and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496
MAR 18 1973



Iowa pianists wishing to attend the Berkshire Music Center in July and August may have the opportunity to do so.

Piano virtuoso Andre Watts, who will be artist-in-residence at the Music Center for two three-week seminars from July 8 through 28 and from July 29 through Aug. 18, is holding auditions in Ames Mar. 28.

The Berkshire seminars are for advanced piano students with enrollment in each seminar limited to 20 pianists selected by Watts.

Watts is in Iowa to perform with the London Symphony Mar. 29 in the opening concert of a festival week on the campus of Iowa State University which runs through Apr. 2.

The Berkshire Music Center is the Boston Symphony Orchestra's advanced training center for young musicians near the famed Berkshire estate (Tanglewood) in Lenox, Mass.

Tuition for each seminar will be $250 and a limited number of scholarships will be provided through the Berkshire Music Center.

Audition points besides Ames are New York, Boston, Philadelphia, Chicago, Indianapolis, Minneapolis, San Antonio, Los Angeles, San Francisco and Toronto.

In Ames, the auditions begin at 10 a.m. in McKay Auditorium on the ISU campus and will be held on a first-come, first-heard basis.

Participants should be prepared to play a work by Bach, Scarlatti, Haydn or Handel, a work from the romantic repertory and a contemporary work.

Additional information may be obtained by writing the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115, or by telephoning 266-1492 in Boston (area code 617).

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
MAR 24 1973
New England Newsclip

ITEM
WAKEFIELD, MASS.

Following reports from committee chairmen, Mrs. Ferdinand Gianfranchi read a comprehensive report for the Service Committee to Crittenton Hastings House giving an itemized account of developments in the past year. The need still exists in 1973 to counsel and provide help for girls with problem pregnancies. Broadened social services will meet the needs of the 30 girls now in residence as well as those on a day care basis.

Mrs. John Bethel presented a gift of appreciation from the board and members to the retiring president, Mrs. Cornelius Dwyer. Mrs. Ferdinand Gianfranchi honored Mrs. Edward Lynch - also retiring - for her long and conscientious service as corresponding secretary to the Wakefield Circle with a gift.

Arrangements for the meeting and luncheon were made by Mrs. Dwight Steffen.

The Boston Globe
(EVENING)
MAR 31 1973

BU sponsors Tanglewood auditions

Auditions for outstanding musicians at the high school, college, and professional level to participate in Boston University's summer programs at Tanglewood, in Lenox, Massachusetts, will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

Boston University Tanglewood Institute, which runs from July 1 through August 26, 1973, is now in its eighth year. If offers programs of concentrated study with concert artist instructors from the Boston University music faculty and with members of the Boston Symphony Orchestra in-residence at the Berkshire Music Center. For those who qualify, academic credit is available.

This summer's Institute programs will include Applied Misic Instruction: study and practice in orchestral instruments supplemented by private lessons and master classes; the Young Artists Program for high school instrumentalists: private lessons and performances in chamber

Artists Symphony Orchestra; the Choral Institute, also for high school students directed by prizewinning choir director Joseph Huszti; a Seminar for Choral Conductors led by Mr. Huszti and Iva Dee Hiatt; and a Seminar conducted b Boszormenyi-Nagy whic

veys the works of Ravel, Bartok and Liszt

Teachers

Among those teaching classes are Roman To violinist; George N

SUN-CHRONICLE
ATTLEBORO, MASS.
D. 18,500
MAY 30 1973
New England Newsclip

will be a Workshop in Stage Movement and Acting. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

A program in Advanced Painting and Drawing, which includes landscape, figure painting, figure composition, and still life, will run from July 1 through Aug. 12.

Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth ave, Boston 02215 for further information.

LISTENING ANALYSIS SEMINAR

Massachusetts Council on the Arts and Humanities is offerin several scholarships to residents of the state for a new Liteni and Analyis Seminar to take place this summer during th Boston Symphony's Berkshire Festival at Tanglewood.

Applicants to the seminar should have a general music background, though advanced training is not required. Dai classes for the eight-week period, or for either July or Augus will concentrate on the festival's repertory as played on BS and Berkshire Music Center programs, and will be conducte by musicians involved in Tanglewood concerts.

ITEM
WAKEFIELD, MASS.
D.
MAR 2[illegible] 1973
New England Newsclip

Auditions for Outstanding Musicians

Auditions for outstanding musicians at the high school, college, and professional level to participate in Boston University's summer programs at Tanglewood, in Lenox, Mass., will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth ave, Boston.

Boston University Tanglewood Institute, which runs from July 1 through Aug. 26, is now in its eighth year. It offers programs of concentrated study with concert artist instructors from the Boston University music faculty and with members of the Boston Symphony Orchestra in-residence at the Berkshire Music Center. For those who qualify, academic credit is available.

This summer's Institute programs will include Applied Music Instruction: study and practice in orchestral instruments supplemented by private lessons and master classes; the Young Artists Program for high school instrumentalists: private lessons and performances in chamber music groups and with the Young Artists Symphony Orchestra; the Choral Institute, also for high school students, a Seminar for Choral Conductors, and a Piano Seminar.

In addition to the music programs at Tanglewood, there will be a Work-shop in Stage Movement and Acting taught by Joseph Gifford, director and choreographer, and Rose Schulman, director, both of the theater arts faculty at Boston University. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

A program in Advanced Painting and Drawing, which includes landscape, figure painting, figure composition, and still life, will be directed by Gabriel Laderman, a proponent of the new Realism in art, and recipient of the Tiffany Award. Mr. Laderman's classes run from July 1 through August 12.

Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston 02215 for further information.

Tanglewood Auditions Scheduled

Auditions for outstanding musicians at the high school, college, and professional level to participate in Boston University's summer programs at Tanglewood, in Lenox, Mass., ~~will be~~ held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

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Among those teaching master classes are Roman Totenberg, vilinist; George Neikrug, cellist; Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboist; Harold Wright, clarinetist; Sherman Walt, bassoonist; and Charles Kavaloski, French horn player. The last five, all principals with the Boston Symphony Orchestra, have recently joined the faculty of Boston University as the Boston University Woodwind Quintet.

In addition to the music programs at Tanglewood, there will be a Workshop in Stage Movement and Acting taught by Joseph Gifford, director and choreographer, and Rose Schulman, director, both of the theater arts faculty at Boston University. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

A program in Advanced Painting and Drawing, which includes landscape, figure painting, figure composition, and still life, will be diirected by Gabriel Laderman, a proponent of the new Realism in art, and recipient of the Tiffany Award. Mr. Laderman's classes run from July 1 through August 12.

Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston 02215 for further information.

Scholarsh ps Available For Tanglewood Seminar

BOSTON — Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar.

The Seminar is open to performers, students, teachers, and musical laymen and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115, or call 617 266-1492 extension 113.

REPUBLICAN
SPRINGFIELD, MASS.
S. 117,499
MAY 27 1973

Auditions set for Tanglewood

Auditions for musicians at the high school, college, and professional levels to particiapte in Boston university's summer program at Tanglewood in Lenox will be held March 31 and April 14 from 9 a.m. to 5 p.m., at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth av., Boston.

BU's Tanglewood Institute, which runs July 1-Aug. 26, offers programs of concentrated study with concert artist-instructors from the university's music faculty, and with members of the Boston Symphony Orchestra in-residence at the Berkshire Music Center. Academic credit is available for those who qualify.

Events Announced for Jacob's Pillow

By RAYMOND MORIN
Telegram Music Critic

Programs for the 1973 Jacob's Pillow Dance Festival are announced by Walter Terry, acting director, for nine weeks from July 1 through Sept. 1.

The 1972 festival was directed by John Christian who served for many years as Jacob's Pillow associate director under the late Ted Shawn, founder of the internationally known dance festival and school at Lee. Shawn died in January, 1972.

During Shawn's regime, Terry was associated with Jacob's Pillow as critic and lecturer.

Terry became dance critic for the New York Herald Tribune in 1939 and remained with the paper (later World-Journal-Tribune) until 1967.

He then began five years of dance reviews for Saturday Review, and on Jan. 1 of this year became dance critic of World Magazine.

For opening week, July 3-7, Margot Fonteyn will appear with a partner to be announced, as will Rosario Galan and her Ballet Espanol featuring her twin sister, Esperanza Galan.

Balance of the season:

July 10-14 — The Hartford Ballet, headed by Lisa Bradley and Michael Utkoff.

July 17-21 — Twyla Tharp, Sara Rudner, Rose Marie Wright, Isabel Garcia-Lorca, Kenneth Rinker and Nine Wiener will appear with the Ballet Trio, directed by Thomas Andrew.

July 24-28 — Dancers of the National Ballet of Washington, D.C. will present "The Story of Cinderella," especially staged for Jacob's Pillow by Ben Stevenson.

July 31-Aug. 4 — An all pas de deux program. Melissa Hayden will be partnered by Peter Martins. Jacqueline Rayet of the Paris Opera Ballet will make her American debut with a partner to be announced. Roni Mahler will dance with Paul Russell, and Jane Kosminsky and Bruce Becker will represent modern dance.

Aug. 7-11 — Carmen De Lavaladde and Company will perform a program including John Butler's "Chanson de Bilitis" and Gogol's "The Overcoat."

Aug. 14-18 — Marcia Haydee and Richard Gragun will share a program with the Cincinnati Ballet which will dance Lester Horton's "Salome."

Aug. 21-25 — Cynthia Gregory and Terry Orr will head a group of American Ballet Theater dancers.

Aug. 28-Sept. 1 — Eleanor D'Antuono and Ivan Nagy in pas de deux, and The Harkness Ballet.

Opening night performance (July 3) will be at 7:30 p.m. Wednesday, Friday and Saturday will be 8:40 p.m.; Thursday and Saturday matinees, 3 p.m. There will be no performances on Thursday evenings.

For subscription and single ticket information write to Jacob's Pillow Dance Festival, Box 287, Lee, Mass. 01238.

WORCESTER Ballet Society will present the Boston Ballet Company in Delibes' "Coppelia," at 2 p.m. Nov. 18 in the Auditorium.

ASSOCIATE ARTISTS Opera Company of New England has solved its housing problem for at least the next season.

The Boston Center for the Arts has agreed to the opera acquired National Theater, 535 Tremont St., with Mozart's "Cosi Fan Tutte" scheduled for Nov. 16 and 18.

During the past season, the opera company has staged its production in the Cyclorama. The Mozart opera was scheduled to be given last month but was postponed for lack of funds.

National Theater will result from renovations and modifications to the old vaudeville house. It is expected that work will be completed by fall.

Associated Artists Opera will present a special production of Menotti's "Amahl and the Night Visitors" in the new theater on Dec. 17. Dates and operas to be performed in February and April will be announced in the near future.

WITH THE COOPERATION of the Massachusetts Council on the Arts and Humanities, the Boston Symphony's summer academy at Tanglewood, Berkshire Music Center, will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar.

Applicants should have a general background in music. However, training at an advanced level is not a prerequisite.

For more information, contact the Berkshire Music Center at Symphony Hall, Boston 02115, or call 266-1492, extension 113.

TELEGRAM
WORCESTER, MASS.
S. 106,767
MAY 27 1973
New England Newslip

ITEM
CLINTON, MASS.
D. 4,150
MAR 22 1973
New England Newslip

NEWS
GOFFSTOWN, N.H.
W. 6,500
MAR 29 1973
New England Newslip

Seminar Scholarships

Throught the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The Seminar is open to performers, students, teachers, and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguised composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions. Applicants to the Seminar should have a general background in music; however,

continued on page 14

JOURNAL
CONCORD, MASS.
W. 6,500
JUN 28 1973
New England Newslip

Los Angeles Times
D. 981,661 SUN. 1,160,319
MAR 11 1973

★

Saturday morning, pianist Watts, recently named artist-in-residence the Berkshire Music Center (Tang wood) in Lenox, Mass., for the summ of 1973, holds auditions for places in Tanglewood seminars. The auditi will be heard in the Baldwin Studi 3273 Wilshire Blvd. beginning at 10 a.m. on a first-come, first-heard basis. Auditionees should be prepared to play (1) a work of Bach, Scarlatti, Haydn or Handel, (2) a complete sonata of Beethoven, (3) a work from the Romantic period, (4) a contemporary work.

SEMINAR SCHOLARSHIPS

continued from page 1

training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115, or call 617-266-1492 extension 113.

SUNDAY SUN

Tanglewood Star

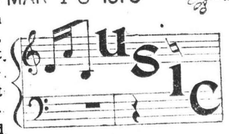
Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist André Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

NEWS
WILLIMANTIC, MASS.
D. 1,250
MAR 22 1973

Scholarships For Tanglewood Seminar

Through the generosity of the Massachusetts Council on the Arts and Humanities, the Boston Symphony Orchestra's summer academy at Tanglewood will offer several scholarships to Massachusetts residents for its new Listening and Analysis Seminar. The Seminar is open to performers, students, teachers, and musical laymen, and is intended to broaden and deepen the musical horizons of participants. Daily classes will feature discussion and analysis based on the repertoire of Boston Symphony Orchestra and Berkshire Music Center concerts and rehearsals at Tanglewood, all of which Seminar members will attend. In addition, guest teachers, drawn from the distinguished composers, conductors and soloists appearing at Tanglewood this summer, will augment the daily class discussions.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496
MAR 18 1973



Iowa pianists wishing to attend the Berkshire Music Center in July and August may have the opportunity to do so.

Piano virtuoso Andre Watts, who will be artist-in-residence at the Music Center for two three-week seminars from July 8 through 28 and from July 29 through Aug. 18, is holding auditions in Ames Mar. 28.

The Berkshire seminars are for advanced piano students with enrollment in each seminar limited to 20 pianists selected by Watts.

Watts is in Iowa to perform with the London Symphony Mar. 29 in the opening concert of a festival week on the campus of Iowa State University which runs through Apr. 2.

The Berkshire Music Center is the Boston Symphony Orchestra's advanced training center for young musicians near the famed Berkshire estate (Tanglewood) in Lenox, Mass.

Tuition for each seminar will be $250 and a limited number of scholarships will be provided through the Berkshire Music Center.

Audition points besides Ames are New York, Boston, Philadelphia, Chicago, Indianapolis, Minneapolis, San Antonio, Los Angeles, San Francisco and Toronto.

In Ames, the auditions begin at 10 a.m. in McKay Auditorium on the ISU campus and will be held on a first-come, first-heard basis.

Participants should be prepared to play a work by Bach, Scarlatti, Haydn or Handel, a work from the romantic repertory and a contemporary work.

Additional information may be obtained by writing the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115, or by telephoning 266-1492 in Boston (area code 617).

BERKSHIRE EAGLE
PITTSFIELD, MASS
D. 30,430
JUN 24 1973
New England Newslip

Following reports from committee chairmen, Mrs. Ferdinand Gianfranchi read a comprehensive report for the Service Committee to Crittenton Hastings House giving an itemized account of developments in the past year. The need still exists in 1973 to counsel and provide help for girls with problem pregnancies. Broadened social services will meet the needs of the 30 girls now in residence as well as those on a day care basis.

Mrs. John Bethel presented a gift of appreciation from the board and members to the retiring president, Mrs. Cornelius Dwyer. Mrs. Ferdinand Gianfranchi honored Mrs. Edward Lynch - also retiring - for her long and conscientious service as corresponding secretary to the Wakefield Circle with a gift.

Arrangements for the meeting and luncheon were made by Mrs. Dwight Steffen.

Auditions set for B.U. program at Tanglewood

Auditions for outstanding musicians at the high school, college, and professional level to participate in Boston University's summer programs at Tanglewood, in Lenox, Mass., will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

Boston University Tanglewood Institute, which runs from July 1 through August 26, 1973, is now in its eighth year. It offers programs of concentrated study with concert artist instructors from the Boston University music faculty and with members of the Boston Symphony Orchestra in-residence at the Berkshire Music Center. For those who qualify, academic credit is available.

This summer's Institute programs will include Applied Music Instruction: study and practice in orchestral instruments supplemented by private lessons and master classes; the Young Artists Program for high school instrumentalists: private lessons and performances in chamber music groups and with the Young Artists Symphony Orchestra; the Choral Institute, also for high school students, directed by prize-winning choir director Joseph Huszti; a Seminar for Choral Conductors led by Mr. Huszti and Iva Dee Hiatt; and a Piano Seminar conducted by Bela Boszormenyi-Nagy which surveys the works of Debussy, Ravel, Bartok and Liszt.

In addition to the music programs at Tanglewood, there will be a Work-shop in Stage Movement and Acting taught by Joseph Gifford, director and choreographer, and Rose Schulman, director, both of the theater arts faculty at Boston University. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

A program in Advanced Painting and Drawing, which includes landscape, figure painting, figure composition, and still life, will be directed by Gabriel Laderman, a proponent of the new Realism in art, and recipient of the Tiffany Award. Mr. Laderman's classes run from July 1 through August 12.

Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth Ave., Boston 02215 for further information.

BU sponsors Tanglewood auditions

Auditions for outstanding musicians at the high school, college, and professional level to participate in Boston University's summer programs at Tanglewood, in Lenox, Massachusetts, will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth Ave., Boston.

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This summer's Institute programs will include Applied Misic Instruction: study and practice in orchestral instruments supplemented by private lessons and master classes; the Young Artists Program for high school instrumentalists: private lessons and performances in chamber

SUN-CHRONICLE
ATTLEBORO, MASS.
MAY 6 1973

Artists Symphony Orchestra, the Choral Institute, also for high school students directed by prize-winning choir director Joseph Huszti; a Seminar for Choral Conductors led by Mr. Huszti and Iva Dee Hiatt; and a Seminar conducted by Boszormenyi-Nagy whic

veys the works of Ravel, Bartok and Liszt

Teachers

Among those teaching classes are Roman To violinist: George N

will be a Workshop in Stage Movement and Acting. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

A program in Advanced Painting and Drawing, which includes landscape, figure painting, figure composition, and still life, will run from July 1 through Aug. 12.

Persons interested in applying for these programs should contact Boston University Tanglewood Institute, 855 Commonwealth ave, Boston 02215 for further information.

LISTENING ANALYSIS SEMINAR

Massachusetts Council on the Arts and Humanities is offerin several scholarships to residents of the state for a new Listenin and Analyis Seminar to take place this summer during th Boston Symphony's Berkshire Festival at Tanglewood.

Applicants to the seminar would have a general music background, though advanced training is not required. Dai classes for the eight-week period, or for either July or Augus will concentrate on the festival's repertory as played on BS and Berkshire Music Center programs, and will be conducte by musicians involved in Tanglewood concerts.

Auditions for Outstanding Musicians

Auditions for outstanding musicians at the high school, college, and professional level to participate in Boston University's summer programs at Tanglewood, in Lenox, Mass., will be held on Saturday, March 31 and April 14 from 9 a.m. to 5 p.m. at the School of Fine and Applied Arts Concert Hall, 855 Commonwealth ave, Boston.

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This summer's Institute programs will include Applied Music Instruction: study and practice in orchestral instruments supplemented by private lessons and master classes; the Young Artists Program for high school instrumentalists: private lessons and performances in chamber music groups and with the Young Artists Symphony Orchestra; the Choral Institute, also for high school students, a Seminar for Choral Conductors, and a Piano Seminar.

In addition to the music programs at Tanglewood, there will be a Work-shop in Stage Movement and Acting taught by Joseph Gifford, director and choreographer, and Rose Schulman, director, both of the theater arts faculty at Boston University. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

A program in Advanced Painting and Drawing, which includes landscape, figure composition, and still life, will be directed by Gabriel Laderman, a proponent of the new Realism in art, and recipient of the Tiffany Award. Mr. Laderman's classes run from July 1 through August 12.

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Tanglewood Auditions Scheduled

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Among those teaching master classes are Roman Totenberg, vilinist; George Neikrug, cellist; Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboist; Harold Wright, clarinetist; Sherman Walt, bassoonist; and Charles Kavaloski, French horn player. The last five, all principals with the Boston Symphony Orchestra, have recently joined the faculty of Boston University as the Boston University Woodwind Quintet.

In addition to the music programs at Tanglewood, there will be a Workshop in Stage Movement and Acting taught by Joseph Gifford, director and choreographer, and Rose Schulman, director, both of the theater arts faculty at Boston University. The workshop, conceived for actors, teachers of acting, and teachers of stage movement and dance, will offer daily class study during the month of July.

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Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115, or call 617 266-1492 extension 113.

REPUBLICAN
SPRINGFIELD, MASS.
JUN 3 1973

Auditions set for Tanglewood

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At Tanglewood

New Season Offers Traditional Works

By RICHARD VINCENT
Music Critic

These are the best and worst of times, and one sure way to dispel the November drizzle of the soul is to first contemplate and then make use of the riches that lie before us this summer.

First off the mark is the Berkshire Music Festival fondly known as Tanglewood, with 24 concerts by The Boston Symphony Orchestra under music adviser Seiji Ozawa, plus eight Friday Preludes by various artists, all of the first rank. The first weekend begins on July 6 with the Friday evening (7 p.m.) Prelude followed by Ozawa conducting an All-Bach program at 9 p.m.

THE PROGRAMMING is quite within the traditional bounds, the only possible exception being the "Suite for Toy Piano" by John Cage. But the rest of the programs are predictable even conservative, but even so, what they have is choice and the soloists, for the most part, are of the usual fine quality.

Of course the printed word, regardless of encomium or outright bias, cannot convey truly what is the essence of Tanglewood, which could be at least accurately described as a state of mind.

Virtually everything that is relative and germane to the festival contributes something to the outright seduction of one's senses by the design of both man and nature.

SEIJI OZAWA

The lovely immaculate grounds, set precisely in the rolling Berkshire mountains; the tall and ancient trees, the gentle green slope down to the lake assuages an eye all too accustomed to the trappings and detritus of our plastic world.

ON THE GROUNDS is the Hawthorne cottage, where the American author, one summer, convinced another writer that his idea of an epic novel about whales and ships was to be done and no nonsense about it. So Hern Melville began "Moby Dick" America's greatest work of art to date.

The coincidence, then, of the harmonies of nature, of the man made harmonies of a Mozart or Beethoven performed by a great symphony orchestra, is most proper.

As a general rule, people in the aggregate, great masses of them, are not examples of man at this best. But, it is a fact that the audiences at Tanglewood, are above all, civilized, sharing one of the most civilized experiences that one can find.

THEY ARE FROM every persuasion and background, they wear Puccis and Norells, jeans and T shirts, sandals and beards, motley and beads. They are all ages, they come from the left and the right, but here, they come for the same reason and they are not disappointed.

I remember a time last year, after 12,000 people had left the grounds on a Sunday and, having stayed behind for some reason, I walked out onto the empty lawn. There were only five or six pieces of paper on the whole lawn. This after thousands had picnicked on the grounds. Rare indeed, but those who come to Tanglewood really think of it as belonging to them and this relationship is a fine thing.

See TANGLEWOOD, Page 2

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 524,265

JUN 2 1973

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music is the emphasis at the only festival south of North Carolina and east of New Mexico, with concerts slated for June 8-9, 15-16, and 23-24.

Wolf Trap Farm Park (Vienna, Va.; June 15-Sept. 9). The third season at the national park outside Washington, D.C., is strong on dance, with runs scheduled by the National, Joffrey, Bejart, Alvin Ailey, and New York City companies.

Harford Opera Theater (Bel Air, Md.; June 22-Sept. 9). Stars from New York, San Francisco, and Baltimore are in the casts of *The Tales of Hoffman, The Turn of the Screw, Rigoletto, The Mother of Us All,* and *The Flying Dutchman.*

Caramoor Festival (Katonah, N.Y.; June 23-Aug. 26). Julius Rudel directs this series of week-end concerts, to include evenings of Italian Renaissance music, Spanish medieval music, and Marco da Gagliano's Baroque opera *La Dafne.*

Ravinia Festival (Chicago, June 27-Aug. 17). The Chicago Symphony festival features the works of Mendelssohn, Debussy, and Berg; five Mozart piano concerti; the Joffrey Ballet; and Lotte Lenya in the new *Berlin to Broadway: The Musical Voyage of Kurt Weill.*

Connecticut College American Dance Festival (New London; June 28-Aug. 5). Dedicated to the late Jose Limon, the 26th annual reunion includes week-end performance by his company and those of Alwin Nikolais, Erick Hawkins, Arthur Mitchell, and Donald McKayle, among others.

Temple University Music Festival (Ambler, Pa.; June 29-Aug. 12). The Pittsburgh Symphony is in residence for a season including Puccini's *Madama Butterfly,* Brahms' *Requiem,* Haydn's *Creation,* and a variety of other classical, pop, and jazz offerings.

stars including Beverly Sills, Norman Treigle, Roberta Peters, and Franco Corelli.

Jacob's Pillow Dance Festival (Lee, Mass.; July 3-Sept. 1). Margot Fonteyn and the Rosario Galan Ballet Espanol open the festival that Ted Shawn founded, and succeeding performers include the Hartford, Twyla Tharp, National, Cincinnati, American Ballet, and Harkness companies.

Saratoga Festival (Saratoga, N.Y.; July 3-Aug. 25). The New York City Ballet, the Philadelphia Orchestra, and the City Center Acting Company (*Measure for Measure, The Three Sisters*) in residence at the renowned spa for improvers of the breed.

Hollywood Bowl (Hollywood, Calif.; July 4-Sept. 22). Opera evenings, musical marathons, and much more are on deck for the 52nd season in the popular amphitheater.

Blossom Festival (Cuyahoga Falls, Ohio; July 5-Sept. 1). The Cleveland Orchestra, the National Ballet, and various pop performers get together midway between Cleveland and Akron.

Claremont Music Festival (Claremont, Calif.; July 6-Aug. 4). A number of premieres during "American Music Week," July 25-29, highlight the fifth annual revival of this small but interesting series of Wednesday evening chamber music and Friday evening orchestral concerts.

Berkshire Festival (Lenox, Mass.; July 6-Aug. 26). Seiji Ozawa, Gunther Schuller, and others lead the Boston Symphony in the annual rites at Tanglewood, opening with a Bach program and closing with the Verdi *Requiem.*

Santa Fe Opera (Santa Fe, N.M.; July 6-Aug. 25). Benjamin Britten's *Owen Wingrave* heads the repertory at the Southwest's annual bash; other entries include *La Boheme, The Marriage of Figaro, The Merry Widow,* and *The Flying Dutchman.*

Lake George Opera Festival (Glens Falls, N.Y.; Aug. 2-19). One of the best of the operafests offers *The Crucible, Rigoletto, The Barber of Seville,* and *Tosca.*

Tanglewood Lists Events

Continued from Page 1

Some of the picnics on the lawn at Tanglewood range from a monastic one of bread, cheese and wine to a most sybaritic indulgence of the inner man. Wines and champagnes in silver buckets, Irish linens, crystal goblets, avocados stuffed with crab, cold salmon with Hollandaise, nova and bagels, ratatouille and cold chicken. And, (I've seen it) silver and brass candlesticks.

This is a design for living that indulges all one's senses in a most fulfilling way, and if you haven't tried it you haven't lived.

AND ALL THE time you are being served by the likes of Malcom Frager, Andre Watts, Maureen Forrester, Ozawa, Michael Tilson Thomas, Rafael Frubeck de Burgos, Eugene Ormandy, and, as they say, a cast of thousands.

From State and Pearl Street in Albany, Tanglewood is only 38 miles away, and, for most of the way, the trip itself is through some fine New England scenes.

Not so incidentally this summer's programs include eight choral works such as Stravinsky's "Canticum Sacrum" and "Symphony of Psalms"; Handel's "Messiah" Verdi's "Requiem" Berlioz' "Symphonie Fantasque "Lelio" and Mozart and Haydn works. Goody, goody.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUN 3 1973

BANNER
BENNINGTON, VT.
D. 6,000

JUN 2 1973

New
England
Newsclip

COURANT
HARTFORD, CONN.
S. 222,900

JUN 10 1973

New
England
Newsclip

The Lively World

Summer in the Berkshires: A swingin' gas shortage?

By MILTON R. BASS

IT APPEARS (now don't quote me on this) that this could be (you don't hear it here) one of the jumping-off (there could be any number of mitigating factors) summers the Berkshires (they're not just chinwagging about a gas shortage, you know) have ever known (this rainy spell might just go right on through November).

There are rumors that Tanglewood is 50 per cent ahead of last year at this time in advance reservations. Many people who might ordinarily go to Europe are planning to stay in the United States where people will accept a dollar, let alone not laugh at it. Even though there have been complaints in the past about gouging the tourist, our prices are as nothing to most of the other developed nations of the world, nor are they out of line when compared to other American tourist spots. And we, at least, give something for the money.

—o—

THERE IS GREAT interest in Tanglewood this year because there will be new leadership both at the musical and managerial levels. Seiji Ozawa is a man of definite ideas and desires, and the Boston Symphony will get new impetus to stay at the top of the heap. The programming for this summer has something for everyone, and it looks like everyone just might come.

The Williamstown Summer Theatre seems to be going through a rejuvenation this year with director Nikos Psacharopoulos scattering subsidiary companies throughout the county with the abandon of a Cambodian regimental commander. Have actors-singers, will travel to your bar mitzvah seems to be the motto. Williamstown is determined to get its share of the foundation money that has so far been almost exclusively lavished on the Berkshire Theatre Festival in Stockbridge. It has already announced plans for the mounting of a new musical, no mean theatrical or financial feat, and there will probably be a few other surprises when the schedule proper (or improper) is announced.

—o—

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Don't worry about having enough gas for your vacation entertainment. Everything is within easy bicycle distance

Applicants to the Seminar should have a general background in music; however, training at an advanced level is not a prerequisite.

Scholarships are available for the full eight week session, or for either July or August. For more information on the new listening and Analysis Seminar write the Berkshire Music Center at Symphony Hall, Boston 02115.

★ MUSIC ★

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Lenox, Mass.

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Concerts are Fridays at 9 p.m., Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Ticket price range: $4 to $9. Ticket office, Tanglewood, Lenox, Mass. 01240.

Hartt College Chamber Music Series
University of Hartford

June 24 — Renato Bonacini, violin; Raymond Hanson, piano.
July 8 — Stradivari Quartet.
July 15 — Alfred Kanwischer, piano.

At Tanglewood

New Season Offers Traditional Works

By RICHARD VINCENT
Music Critic

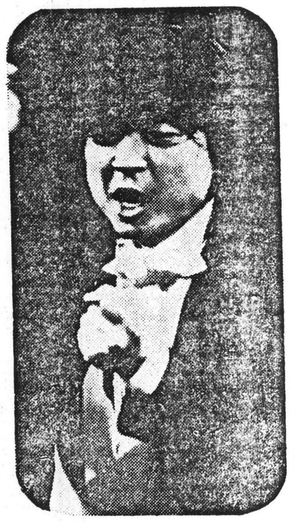
These are the best and worst of times, and one sure way to dispel the November drizzle of the soul is to first contemplate and then make use of the riches that lie before us this summer.

First off the mark is the Berkshire Music Festival fondly known as Tanglewood, with 24 concerts by The Boston Symphony Orchestra under music adviser Seiji Ozawa, plus eight Friday Preludes by various artists, all of the first rank. The first weekend begins on July 6 with the Friday evening (7 p.m.) Prelude followed by Ozawa conducting an All-Bach program at 9 p.m.

THE PROGRAMMING is quite within the traditional bounds, the only possible exception being the "Suite for Toy Piano" by John Cage. But the rest of the programs are predictable even conservative, but even so, what they have is choice and the soloists, for the most part, are of the usual fine quality.

Of course the printed word, regardless of encomium or outright bias, cannot convey truly what is the essence of Tanglewood, which could be at least accurately described as a state of mind.

Virtually everything that is relative and germane to the festival contributes something to the outright seduction of one's senses by the design of both man and nature.



SEIJI OZAWA

The lovely immaculate grounds, set precisely in the rolling Berkshire mountains; the tall and ancient trees, the gentle green slope down to the lake assuages an eye all too accustomed to the trappings and detritus of our plastic world.

ON THE GROUNDS is the Hawthorne cottage, where the American author, one summer, convinced another writer that his idea of an epic novel about whales and ships was to be done and no nonsense about it. So Hern Melville began "Moby Dick" America's greatest work of art to date.

The coincidence, then, of the harmonies of nature, of the man made harmonies of a Mozart or Beethoven performed by a great symphony orchestra, is most proper.

As a general rule, people in the aggregate, great masses of them, are not examples of man at this best. But, it is a fact that the audiences at Tanglewood, are above all, civilized, sharing one of the most civilized experiences that one can find.

THEY ARE FROM every persuasion and background, they wear Puccis and Norells, jeans and T shirts, sandals and beards, motley and beads. They are all ages, they come from the left and the right, but here, they come for the same reason and they are not disappointed.

I remember a time last year, after 12,000 people had left the grounds on a Sunday and, having stayed behind for some reason, I walked out onto the empty lawn. There were only five or six pieces of paper on the whole lawn. This after thousands had picnicked on the grounds. Rare indeed, but those who come to Tanglewood really think of it as belonging to them and this relationship is a fine thing.

See TANGLEWOOD, Page 2

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 524,265

JUN 2 1973

Daughter of the Regiment, stars including Beverly Sills, Norman Treigle, Roberta Peters, and Franco Corelli.

Jacob's Pillow Dance Festival (Lee, Mass.; July 3-Sept. 1). Margot Fonteyn and the Rosario Galan Ballet Espanol open the festival that Ted Shawn founded, and succeeding performers include the Hartford, Twyla Tharp, National, Cincinnati, American Ballet, and Harkness companies.

Saratoga Festival (Saratoga, N.Y.; July 3-Aug. 25). The New York City Ballet, the Philadelphia Orchestra, and the City Center Acting Company (*Measure for Measure, The Three Sisters*) in residence at the renowned spa for improvers of the breed.

Hollywood Bowl (Hollywood, Calif.; July 4-Sept. 22). Opera evenings, musical marathons, and much more are on deck for the 52nd season in the popular amphitheater.

Blossom Festival (Cuyahoga Falls, Ohio; July 5-Sept. 1). The Cleveland Orchestra, the National Ballet, and various pop performers get together midway between Cleveland and Akron.

Claremont Music Festival (Claremont, Calif.; July 6-Aug. 4). A number of premieres during "American Music Week," July 25-29, highlight the fifth annual revival of this small but interesting series of Wednesday evening chamber music and Friday evening orchestral concerts.

Berkshire Festival (Lenox, Mass.; July 6-Aug. 26). Seiji Ozawa, Gunther Schuller, and others lead the Boston Symphony in the annual rites at Tanglewood, opening with a Bach program and closing with the Verdi *Requiem*.

Santa Fe Opera (Santa Fe, N.M.; July 6-Aug. 25). Benjamin Britten's *Owen Wingrave* heads the repertory at the Southwest's annual bash; other entries include *La Boheme, The Marriage of Figaro, The Merry Widow,* and *The Flying Dutchman*.

Lake George Opera Festival (Glens Falls, N.Y.; Aug. 2-19). One of the best of the operafests offers *The Crucible, Rigoletto, The Barber of Seville,* and *Tosca*.

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music is the emphasis of the only festival south of North Carolina and east of New Mexico, with concerts slated for June 8-9, 15-16, and 23-24.

Wolf Trap Farm Park (Vienna, Va.; June 15-Sept. 9). The third season at the national park outside Washington, D.C., is strong on dance, with runs scheduled by the National, Joffrey, Bejart, Alvin Ailey, and New York City companies.

Harford Opera Theater (Bel Air, Md.; June 22-Sept. 9). Stars from New York, San Francisco, and Baltimore are in the casts of *The Tales of Hoffman, The Turn of the Screw, Rigoletto, The Mother of Us All,* and *The Flying Dutchman*.

Caramoor Festival (Katonah, N.Y.; June 23-Aug. 26). Julius Rudel directs this series of week-end concerts, to include evenings of Italian Renaissance music, Spanish medieval music, and Marco da Gagliano's Baroque opera *La Dafne*.

Ravinia Festival (Chicago, June 27-Aug. 17). The Chicago Symphony festival features the works of Mendelssohn, Debussy, and Berg; five Mozart piano concerti; the Joffrey Ballet; and Lotte Lenya in the new *Berlin to Broadway: The Musical Voyage of Kurt Weill*.

Connecticut College American Dance Festival (New London; June 28-Aug. 5). Dedicated to the late Jose Limon, the 26th annual reunion includes week-end performance by his company and those of Alwin Nikolais, Erick Hawkins, Arthur Mitchell, and Donald McKayle, among others.

Temple University Music Festival (Ambler, Pa.; June 29-Aug. 12). The Pittsburgh Symphony is in residence for a season including Puccini's *Madama Butterfly*, Brahms' *Requiem*, Haydn's *Creation*, and a variety of other classical, pop, and jazz offerings.

Tanglewood Lists Events

Continued from Page 1

Some of the picnics on the lawn at Tanglewood range from a monastic one of bread, cheese and wine to a most sybaritic indulgence of the inner man. Wines and champagnes in silver buckets, Irish linens, crystal goblets, avocados stuffed with crab, cold salmon with Hollandaise, nova and bagels, ratatouille and cold chicken. And, (I've seen it) silver and brass candlesticks.

This is a design for living that indulges all one's senses in a most fulfilling way, and if you haven't tried it you haven't lived.

AND ALL THE time you are being served by the likes of Malcom Frager, Andre Watts, Maureen Forrester, Ozawa, Michael Tilson Thomas, Rafael Frubeck de Burgos, Eugene Ormandy, and, as they say, a cast of thousands.

From State and Pearl Street in Albany, Tanglewood is only 38 miles away, and, for most of the way, the trip itself is through some fine New England scenes.

Not so incidentally this summer's programs include eight choral works such as Stravinsky's "Canticum Sacrum" and "Symphony of Psalms"; Handel's "Messiah" Verdi's "Requiem" Berlioz' "Symphonie Fantasque "Lelio" and Mozart and Haydn works. Goody, goody.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 115,169

JUN 3 1973

BANNER
BENNINGTON, VT.
D. 6,000

JUN 1973

The Lively World

Summer in the Berkshires: A swingin' gas shortage?

By MILTON R. BASS

IT APPEARS (now don't quote me on this) that this could be (you don't hear it here) one of the jumping-off (there could be any number of mitigating factors) summers the Berkshires (they're not just chinwagging about a gas shortage, you know) have ever known (this rainy spell might just go right on through November).

There are rumors that Tanglewood is 50 per cent ahead of last year at this time in advance reservations. Many people who might ordinarily go to Europe are planning to stay in the United States where people will accept a dollar, let alone not laugh at it. Even though there have been complaints in the past about gouging the tourist, our prices are as nothing to most of the other developed nations of the world, nor are they out of line when compared to other American tourist spots. And we, at least, give something for the money.

—o—

THERE IS GREAT interest in Tanglewood this year because there will be new leadership both at the musical and managerial levels. Seiji Ozawa is a man of definite ideas and desires, and the Boston Symphony will get new impetus to stay at the top of the heap. The programming for this summer has something for everyone, and it looks like everyone just might come.

The Williamstown Summer Theatre seems to be going through a rejuvenation this year with director Nikos Psacharopoulos scattering subsidiary companies throughout the county with the abandon of a Cambodian regimental commander. Have actors-singers, will travel to your bar mitzvah seems to be the motto. Williamstown is determined to get its share of the foundation money that has so far been almost exclusively lavished on the Berkshire Theatre Festival in Stockbridge. It has already announced plans for the mounting of a new musical, no mean theatrical or financial feat, and there will probably be a few other surprises when the schedule proper (or improper) is announced.

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COURANT
HARTFORD, CONN.

JUN 10 1973

New England Newsclip

★ MUSIC ★

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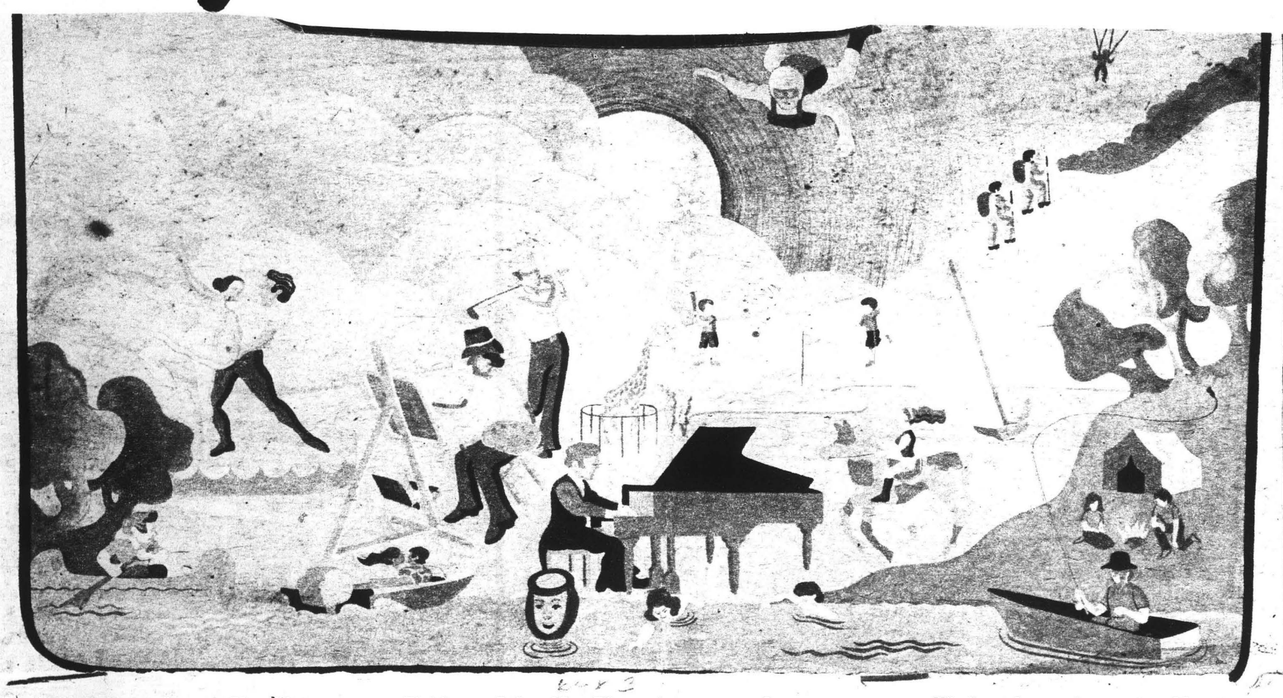

Friday, July 20, Chautauqua Opera, **Verdi's "Falstaff,"** repeated Monday, July 23.

Friday, July 20, Stratford: **"Music for a Summer Day"** Opus 1, featuring New York Philharmonic Orchestra, Michael Tilson Thomas, conductor, 9:30 a.m. to 11:30 p.m.

Friday, July 20, Tanglewood: **"Weekend Prelude"** with pianist Andre Watts, 7 p.m.; **Boston Symphony Orchestra,** Eugene Ormandy, conductor, Philippe Entremont, piano, in All-Beethoven program, 9 p.m.

Saturday, July 21, Chautauqua Symphony Orchestra, Milton Katims, conductor, **Stephen Kates, cello.**

Friday, July 27, Chautauqua Opera: **Weill's "Street Scene,"** repeated Monday, July 30.

Saturday, July 28, **Chautauqua Symphony Orchestra,** Evan Whallon, conductor, **Leon Bates, piano.**

Saturday, July 28, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** William Steinberg, conductor, and soloists, 8:30 p.m.

Saturday, July 28, Stratford: **Ararat Trio,** Festival Theater, 11 a.m.

Saturday, July 28, Eastman Theater: **Benny Goodman and his Sextet.**

Seiji Ozawa will be conducting numerous concerts at Tanglewood.

Saturday, July 21, Stratford: **Toronto Winds,** Festival Theater, 11 a.m.

Saturday, July 21, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** Eugene Ormandy, conductor, soloists and chorus, Beethoven's Symphonies 8 and 9.

Sunday, July 22, Caramoor: **violinist Jamie Laredo, pianist Ruth Laredo.**

Sunday, July 22, Saratoga: **The Carpenters show.**

Sunday, July 22, Tanglewood: **Boston Symphony Orchestra,** Stanislaw Skrowaczewski, conductor, Sidney Harth, violin in all-Beethoven program.

Monday, July 23, Chautauqua Amphitheater: **pianist Ozan Marsh.**

Tuesday, July 24, **Chautauqua Symphony Orchestra,** Milton Katims, conductor, **Julia Lovett, soprano.**

Wednesday, July 25, **Chautauqua Symphony Orchestra, Milton Katims, conductor.**

Thursday, July 26, Lake George Opera: **Rossini's "Barber of Seville,"** repeated July 28, Aug. 3, 11 and 16.

Sunday, July 29, Tanglewood: **Boston Symphony Orchester,** Rafael Fruehbeck de Burgos, conductor, Christoph Eschenbach, piano.

Monday, July 30, Saratoga: **Stephen Stills and Manassas.**

Tuesday, July 31, Chautauqua Symphony Orchestra, Boris Brott, conductor, **Steven Staryk, violin.**

Friday, July 27, **"Opera Under the Stars,"** Highland Park Bowl: Menotti's "Saint of Bleeker Street," repeated Sat., July 28 (tentative).

Friday, July 27, Tanglewood: **"Weekend Prelude"** with Peter Lagger, 7 p.m.; **Boston Symphony Orchestra,** William Steinberg, conductor, **Miriam Fried, violin,** in all-Brahms program.

AUGUST

Wednesday, Aug. 1, UR Interfaith Chapel: **Summer Oratorio Reading Chorus and Orchestra,** Taavo Virkhaus, conductor, Schubert Mass.

Wednesday, Aug. 1, **Chautauqua Symphony Orchestra,** Boris Brott, conductor, **Joseph Macerollo, accordion.**

Wednesday, Aug. 1, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor, **Andre Watts, piano,** in all-Brahms program.

Thursday, Aug. 2, **Lake George Opera, Verdi's "Rigoletto,"** repeated Aug. 4, 10, 15 and 18 (matinee).

Thursday, Aug. 2, Saratoga: **Philadelphia Orchestra,** Rafael Fruehbeck de Burgos, conductor, **Thomas Stewart, baritone,** all-Wagner program.

Friday, Aug. 3, Eastman Theater: **"Arrangers' Holiday,"** Rayburn Wright and Manny Albam, conductors, **Gerry Mulligan, sax,** 8:30 p.m.

Friday, Aug. 3, **Chautauqua Opera; Puccini's "Madama Butterfly,"** repeated Aug. 4 (matinee) and 6.

Friday, Aug. 3, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor, **Isaac Stern, violin.**

Friday, Aug. 3, Tanglewood: **"Weekend Prelude"** with Tanglewood Festival Chorus, 7 p.m.; **Boston Symphony Orchestra,** Michael Tilson Thomas, conductor, 9 p.m.

Saturday, Aug. 4, **Chautauqua Symphony Orchestra,** Boris Brott, conductor, **Louis Quilico, baritone.**

Saturday, Aug. 4, Saratoga: **Philadelphia Orchestra,** Andre Kostelanetz, conductor, **all-Gershwin program.** Saturday, Aug. 4, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** Michael Tilson Thomas, conductor, all-Stravinsky program, 8:30 p.m.

Sunday, Aug. 5, Caramoor: **Cellist Janos Starker, pianist Alain Planes.**

Sunday, Aug. 5, Saratoga: **Sha Na Na.**

Sunday, Aug. 5, Tanglewood: **Boston Symphony Orchestra,** Michael Tilson Thomas, conductor, **Malcolm Frager, piano.**

Monday, Aug. 6, Chautauqua Amphitheater: **George Shearing Quartet.**

Monday, Aug. 6, Saratoga: **Bread.**

Tuesday, Aug. 7, **Chautauqua Symphony Orchestra,** Nathan Gottschalk, conductor, **"Old First Night" Gala.**

Wednesday, Aug. 8, **Chautauqua Symphony Orchestra,** Evan Whallon, conductor, **George Shearing, piano.**

Wednesday, Aug. 8, Saratoga: **Philadelphia Orchestra,** Rafael Fruehbeck de Burgos, conductor, **Gilda Cruz-Romo, soprano,** featuring deFalla's "La Vida Breve" — complete opera in concert form.

Thursday, Aug. 9, Chautauqua Amphitheater: **Youth Festival Orchestra,** repeated Thursday, Aug. 16.

Thursday, Aug. 9, **Lake George Opera, Ward's "The Crucible,"** repeated Aug. 11 (matinee), 13 and 17.

Thursday, Aug. 9, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor, **Rudolf Serkin, piano.**

Friday, Aug. 10, **Chautauqua Opera: Ravel's "L'Heure Espagnole"** and **Ibert's "Angelique,"** repeated Monday, Aug. 13.

Friday, Aug. 10, Saratoga: **Philadelphia Orchestra,** Alexander Gibson, conductor, **Pinchas Zukerman, violin.**

Friday, Aug. 10, Tanglewood: **"Weekend**

er-composer John Denver will erform Saturday, June 30, at Saratoga.

Up Country
Pittsfield, Mass.

AUG 1973 New England Newsclip

Saturday, July 7, Stratford: **Oxford String Quartet,** Festival Theater, 11 a.m.

Saturday, July 7, Tanglewood: **Boston Symphony Orchestra,** open rehearsal, 10:30 a.m.; all-Mozart program, Stanislaw Skrowaczewski, conductor, 8:30 p.m.

Sunday, July 8, Caramoor: Bach's music **by New York Chamber soloists.**

Sunday, July 8, Saratoga: **Bette Midler show.**

Sunday, July 8, Tanglewood: **Boston Symphony Orchestra,** Seiji Ozawa, conductor, and soloists in **Haydn's "Creation."**

Monday, July 9, Chautauqua Amphitheater: **Paul Winter Consort.**

Tuesday, July 10, **Chautauqua Symphony Orchestra,** Werner Torkanowsky, conductor, **Chaim Zemach, cello.**

Wednesday, July 11, **Chautauqua Symphony Orchestra,** Arthur Winograd, conductor, **Mattiwilda Dobbs, soprano.**

Thursday, July 12, Chautauqua Amphitheater: **Eugene Moye, cello, Emanuel Ax, piano.**

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Friday, July 13, Chautauqua Opera, **Briten's "Rape of Lucretia,"** repeated Monday, July 16.

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Continued

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Wednesday, Aug. 22, Chautauqua Amphi-

son show.

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6% 6.27% 6.2%

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On Page 29, you'll find a special calendar for young people, wit camps, music events, trips and spor

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Summer music scene

JUNE

Tanglewood

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Sunday, June 17, Saratoga: **Pink Floyd Show.**

Saturday, June 23, Caramoor: **Evening of Mozart Music** conducted by Julius Rudel, 8:30 p.m.

Sunday, June 24, Caramoor: **Renaissance** tone Ryan Edwards, and Boston Symphony Chamber Players, 7 p.m.; **Boston Symphony Orchestra,** Colin Davis, conductor, soloists and chorus in all-Mozart program.

Saturday, Aug. 11, **Chautauqua Symphony Orchestra, Howard Hanson, conductor.**

Saturday, Aug. 11, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor, soloists, in all-Rachmaninoff program.

Saturday, Aug. 11, Stratford: **duo-pianists Bouchard et Morisset,** Festival Theater, 11 a.m.

Saturday, Aug. 11, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** Colin David, conductor, 8:30 p.m.

Sunday, Aug. 12, Caramoor: **pianist Rosalyn Tureck.**

Sunday, Aug. 12, Saratoga: **Liberace show.**

Sunday, Aug. 12, Stratford: **"Music for a Summer Day"** Opus 2, featuring Chicago Symphony Orchestra, Lawrence Foster, conductor, 9:30 a.m. to 10 p.m.

Sunday, Aug. 12, Tanglewood: **Boston Symphony Orchestra,** Colin Davis, conductor, soloists and chorus, in **Handel's "Messiah."**

Monday, Aug. 13, Saratoga: **America.**

Tuesday, Aug. 14, **Chautauqua Symphony Orchestra,** Robert Irving, conductor; **Patricia McBride and Jean-Pierre Bonnefous, dancers.**

Wednesday, Aug. 15, **Chautauqua Symphony Orchestra,** David Zinman, conductor, **Bunyan Webb, guitar.**

Wednesday, Aug. 15, Saratoga: **Philadelphia Orchestra,** Andre Kostelanetz, conductor; **Patricia McBride and Edward Villella, dancers.**

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Tuesday, June 26, Saratoga: **'60s British Rock and Roll Revival.**

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Friday, June 29, **"Opera Under the Stars"** at Highland Park Bowl: Vaughan Williams' "Poisoned Kiss," repeated Sat., June 30.

Saturday, June 30, Caramoor: **Evening of Czech Music** featuring cellist Zara Nelsova in Dvorak Concerto.

Saturday, June 30, Chautauqua Amphitheater: **Chris Swansen and the Electronic Moog Trio.**

Saturday, June 30, Saratoga: **John Denver Show.**

JULY

Sunday, July 1, Caramoor: **pianist Gary Graffman.**

Monday, July 2, Toronto's Ontario Place Forum: weekly Toronto Symphony concerts, every Monday, Wednesday and Friday through Aug. 10.

Tuesday, July 3, Chautauqua Amp ter: **U.S. Army Band and Chorus.**

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Friday, July 16, Chautauqua Opera et's **"Carmen,"** repeated Monday, July

Friday, July 6, Tanglewood: **"We Prelude"** with Larry Smith, 7 p.m.; **B Symphony Orchestra,** Seiji Ozawa, cond and soloists in all-Bach program, 9 p.m.

Saturday, July 7, Caramoor: **Cheru opera "Medea,"** repeated Friday, July 13.

Saturday, July 7, Chautauqua Symphony **Orchestra, Werner Torkanowsky, conductor, Carolyne James, mezzo.**

Monday, July 2, Hubbell Auditorium, UR River Campus: Eastman Summer School of **Music Chamber Music Festival,** 8:30 p.m.; other programs July 9, 16, 23 and 30.

Thursday, Aug. 16, Saratoga: **Philadelphia Orchestra,** Seiji Ozawa, conductor, in **"Romeo and Juliet"** program.

Friday, Aug. 17, Chautauqua Amphitheater: **guitarist Bunyan Webb, soprano Julia Lovett.**

Friday, Aug. 17, **Chautauqua Opera: Wagner's "Die Walkuere,"** repeated Aug. 20.

Friday, Aug. 17, Saratoga: **Philadelphia Orchestra, Aldo Ceccato, conductor.**

Friday, Aug. 17, Tanglewood: **"Weekend Prelude"** with pianist Earl Wild, 7 p.m.; **Boston Symphony Orchestra,** Lawrence Foster, conductor, **Joseph Silverstein, violin,** 9 p.m.

Saturday, Aug. 18, **Chautauqua Symphony Orchestra,** David Zinman, conductor, **Keith Womer, organ.**

Saturday, Aug. 18, Saratoga: **Philadelphia Orchestra,** William Smith, conductor, **Benny Goodman and his Sextet.**

Saturday, Aug. 18, Stratford: **Czech String Quartet,** Festival Theater, 11 a.m.

Saturday, Aug. 18, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** Arthur Fiedler, conductor, **Earl Wild, piano,** 8:30 p.m.

Sunday, Aug. 19, Caramoor: **pianist Jorge Bolet.**

Sunday, Aug. 19, Saratoga: **duo-pianists Ferrante & Teicher.**

Sunday, Aug. 19, Tanglewood: **Boston Symphony Orchestra,** Seiji Ozawa, conductor, **Andre Watts, piano.**

Monday, Aug. 20, Saratoga: **Glen Campbell show.**

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Thursday, Aug. 23, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor, **William Masselos, piano,** in all-Beethoven program.

Friday, Aug. 24, Saratoga: **Philadelphia Orchestra,** Roberto Benzi, conductor, **Frederica von Stade, mezzo.**

Friday, Aug. 24, Tanglewood: **"Weekend Prelude"** with Boston Symphony Chamber Players, 7 p.m.; **Boston Symphony Orchestra,** Seiji Ozawa, conductor, soloists and chorus in all-Berlioz program, 9 p.m.

Saturday, Aug. 25, Chautauqua Amphitheater: **Barbershop Quartets.**

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Sunday, Aug. 26, Caramoor: **Spanish Medieval Music by the Waverly Consort.**

Sunday, Aug. 26, Saratoga: **Ed McMahon show.**

Sunday, Aug. 26, Tanglewood: **Boston Symphony Orchestra,** Seiji Ozawa, conductor, soloists and chorus in **Verdi's Requiem.**

Monday, Aug. 27, Saratoga: **Beach Boys.**

Tuesday, Aug. 28, Saratoga: **Sonny & Cher** (2 shows).

Sunday, Sept. 9, Saratoga: **Kris Kristofferson show.**

Singer-composer John Denver will perform Saturday, June 30, at Saratoga.

Up Country
Pittsfield, Mass.

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Monday, July 2, Hubbell Auditorium, UR River Campus: Eastman Summer School of **Music Chamber Music Festival,** 8:30 p.m.; other programs July 9, 16, 23 and 30.

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Pittsfield, Mass.

AUG 1973

New England Newsclip

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Summer music scene

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JULY

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Tuesday, July 3, Chautauqua Amphitheater: **U.S. Army Band and Chorus.**

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Wednesday, July 11, **Chautauqua Symphony Orchestra,** Arthur Winograd, conductor, **Mattiwilda Dobbs, soprano.**

Thursday, July 12, Chautauqua Amphitheater: **Eugene Moye, cello, Emanuel Ax, piano.**

Friday, July 13, Chautauqua Amphitheater: **Paul Winter Consort.**

Friday, July 13, Chautauqua Opera, **Britten's "Rape of Lucretia,"** repeated Monday, July 16.

Friday, July 13, **"Opera Under the Stars,"** Highland Park Bowl, Rogers & Hammerstein's "Carousel," repeated Saturday, July 14.

Friday, July 13, Tanglewood: **"Weekend Prelude"** with pianist Malcolm Frager, 7 p.m.; **Boston Symphony Orchestra,** Seiji Ozawa, conductor, and soloists in all-Mozart program, 9 p.m.

Saturday, July 14, Caramoor: **Evening of Schubert, Mahler and Wagner,** featuring songs by soprano Jessye Norman.

Saturday, July 14, Chautauqua Symphony Orchestra, Arthur Winograd, conductor, **Aldredge Piano Scholarship winner.**

Saturday, July 14, Stratford: **cellist Tsuyoshi Tsutsumi,** Festival Theater, 11 a.m.

Saturday, July 14, Tanglewood: open re[illegible]rsal, 10:30 a.m.; **Boston Symphony Orches[illegible]a, Riccardo Muti, conductor, Andre Watts,** [illegible]iano, 8:30 p.m.

Sunday, July 15, Caramoor: **Guarneri [illegible]tring Quartet.**

Sunday, July 15, Saratoga: **Virgil Fox [illegible]how.**

Sunday, July 15, Tanglewood: **Boston Symphony Orchestra, Seiji Ozawa, conductor,** and soloists.

Tuesday, July 17, **Chautauqua Symphony Orchestra, Walter Susskind, conductor, Millard Taylor, violin.**

Wednesday, July 18, **Chautauqua Symphony Orchestra,** Walter Susskind, conductor, **Muriel Kilby, piano.**

Thursday, July 19, Chautauqua Amphitheater: **Roger Williams show.**

Thursday, July 19, Lake George Opera: **Puccini's "Tosca,"** repeated July 21, Aug. 4 (Matinee), 14 and 18.

Friday, July 20, Caramoor: Marco da Gagliano's early Baroque opera, **"La Dafne,"** with New York Pro Musicia Antiqua; repeated Sat., July 21.

Continued

Up Country
Pittsfield, Mass.

AUG 1973

New England Newscip

Prelude" with soprano Phyllis Curtin, baritone Ryan Edwards, and Boston Symphony Chamber Players, 7 p.m.; **Boston Symphony Orchestra,** Colin Davis, conductor, soloists and chorus in all-Mozart program.

Saturday, Aug. 11, **Chautauqua Symphony Orchestra, Howard Hanson, conductor.**

Saturday, Aug. 11, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor, soloists, in all-Rachmaninoff program.

Saturday, Aug. 11, Stratford: **duo-pianists Bouchard et Morisset,** Festival Theater, 11 a.m.

Saturday, Aug. 11, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** Colin David, conductor, 8:30 p.m.

Sunday, Aug. 12, Caramoor: **pianist Rosalyn Tureck.**

Sunday, Aug. 12, Saratoga: **Liberace show.**

Sunday, Aug. 12, Stratford: **"Music for a Summer Day"** Opus 2, featuring Chicago Symphony Orchestra, Lawrence Foster, conductor, 9:30 a.m. to 10 p.m.

Sunday, Aug. 12, Tanglewood: **Boston Symphony Orchestra,** Colin Davis, conductor, soloists and chorus, in **Handel's "Messiah."**

Monday, Aug. 13, Saratoga: **America.**

Tuesday, Aug. 14, **Chautauqua Symphony Orchestra,** Robert Irving, conductor; **Patricia McBride and Jean-Pierre Bonnefous, dancers.**

Wednesday, Aug. 15, **Chautauqua Symphony Orchestra,** David Zinman, conductor, **Bunyan Webb, guitar.**

Wednesday, Aug. 15, Saratoga: **Philadelphia Orchestra,** Andre Kostelanetz, conductor; **Patricia McBride and Edward Villella, dancers.**

Wednesday, Aug. 15, Stratford: **"Exiles"** opera for theater, opens at 7:30 p.m., repeated at 9 p.m. Aug. 16-18, 21-25, with 2:30 p.m. matinees on Aug. 19 and 26.

Thursday, Aug. 16, Saratoga: **Philadelphia Orchestra,** Seiji Ozawa, conductor, in **"Romeo and Juliet"** program.

Friday, Aug. 17, Chautauqua Amphitheater: **guitarist Bunyan Webb, soprano Julia Lovett.**

Friday, Aug. 17, **Chautauqua Opera: Wagner's "Die Walkuere,"** repeated Aug. 20.

Friday, Aug. 17, Saratoga: **Philadelphia Orchestra, Aldo Ceccato, conductor.**

Friday, Aug. 17, Tanglewood: **"Weekend Prelude"** with pianist Earl Wild, 7 p.m.; **Boston Symphony Orchestra,** Lawrence Foster, conductor, **Joseph Silverstein, violin,** 9 p.m.

Saturday, Aug. 18, **Chautauqua Symphony Orchestra,** David Zinman, conductor, **Keith Womer, organ.**

Saturday, Aug. 18, Saratoga: **Philadelphia Orchestra,** William Smith, conductor, **Benny Goodman and his Sextet.**

Saturday, Aug. 18, Stratford: **Czech String Quartet,** Festival Theater, 11 a.m.

Saturday, Aug. 18, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** Arthur Fiedler, conductor, **Earl Wild, piano,** 8:30 p.m.

Sunday, Aug. 19, Caramoor: **pianist Jorge Bolet.**

Sunday, Aug. 19, Saratoga: **duo-pianists Ferrante & Teicher.**

Sunday, Aug. 19, Tanglewood: **Boston Symphony Orchestra,** Seiji Ozawa, conductor, **Andre Watts, piano.**

Monday, Aug. 20, Saratoga: **Glen Campbell show.**

Tuesday, Aug. 21, **Chautauqua Symphony Orchestra,** David Zinman, conductor.

Wednesday, Aug. 22, Chautauqua Amphitheater: **Organist Robert Baker.**

Wednesday, Aug. 22, Saratoga: **Philadelphia Orchestra, Roberto Benzi, Van Cliburn, piano,** in all-Tschaikovsky program.

Thursday, Aug. 23, Chautauqua Amphitheater: **Benny Goodman and his Sextet.**

Thursday, Aug. 23, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor, **William Masselos, piano,** in all-Beethoven program.

Friday, Aug. 24, Saratoga: **Philadelphia Orchestra,** Roberto Benzi, conductor, **Frederica von Stade, mezzo.**

Friday, Aug. 24, Tanglewood: **"Weekend Prelude"** with Boston Symphony Chamber Players, 7 p.m.; **Boston Symphony Orchestra,** Seiji Ozawa, conductor, soloists and chorus in all-Berlioz program, 9 p.m.

Saturday, Aug. 25, Chautauqua Amphitheater: **Barbershop Quartets.**

Saturday, Aug. 25, Saratoga: **Philadelphia Orchestra,** Eugene Ormandy, conductor.

Saturday, Aug. 25, Stratford: **guitarist Oscar Ghiglia,** Festival Theater, 11 a.m.

Saturday, Aug. 25, Tanglewood: Open rehearsal, 10:30 a.m.; **Boston Symphony Orchestra,** James De Preist, conductor, **Byron Janis, piano,** 8:30 p.m.

Sunday, Aug. 26, Caramoor: **Spanish Medieval Music by the Waverly Consort.**

Sunday, Aug. 26, Saratoga: **Ed McMahon show.**

Sunday, Aug. 26, Tanglewood: **Boston Symphony Orchestra,** Seiji Ozawa, conductor, soloists and chorus in **Verdi's Requiem.**

Monday, Aug. 27, Saratoga: **Beach Boys.**

Tuesday, Aug. 28, Saratoga: **Sonny & Cher** (2 shows).

Sunday, Sept. 9, Saratoga: **Kris Kristofferson show.**

Dallas Times Herald
D. 232,064 SUN. 275,535

JUN 10 1973

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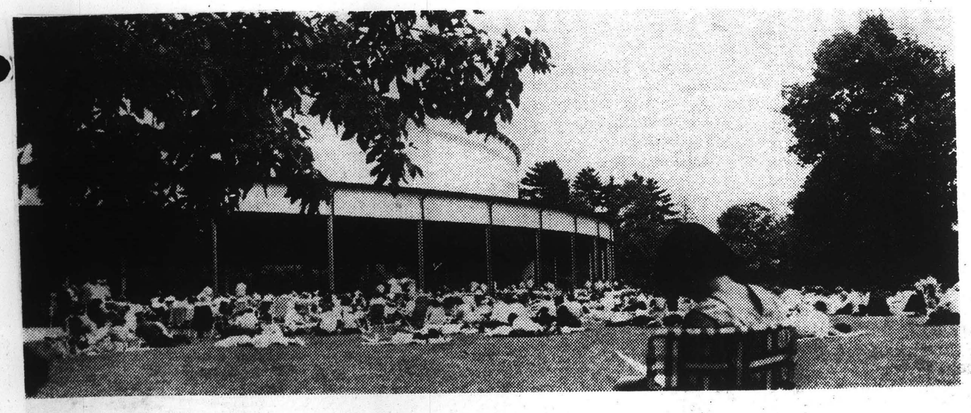

TANGLEWOOD — FAVORITE WITH MUSIC LOVERS

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUN 10 1973

New England Newsclip

For music, dance, art head west

By Jean Caldwell
Globe Correspondent

Music, dance, theatre, art and as lovely an out doors to swim, golf or relax in as you can find anywhere — this is what the Berkshire Hills offer to the vacationer.

Biggest attraction is Tanglewood in Lenox, summer home of the Boston Symphony.

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Cont. on next page

TIMES
HARTFORD, CONN.
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JUN 10 1973

New England News

Music festivals: a rich program

By Harry Neville
Globe Correspondent

New England is incredibly rich in summer musical fare—so rich in fact that it's next to impossible to present a complete and detailed list of the events that will be taking place throughout the area from June through September. What follows then is a thumbnail guide to the festivals, their dates and locations as well as some sources from which additional information may be obtained.

The most famous of New England festivals is the Berkshire Festival at Tanglewood, which is near Lenox and which is the summer home of the Boston Symphony. Most, though not all, of the public musical activity at Tanglewood takes place on the weekends: a "Weekend Prelude" concert—generally a soloist or chamber ensemble—at 7 p.m. on Friday, followed by an orchestral concert at 9 p.m., an 8:30 p.m. orchestral concert on Saturday and another at 2:30 p.m. on Sunday.

Things get under way this year on the weekend of July 6, when Seiji Ozawa, who becomes music director in the fall, conducts the first and third orchestral concerts. The final weekend begins Aug. 24, when Ozawa again conducts the first and third concerts. Things to watch out for at Tanglewood are the audience-drawing "spectaculars"—Ormandy's all-Beethoven programs (July 20 and 21), for example. or the Verdi Requiem of Aug. 26. Too long a delay in making reservations may result in a poor seat or no seat at all, not to speak of a $40 or $50 motel tab. Program brochures may be obtained from Symphony Hall, Boston.

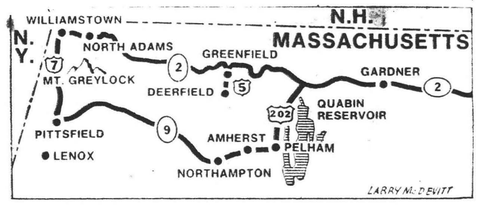
Also in Lenox is the Lenox Arts Center, which will produce a variety of concerts and music-theater productions from July 3 through Aug. 26, and not far away at Music Mountain, Falls Village, Conn., is the Berkshire Quartet, which will give ten Saturday concerts (June 30 to Sept. 1) at 3 p.m. and two Sunday concerts (July 1 and 29) at 4 p.m. Brochures are available from Music Mountain, Falls Village, Conn. 06031.

Not far distant too from Tanglewood is the Marlboro Festival, which runs from July 7 through Aug. 12 in Marlboro, Vt. Chamber orchestra and chamber music concerts will be given on Saturdays at 8:30 p.m. and on Sundays at 3 p.m., with Friday concerts scheduled for July 20, Aug. 3 and 10, at 8:30 p.m. Pablo Casals will be in residence but neither his appearances nor the programs are announced in advance.

Returning to Massachusetts for a moment, the New Marlboro Chamber Players will present seven Saturday concerts (July 7 to Aug. 14 at 8:30 p.m.) in the Red Fox Music Barn, Rte. 57, New Marlboro, and Albert Fuller will direct six weekend concerts of baroque music at Aston Magna, which is described as "a spectacular hilltop estate" at Great Barrington. The latter takes place Saturdays at 6 p.m. and Sundays at 2:30 p.m., June 9, 10, 16, 17, 23 and 24. Also in Massachusetts are five Saturday concerts at 8:30 p.m. at Castle Hill, Ipswich.

Dartmouth College, Hanover, N. H., will have as its resident ensemble this summer the New York Philomusica Chamber Ensemble, which will give a series of ten concerts as part of a program which also includes recitals by pianists Gabriel Chodos, Andor Foldes and Walter Klien, and a performance of Handel's "Acis and Galatea" by the New York Chamber Soloists. These events begin July 10 and further information may be obtained by writing to Dartmouth's Office of Information, Hanover, N. H. 03755.

Also in New Hampshire is Monadnock Music, which features concerts in Jaffrey and surrounding towns, July 16 to Aug. 19, and the Center for Chamber Music at Apple Hill Farm, which will present concerts in Nelson and the surrounding region from June 9 to Aug. 12.



THE BERKSHIRES

Outdoor music concerts, mountain drives, elm shaded college towns, and beautifully-preserved old-time villages are the summertime pleasures of a Berkshire Hills auto tour.

This AAA trip starts on the Mohawk Trail, once a footpath for Indians. It ends on the Berkshire Trail, a hilly drive which connects the sparkling farm communities west of the Connecticut River.

Old Deerfield Village, a mile-long street of 17th and 18th Century homes, some of them open to visitors, is south of the Mohawk Trail off US 5. The trail, Rte. 2 from Greenfield to North Adams, climbs into the Berkshire Hills where the highlight is the valley view from the look-out at the steep Hairpin Turn. Beyond North Adams a nine-mile auto road winds to the summit of Mt. Greylock.

In Williamstown plan to stretch your legs along the shaded streets near Williams College and in the treasure-filled corridors of the Clark Art Institute. See the buildings and old round barn of the Hancock Shaker community off US 7 west of Pittsfield.

The South Mountain Concerts in Pittsfield and the Boston Symphony Orchestra Tanglewood Series in Lenox bring throngs of visitors to this part of the Berkshire Hills on summer week-ends, so advance reservations are needed in motels, inns or guest houses.

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New England Newsclip

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At Tanglewood

Eight weekend programs are planned for the ~~Boston Symphony Orchestra~~ 1973 Berkshire Festival Concerts Series at Tanglewood, Lenox, Mass.

"Weekend Preludes" (7 p.m.) will precede each Friday's p.m. concert, at no extra charge to evening ticket holders.

Saturday concerts begin at 8:30, Sunday programs at 2:30 p.m.

Open rehearsals, in the Shed Saturday mornings (10:30), will benefit the orchestra's pension fund. Seats are unreserved (there is a nominal charge) and available in morning hours.

The programs (subject to change):

- July 6 — Seiji Ozawa conducting, works of Bach; July 7 — Stanislaw Skrowaczewski conducting, Mozart program; July 8 — Ozawa conducting, Haydn's "Creation." (Tanglewood Festival Chorus).
- July 13 — Ozawa conducting, Mozart works; July 14 — Riccardo Muti conducting, Vivaldi and Mozart works; July 15 — Ozawa conducting, Handel, Haydn and Mozart.
- July 20 — Eugene Ormandy conducting, Beethoven; July 21 — Ormandy conducting, Beethoven; July 22—Skrowasczewski conducting, Beethoven.
- July 27 — William Steinberg conducting, Brahms; July 28 — Steinberg conducting, Schubert, Mahler; July 29 — Rafael Fruhbeck de Burgos conducting, Turina, Bartok, Brahms.
- Aug. 3 — Michael Tilson Thomas conducting, Beethoven, Copland; Aug. 4 — Thomas conducting, Stravinsky; Aug. 5 — Thomas, Mozart, Cage, Strauss and Brahms.
- Aug. 10 — Colin Davis conducting, Mozart; Aug. 11 — Davis conducting, Berlioz, Haydn, Brahms; Aug. 12 — Davis conducting, Handel's "Messiah."
- Aug. 17 — Lawrence Foster conducting, Berlioz, Bruch, Prokofieff; Aug. 18 — Arthur Fiedler conducting, Dvorak, Rachmaninoff, Wagner; Aug. 18 — Ozawa conducting, Franck, Liszt.
- Aug. 24 — Ozawa conducting, Berlioz; Aug. 25 — James de Priest, Rachmaninoff, Shostakovich; Aug. 26 Ozawa conducting, Verdi's "Requiem."

"Tanglewood-on-Parade" is planned for Aug. 14, concerts beginning at 2:30. A gala concert will be presented at 8:30 p.m.

Performing are the Boston Symphony, Berkshire Music Center Orchestra and pianist-narrator Andre Watts, works to include Copland, Liszt, Scott Joplin, Jelly Roll Morton, Duke Ellington, Strauss, and Tchaikovsky.

Boston Pops-at-Tanglewood, Fiedler conducting, will be presented Aug. 21 (8:30 p.m.)

The 1973 activity lists Ozawa as artistic director, Berkshire Festival; Gunther Schuller, Berkshire Music Center; and Leonard Bernstein, adviser.

Ticket information is available through Friday at 1-617-1492, after Friday, 1-413-637-1600.

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New England Newspaper

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Globe Correspondent

New England is incredibly rich in summer musical fare—so rich in fact that it's next to impossible to present a complete and detailed list of the events that will be taking place throughout the area from June through September. What follows then is a thumbnail guide to the festivals, their dates and locations as well as some sources from which additional information may be obtained.

The most famous of New England festivals is the Berkshire Festival at Tanglewood, which is near Lenox and which is the summer home of the Boston Symphony. Most, though not all, of the public musical activity at Tanglewood takes place on the weekends: a "Weekend Prelude" concert—generally a soloist or chamber ensemble—at 7 p.m., on Friday, followed by an orchestral concert at 9 p.m., an 8:30 p.m. orchestral concert on Saturday and another at 2:30 p.m. on Sunday.

Things get under way this year on the weekend of July 6, when Seiji Ozawa, who becomes music director in the fall, conducts the first and third orchestral concerts. The final weekend begins Aug. 24, when Ozawa again conducts the first and third concerts. Things to watch out for at Tanglewood are the audience-drawing "spectaculars"—Ormandy's all-Beethoven programs (July 20 and 21), for example. or the Verdi Requiem of Aug. 26. Too long a delay in making reservations may result in a poor seat or no seat at all, not to speak of a $40 or $50 motel tab. Program brochures may be obtained from Symphony Hall, Boston.

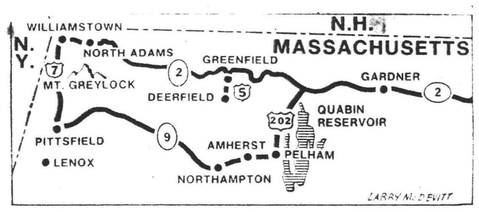
Also in Lenox is the Lenox Arts Center, which will produce a variety of concerts and music-theater productions from July 3 through Aug. 26, and not far away at Music Mountain, Falls Village, Conn., is the Berkshire Quartet, which will give ten Saturday concerts (June 30 to Sept. 1) at 3 p.m. and two Sunday concerts (July 1 and 29) at 4 p.m. Brochures are available from. Music Mountain, Falls Village, Conn. 06031.

Not far distant too from Tanglewood is the Marlboro Festival, which runs from July 7 through Aug. 12 in Marlboro, Vt. Chamber orchestra and chamber music concerts will be given on Saturdays at 8:30 p.m. and on Sundays at 3 p.m., with Friday concerts scheduled for July 20, Aug. 3 and 10, at 8:30 p.m. Pablo Casals will be in residence but neither his appearances nor the programs are announced in advance.

Returning to Massachusetts for a moment, the New Marlboro Chamber Players will present seven Saturday concerts (July 7 to Aug. 14 at 8:30 p.m.) in the Red Fox Music Barn, Rte. 57, New Marlboro, and Albert Fuller will direct six weekend concerts of baroque music at Aston Magna, which is described as "a spectacular hilltop estate" at Great Barrington. The latter takes place Saturdays at 6 p.m. and Sundays at 2:30 p.m., June 9, 10, 16, 17, 23 and 24. Also in Massachusetts are five Saturday concerts at 8:30 p.m. at Castle Hill, Ipswich.

Dartmouth College, Hanover, N. H., will have as its resident ensemble this summer the New York Philomusica Chamber Ensemble, which will give a series of ten concerts as part of a program which also includes recitals by pianists Gabriel Chodos, Andor Foldes and Walter Klien, and a performance of Handel's "Acis and Galatea" by the New York Chamber Soloists. These events begin July 10 and further information may be obtained by writing to Dartmouth's Office of Information, Hanover, N. H. 03755.

Also in New Hampshire is Monadnock Music, which features concerts in Jaffrey and surrounding towns, July 16 to Aug. 19, and the Center for Chamber Music at Apple Hill Farm, which will present concerts in Nelson and the surrounding region from June 9 to Aug. 12.



THE BERKSHIRES

Outdoor music concerts, mountain drives, elm shaded college towns, and beautifully-preserved old-time villages are the summertime pleasures of a Berkshire Hills auto tour.

This AAA trip starts on the Mohawk Trail, once a footpath for Indians. It ends on the Berkshire Trail, a hilly drive which connects the sparkling farm communities west of the Connecticut River.

Old Deerfield Village, a mile-long street of 17th and 18th Century homes, some of them open to visitors, is south of the Mohawk Trail off US 5. The trail, Rte. 2 from Greenfield to North Adams, climbs into the Berkshire Hills where the highlight is the valley view from the look-out at the steep Hairpin Turn. Beyond North Adams a nine-mile auto road winds to the summit of Mt. Greylock.

In Williamstown plan to stretch your legs along the shaded streets near Williams College and in the treasure-filled corridors of the Clark Art Institute. See the buildings and old round barn of the Hancock Shaker community off US 7 west of Pittsfield.

The South Mountain Concerts in Pittsfield and the Boston Symphony Orchestra Tanglewood Series in Lenox bring thousands of visitors to this part of the Berkshire Hills on summer week-ends, so advance reservations are needed in motels, inns or guest houses.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,877

JUN 10 1973

New England Newspaper

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,877

JUN 10 1973

New England Newspaper

TIMES
HARTFORD, CONN.
S. 132,097

JUN 10 1973

New England News

At Tanglewood

Eight weekend programs are planned for the ~~Boston Symphony Orchestra~~ 1973 Berkshire Festival Concerts Series at Tanglewood, Lenox, Mass.

"Weekend Preludes" (7 p.m.) will precede each Friday's p.m. concert, at no extra charge to evening ticket holders.

Saturday concerts begin at 8:30, Sunday programs at 2:30 p.m.

Open rehearsals, in the Shed Saturday mornings (10:30), will benefit the orchestra's pension fund. Seats are unreserved (there is a nominal charge) and available in morning hours.

The programs (subject to change):

- July 6 — Seiji Ozawa conducting, works of Bach; July 7 — Stanislaw Skrowaczewski conducting, Mozart program; July 8 — Ozawa conducting, Haydn's "Creation." (Tanglewood Festival Chorus).
- July 13 — Ozawa conducting, Mozart works; July 14 — Riccardo Muti conducting, Vivaldi and Mozart works; July 15 — Ozawa conducting, Handel, Haydn and Mozart.
- July 20 — Eugene Ormandy conducting, Beethoven; July 21 — Ormandy conducting, Beethoven; July 22 — Skrowaszewski conducting, Beethoven.
- July 27 — William Steinberg conducting, Brahms; July 28 — Steinberg conducting, Schubert, Mahler; July 29 — Rafael Fruhbeck de Burgos conducting, Turina, Bartok, Brahms.
- Aug. 3 — Michael Tilson Thomas conducting, Beethoven, Copland; Aug. 4 — Thomas conducting, Stravinsky; Aug. 5 — Thomas, Mozart, Cage, Strauss and Brahms.
- Aug. 10 — Colin Davis conducting, Mozart; Aug. 11 — Davis conducting, Berlioz, Haydn, Brahms; Aug. 12 — Davis conducting, Handel's "Messiah."
- Aug. 17 — Lawrence Foster conducting, Berlioz, Bruch, Prokofieff; Aug. 18 — Arthur Fiedler conducting, Dvorak, Rachmaninoff, Wagner; Aug. 18 — Ozawa conducting, Franck, Liszt.
- Aug. 24 — Ozawa conducting, Berlioz; Aug. 25 — James de Priest, Rachmaninoff, Shostakovich; Aug. 26 — Ozawa conducting, Verdi's "Requiem."

"Tanglewood-on-Parade" is planned for Aug. 14, concerts beginning at 2:30. A gala concert will be presented at 8:30 p.m.

Performing are the Boston Symphony, Berkshire Music Center Orchestra and pianist-narrator Andre Watts, works to include Copland, Liszt, Scott Joplin, Jelly Roll Morton, Duke Ellington, Strauss, and Tchaikovsky.

Boston Pops-at-Tanglewood, Fiedler conducting, will be presented Aug. 21 (8:30 p.m.)

The 1973 activity lists Ozawa as artistic director, Berkshire Festival; Gunther Schuller, Berkshire Music Center; and Leonard Bernstein, adviser.

Ticket information is available through Friday at 1-617-1492, after Friday, 1-413-637-1600.

NEWS-TIMES (E)
DANBURY, CONN.
D. 35,000

JUN 26 1973 New England Newsclip

TANGLEWOOD

Tanglewood, Lenox, Mass. Berkshire Festival July 6 to Aug. 26. Performances Fridays at 7 and 9 p.m., Saturdays at 8:30, Sundays at 2:30. (Open rehearsal Saturday at 10:30 a.m.).

The following conductors are scheduled:

July 6, Seiji Ozawa	Aug. 4, Thomas
July 7, Stanislaw Skrowaczewski	Aug. 5, Thomas
July 8, Ozawa	Aug. 10, Colin Davis
July 13, Ozawa	Aug. 11, Davis
July 14, Riccardo Muti	Aug. 12, Davis
July 15, Ozawa	Aug. 17, Lawrence Foster
July 20, Eugene Ormandy	Aug. 18, Arthur Fiedler
July 21, Ormandy	Aug. 19, Ozawa
July 22, Skrowaczewski	Aug. 21 (Special), Fiedler and Boston Pops
July 27, William Steinberg	Aug. 24, Ozawa
July 28, Steinberg	Aug. 25, James DePreist
July 29, Rafael Fruhbeck De Burgos	Aug. 26, Ozawa
Aug. 3, Michael Tilson Thomas	

TELEGRAM
WORCESTER, MASS.
S. 106,767

JUN 10 1973 New England Newsclip

Tanglewood Center Opens

By RAYMOND MORIN
Telegram Music Critic

Some 400 of the world's most talented musicians will assemble for the first time at 2:30 p.m., Sunday, July 1, in the Theater-Concert Hall at Tanglewood.

The event will be the opening exercises of the Berkshire Music Center, the Boston Symphony's summer academy for advanced study.

Most of the young scholars will be between the ages of 19 (or less) and 30. Many will be studying under fellowship grants, awarded after auditions and thorough investigations.

Speaker of the day will be Gunther Schullar, composer, head of the New England Conservatory, and artistic director of the Berkshire Center.

Also on the agenda are greetings from the executive branch of the Boston Symphony, a Tanglewood representative from the Berkshire area, and performance by the Boston Symphony Chamber Ensemble.

Traditionally, the formal session will close with the a cappella singing of Randall Thompson's "Alleluia," which he wrote for the opening of the Berkshire Music Center in 1940.

No tickets are required and the public is invited.

THOSE WHOSE memory goes back to the 15 years, beginning in 1925, will likely remember America's then most famous torch and blues singer, Libby Holman.

The Libby Holman Center for the Arts of Boston University will be formally inaugurated June 23 with a Gala at Treetops, the 40-acre estate in Stamford, Conn., bequeathed to the University by the late Miss Holman.

Rise Stevens, Cyril Ritchard and Myrna Loy are honorary chairmen of the gala committee.

The Center is the result of

Miss Holman's wish to bring to the community in which she lived the artistic and intellectual resources of Boston University.

In its activities the Center will reflect the wide range of her interests, which extended through all the arts, civil rights movement and United Nations.

The June 23 Gala, beginning at 9 p.m., will feature Anita Ellis singing songs that made Miss Holman famous. She will be accompanied by Gerald Cooke, who was Miss Holman's accompanist in her night club and concert appearances.

Guests will dance to the music of the Meyer Davis orchestra.

Among those expected to attend are Hermione Gingold, Zero Mostel, Ned Rorem, Roddy McDowall and a number of social leaders from Connecticut, New York and Boston.

AMERICAN JAZZ will be honored at the 6th annual International Montreux (Switzerland) Jazz Festival, intermittently between June 29 and July 15.

Purpose is to "recognize the United States as the birthplace of this unique musical form."

It is interesting to see what the Swiss have selected to represent American jazz.

The opening weekend will include a production of "A Night in New Orelans," featuring Dr. John, Professor Longhair, Snooks Eaglin, The Meters and Allen Toussaint.

Among the special events will be a blues and gospel evening by The Consolers; Black Lion's Salute to Swing, featuring Dave Shephard, Kenny Baldok, Brian Lemon, Danny Moss and highlighted by a jam session with Earl Hines.

Miles Davis, Carlos Santana and John McLaughlin headline "Sounds of the 70s," while the Horace Silver Quintet will appear in "Cooking with Blue Note."

FIVE EVENTS have been scheduled for the 1973-1974 University of Massachusetts Fine Arts Council's Celebrity Series.

Ralph Kirkpatrick, harpsichordist, will present two different programs of Oct. 17 and 18; Winner of the Van Cliburn International Piano Competition (being held in Fort Worth, Texas in September) will give a recital on Feb. 13 and 14.

March 20 and 21, the New York Pro Musica will present fully staged productions of the 17th century opera, "La Dafne" by Peri; and concluding event will be a concert by the Springfield Symphony Orchestra, conducted by Robert Gutter, April 25. Piano soloist will be Andre Watts.

TODAY AT 3.30 p.m. is the 21st annual spring festival concert of the Brattleboro (Vt.) Music Center, held in the Marlboro College Auditorium where pianist Rudolf Serkin holds his world famed Marlboro summer festival.

The program is Schubert's Symphony No. 9, "The Great" and the Faure Requiem. Blanche Moyse will conduct.

CONNECTICUT
WESTERN NEWS
CANAAN, CONN.
W. 2,875

JUN 28 1973 New England Newsclip

Music...

TANGLEWOOD, Lenox, Mass. (413) 637-1600. Tanglewood, one of the finest music festivals in the United States, is also the oldest major music festival in the country. Tanglewood opens this year on July 6 and runs until Aug. 26.

Highlights include a Beethoven Week with guest conductor Eugene Ormandy, Handel's "Messiah" conducted by Colin Davis and Haydn's "Creation" and Verdi's "Requiem" conducted by Seiji Ozawa and performed by Michael Tilson Thomas.

The grounds are open to the public two hours before each concert and picnicking is permitted. Tickets are $3 for the lawn and from $4.50 to $9 for the Music Shed.

BOSTON-PHOENIX
BOSTON, MASS.
W. 100,000

JUN 26 1973 New England Newsclip

Michael Tilson Thomas will conduct the Boston Symphony Orchestra for some of its performances at Tanglewood this summer.

Tanglewood, Nestled in Berkshire Hills, Is Summer Home of Boston Symphony

By D. K. PINSONNEAULT

The Boston Symphony Orchestra, which has delighted thousands of audiences since its beginnings in 1881, will again be featured at the Berkshire Music Festival on the grounds of Tanglewood in Lenox, Mass.

Although Tanglewood is a good two-hour drive from the Nashua area, the time spent in traveling would be well rewarded for those thirsty for a few hours of the magnificent music which is not so readily accessible here during the summer months.

The festival is eight weeks, usually beginning the first week of July and consists primarily of 24 Boston Symphony concerts on Friday and Saturday evenings and Sunday afternoon each weekend. Seiji Ozawa and Gunther Schuller are the artistic directors of Tanglewood, while Leonard Bernstein is the festival's adviser.

Tanglewood's idyllic setting provides an ideal atmosphere for avid symphony-goers and rock "freaks" alike. The beauty of the countryside and the area's literary history (Longfellow, Holmes and Melville) have continued to attract distinguished residents through the years.

In describing the view from Tanglewood, Nathaniel Hawthorne wrote: "There is a glen between this house and the lake through which winds a little brook with pools, and tiny waterfalls over the great roots of trees. The glen is deep and narrow and filled with trees, so that it is all dense shadow of obscurity."

In the winter of 1936 the descendants of William Tappan, a Boston banker, who originally owned the land, offered Tanglewood as a gift to the Boston Symphony Orchestra. It's 210 acres of lawn and meadow with the magnificent hemlocks, elms, pines, birches and view, little changed since Hawthorne described it, caused Dr. Koussevitzsky of the Boston Symphony Orchestra to say: "This is wonderful. We make beautiful music here. Festivals of music grow up for various purposes on a scale commensurate with their surroundings."

The festival committee was successful in raising funds which allowed the 6037-capacity Music Shed to be built and to be inaugurated with a performance of Beethoven's Ninth Symphony at the opening concert at the August, 1938 festival.

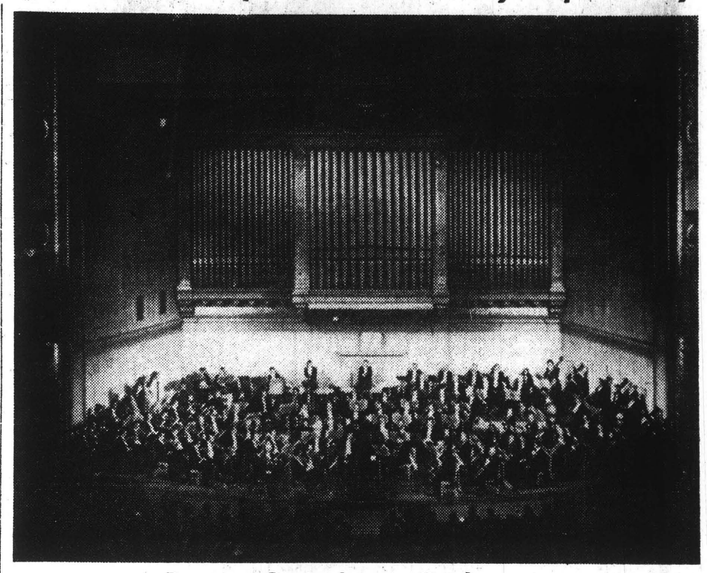
The Berkshire Festival now has an annual attendance of nearly a quarter-million visitors during its eight weeks. Each season at Tanglewood thtre are two weeks of chamber orchestra concerts and six weeks of concerts by the full Boston Symphony Orchestra. Each Saturday morning the orchestra's rehearsal is opened to the public for the benefit of the Boston Symphony Pension Institution.

This summer, the festival will be highlighted by a Beethoven weekend with the orchestra being led by Eugene Ormandy of the Philadelphia Symphony Orchestra.

While the Berkshire Festival, strictly speaking, is comprised primarily of the 24 Boston Symphony concerts and eight open rehearsals, the Tanglewood season as a whole embraces a vast array of music, including Boston Pops concerts and contemporary trends concerts.

Among those scheduled to appear wil be Roberta Flack, John Denver, Linda Ronstadt, Seals and Crofts, Livingston Taylor, America and jackson Browne.

The series was arranged in an effort to present popular contemporary artists at Tanglewood who will bring diversity to the Symphony's summer program and whose music is particularly appropriate in the beautiful Berkshire setting.



Boston Symphony Orchestra

The Boston Symphony Orchestra conducted by William Steinberg, is shown at Symphony Hall in Boston, Mass. The orchestra which consists of 95 men and eight women will be giving 24 concerts this summer at the Berkshire Music Festival held at Tanglewood, in Lenox, Mass. Summer concerts have been offered at Tanglewood since 1938.

TELEGRAPH (E)
NASHUA, N. H.
D. 23,694

JUN 30 1973 New England Newsclip

TOWN CRIER
WAYLAND, MASS.
W. 4,751

JUN 21 1973 New England Newsclip

A Summer Season Of Music Festivals

By RAYMOND MORIN
Telegram Music Critic

Wherever you vacation in the Northeast this summer, concerts are available within commuting distance.

During the past 35 years the summer music season has blossomed to such an extent that the only comparatively inactive months are now June and September.

During July and August, concert artists and conductors tour just as energetically as in the fall, winter and spring.

Many orchestral players and chamber groups are recruited coast-to-coast for summer employment.

Some such orchestral ensembles in this part of the country are operating at Marlboro (Vt.) Music Festival, Dartmouth College Festival, Monadnock Music, and New Hampshire Music Festival in the Lake Winnepesaukee area.

A few, nation-wide, are of the "supermarket" variety — prestigious festivals that draw large audiences, are costly to attend, and feature top-flight symphony orchestras in their "summer homes."

Musical Chairs

For example, the Chicago Symphony at Ravinia, Detroit Symphony at Meadowbrook, Los Angeles Philharmonic at Hollywood Bowl, Philadelphia Orchestra at Saratoga, Cleveland Orchestra at Blossom Center — and Boston Symphony at Tanglewood.

Only one of the dozen festivals we call to your attention is free to the public — Monadnock Music, supported in part by a grant from the National Endowment for the Arts and New Hampshire Commission on the Arts.

This summer's new festival is "Baroque Music at Aston Magna," an estate in Great Barrington, Mass., that opened its season of public concerts on June 9.

Three concerts remain — today at 2:30 p.m.; Sat., June 23 at 6 p.m.; and Sunday, June 24 at 2:30 p.m. These are chamber music programs for small groups.

Two giant summer festivals are held in this part of the country — Berkshire Music Festival at Tanglewood, Lenox, Mass., and Saratoga Performing Arts Center, Saratoga Springs, N.Y.

Let's take a look at these and others in Massachusetts and the neighboring states . . .

BERKSHIRE MUSIC FESTIVAL
Tanglewood, Lenox, Mass.

Twenty-four regular concerts by the Boston Symphony will be given from July 6 through Aug. 26, on Fridays, 9 p.m.; Saturdays, 8:30 p.m.; and Sundays, 2:30 p.m.

Friday night concerts will be preceded by a Weekend Prelude (7 p.m.) featuring a soloist or small ensemble.

Ticket holders for the Boston Symphony Friday night concert at 9 p.m. may attend the Prelude without additional charge.

Seats are not reserved in the Music Shed for the Prelude. In the past, Prelude audiences have ranged in size from 2,500 to 6,000-plus.

The first two Boston Symphony weekends will be baroque and classic music by Bach, Vivaldi, Handel, Haydn and Mozart, played by a reduced orchestra.

In recent years, these concerts have drawn increasingly larger audiences. Before 1961 when they were moved to the Shed, opening week audiences ranged from 2,000 to 3,500 in the Theater-Concert Hall.

This summer's Tanglewood conductors are Seiji Ozawa, Stanislaw Skrowaczewski, Riccardo Muti, Eugene Ormandy, William Steinberg, Rafael Fruhbeck de Burgos, July 29 (who will conduct the Detroit Symphony at the 114th Worcester Festival in October), Michael Tilson Thomas, Colin Davis, Lawrence Foster, Arthur Fiedler and James de Preist.

Highlights are Hayden's "Creation," July 8; all-Beethoven, July 20, 21 and 22; all-Stravinsky, Aug. 1; Handel's "Messiah," Aug. 12; and Verdi's Requiem, Aug. 26.

Other Tanglewood specials are a Festival of Contemporary Music, beginning Aug. 4; Tanglewood-on-Parade, Aug. 14; and the Boston Pops with Fiedler, Aug. 21.

Reserved seats in the Shed range from $4 to $8.50, and admission to the lawn is $3. The address is Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

SARATOGA PERFORMING ARTS CENTER
Saratoga Springs, N.Y.

The New York City Ballet will hold forth from July 3 through July 28.

Performances are daily, Tuesday through Saturday at 8 p.m., with a Saturday matinee at 2 p.m.

The Philadelphia Orchestra will open its Saratoga season Wednesday, Aug. 1, and close Saturday, Aug. 25.

Orchestral programs are Wednesday through Saturday nights at 8 p.m.

Conductors are Ormandy, de Burgos, Andre Kostelanetz, Alexander Gibson, Ozawa, Aldo Ceccato, Robert Benzi and William Smith.

Special orchestral features are all-Brahms, Aug. 1; all-Wagner, Aug. 2; all-Rachmaninoff, Aug. 11; Patricia McBride and Edward Villella, dance soloists, Aug. 15; Benny Goodman and Sextet, Aug. 18; all-Tchaikovsky (Van Cliburn, soloist) Aug. 22; and all-Beethoven, Aug. 23.

Tickets are from $5.25 to $7.75.

NEWPORT MUSIC FESTIVAL
Newport, R.I.

Choice chamber music and operatic programs are given in Newport mansions, such as The Breakers, The Elms, and Marble House.

The season extends from Wednesday, July 25 through Sunday, Aug. 5.

Opening event will be the American premiere of Francois Devienne's opera, "Les Visitandines" at The Breakers.

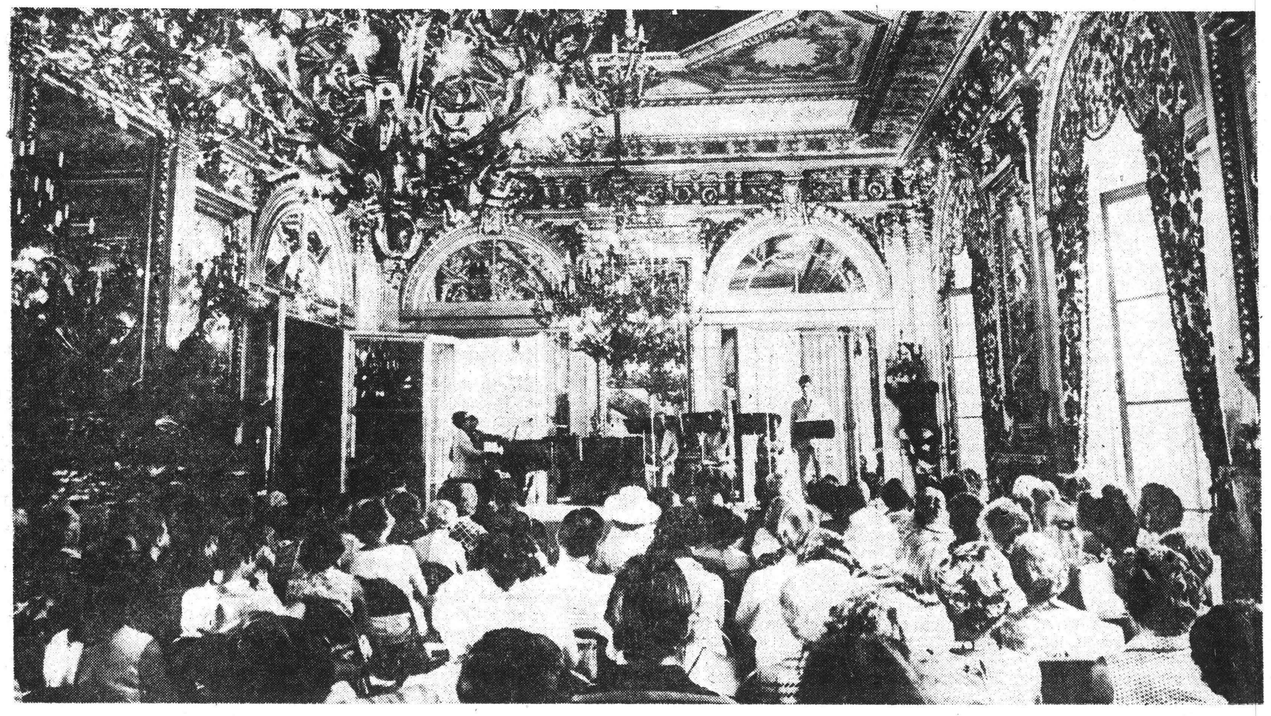
Performances are daily at 11 a.m., 5 p.m., and 8:30 or 9 p.m.

Although the participants were not selected from the celebrity roster, a high musical standard has been maintained and the atmosphere of great mansions is unmatched.

Character of each program is suggested by a picturesque title:

"A Pitched Camp, Military Miscellany," July 26; "The Sound of Summer," July 27; "England's Green & Pleasant Land," July 27; "Music for the Mind's Eye," July 28; "Grand Balloon Regatta" (accordion concert), July 29; "Keyboard for Two," July 31; American Ballet Theater, Aug. 1; "Apropos Chopin," Aug. 3; and "Viola la Harpe," Aug. 4.

A special "Cruise Concert" will be given, July 28, departing Goat Island Marina at 5 p.m.



A concert in the ballroom of Marble House in Newport, R.I.

MARLBORO MUSIC FESTIVAL
Marlboro, Vt.

As usual, Marlboro Music will not divulge when Pablo Casals will conduct the Saturday, 8:30 p.m. or Sunday, 3 p.m. concerts, between July 7 and Aug. 12.

If the great Casals follows his custom he will be "in residence" at Marlboro at the start of the season — between July 7 and July 15.

In addition to weekly Saturday and Sunday concerts, there will be three or Fridays, July 20, Aug. 3 and 10.

No programs are announced in advance for Marlboro. The summer scholars in residents from several countries rehearse constantly. Sometimes hardly in time for printing the program, they decide what is ready for public performance.

Marlboro Festival sells out months in advance. However, the management welcomes requests for ticket information in the event of cancellations.

The address is Marlboro Music Festival, Marlboro, Vt. 05344.

MONADNOCK MUSIC
Jaffrey, N.H.

James Boile conducts a chamber orchestra. Programs also feature soloists and small ensembles in standard and little-known music.

Advance information is unreliable because of abundant last-minute changes in the past from originally-announced programs.

This is Monadnock's eighth year of summer concerts. This year's will reflect an approach to a major presentation of American music, to climax in 1976 with the celebration of this country's Bi-Centennial.

Concerts are given Thursdays at 8:30 p.m. and Sundays at 4 p.m. in the Jaffrey Meeting House. On Wednesdays, the concerts take place in Nelson Congregational Church.

Other locations are Dublin, Francestown, Harrisville, Keene, Milford, Peterboro, Swanzey, Temple and Walpole.

Opening date is July 18 and concerts

Turn to CONCERTS Page 8E

Tanglewood: 1973

The 1973 Berkshire Festival at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra, opens Friday, July 6, and continues through Sunday, Aug. 26. The Tanglewood Festival Chorus, under the direction of John Oliver, will perform during the Tanglewood season, as will the Boston Symphony Chamber Players.

Eugene Ormandy will be at Tanglewood to conduct two all-Beethoven concerts. Principal guest conductors Colin Davis and Michael Tilson Thomas will also be conducting during the summer. Davis will conduct Mozart's Coronation Mass and Handel's Messiah, among other works. Thomas' program will include an all-Stravinsky concert.

Other conductors scheduled to appear include: Arthur Feidler, Lawrence Foster, Rafael Fruhbeck de Burgos, Riccardo Muti, James de Priest, Stanislaw Skrowaczewski, and William Steinberg.

Brochures listing summer events will be available at Symphony Hall or by mail.

Concerts and Dance Festival

Continued From Page 1E

continue at the rate of four a week through Labor Day weekend.

CONGREGATION OF THE ARTS
Dartmouth College, Hanover, N.H.

Special feature at Dartmouth this summer is the New York Philomusica Chamber Ensemble which will give ten formal concerts in Spaulding Auditorium from July 10 through August 18.

A number of other concerts have been scheduled. The Viennnese pianist Walter Klein will give a recital July 13. Gabriel Chodos will be heard Aug. 11, and the Russian keyboard virtuoso Andor Foldes, Aug. 21.

The New York Chamber Soloists will be at Hanover for a three-day stay, August 3-5. Their Aug. 4 program will be Handel's serenade, "Acis and Galatea."

Dartmouth schedule and ticket information may be obtained from Hopkins Center Box Office, Hanover, N.H. 03755.

MUSIC MOUNTAIN FESTIVAL
Falls Village, Conn.

This is the summer home of the Berkshire Quartet — Ulricco Rossi and Vladimir Weisman, violins; Joseph Reilich, viola; Fritz Magg, cello.

Music Mountain is 33 miles south of Tanglewood, near the intersection of Routes 63 and 126. Chamber music concerts are given in a cathedral-ceilinged hall, 100 feet by 30 feet.

In its seclusion, there isn't a sound for miles to interfere with the music.

Opening date at Music Mountain is June 30 at 3 p.m. Saturday afternoon concerts will continue through Sept. 1, all at 3 p.m. — also Sundays, July 1 and July 29, at 4 p.m.

This summer's guest artists include David Glazor, clarinetist; Ward Davenny, Sidney Foster, Gyorgy Sebok and Walter Roberts, pianists.

FESTIVAL OF THE ARTS
Manchester, Vt.

Five concerts are scheduled for the Louise Ryals Arkell Pavillion in Manchester.

The Lake George Opera Festival Quartet will present arias and ensembles, Sunday, July 15.

Vermont Symphony Orchestra da Camera, conducted by Alan Carter, will present a program Friday, July 27.

Third event in the special series will be the Romeros — Caledonio, the father, and his sons Celin, Pepe and Angel, Friday, Aug. 24.

As an extra event, a concert of orchestral, choral and chamber music by the Kinhaven Music School will be Saturday, July 21.

All these concerts begin at 8:30 p.m., and pianist Chonghyo Shin will be heard Aug. 12 at 3:30 p.m.

YALE CONCERTS IN NORFOLK
Norfolk, Conn.

Associated with the Yale University Summer School of Music and Art, eight performances are scheduled beginning Friday, June 29.

Programs will be given on the next successive Friday evenings — and Sunday concerts, July 8 and a date to be announced.

Concerts are given in the Music Shed and will feature a number of distinguished soloists, Lenox String Quartet, and Litchfield County Choral Union. Concert time is 8:30 p.m.

Tickets range from $4 to $2, with seats in reserved sections.

JACOB'S PILLOW DANCE FESTIVAL
Lee, Mass.

Opening performance at world-famous Jacob's Pillow Dance Festival at Lee, Mass. is Tuesday, July 3 at 7:30 p.m.

Featured dancers for the first week are Margot Fonteyn, Rosario Galan and Ballet Espagnol.

Thereafter, through Sept. 1, performances will be Wednesdays, Fridays and Saturdays at 8:40 p.m.; Thursday and Saturday matinees at 3 p.m. There will be no performances on Thursday evenings.

Some of the highlights:

Hartford Ballet (July 10-14); Twyla Tharp (July 17-21); National Ballet of Washington, D.C. (July 24-28); Melissa Hayden (July 31-Aug. 4); Carmen De Lavallade (Aug. 7-11); Marcia Haydee and Richard Cragun (Aug. 14-18); American Ballet Theater dancers (Aug. 21-25); and the Harkness Ballet (Aug. 28-Sept. 1).

Ticket information can be obtained by writing to Jacob's Pillow Dance Festival, Box 287, Lee, Mass. 01238.

Summer scene at Saratoga Performing Arts Center, Saratoga Springs, N.Y.

TELEGRAM
WORCESTER, MASS.
JUN 17 1973
New England Newsclip

MUSIC

You don't have to go far to find good concerts

By ELLEN PFEIFER
Music Critic

HERALD ADVERTISER
BOSTON, MASS.
S. 521,285

JUN 24 1973 New England Newsclip

With fuel shortages and inflated prices of everything facing him this summer, the dedicated concert goer (or balletomane) may find himself less likely to hop in the car, drive several hours, and pay hotel and meal bills to enjoy a performance.

Instead, he may explore the local offerings a little more conscientiously, letting himself get interested in the sometimes off-beat attractions at the same time he is conserving money, gasoline and clean air.

The following, then, are the musical festivals and concert series which he can expect to find, listed according to their proximity to Boston. For those who choose to pooh-pooh the gasoline shortage or whose thick pocketbooks allow them to ignore it or who just want to make one special trip, the list contains those more distant attractions as well.

By Foot, Bike, or MBTA:

ESPLANADE CONCERTS—The traditional two weeks at the Hatch Shell with the Boston Symphony Esplanade Orchestra and conductors Arthur Fiedler and Harry Ellis Dickson. The season begins July 2 at 8:30 p. m. and continues nightly through July 7, with an additional concert July 10. As part of Summerthing, five Esplanade concerts will be given at various neighborhood locations: Bunker Hill, Charlestown, July 11 at 7:30 p. m.; City Hall Plaza, July 12 at noon; Hynes Field, West Roxbury, July 12 at 7:30 p. m.; Towne Field, Dorchester, July 13 at 7:30 p. m.; and Fenway, Boston, July 14 at 7:30 p. m. Two children's concerts at the Hatch Shell are scheduled July 4 and 11 at 10:15 a.m. (Free)

By Auto—2½ hours drive or longer:

TANGLEWOOD—The Boston Symphony's summer concert series in the Berkshires features weekend concerts Friday (7:30 and 9 p. m.), Saturday (8:30 p. m.) and Sunday afternoon (2 p.m.) Conductors include Seiji Ozawa, Eugene Ormandy, Colin Davis, Michael Tilson Thomas and others. Opening weekend, featuring works of Bach, Mozart, and Haydn, is July 7-9. Season extends through Aug. 19.

OBSERVER
GREENVILLE, R. I.
W. 7,800

JUN 21 1973 New England Newsclip

B Lynn

CHERYL ROOST, daughter of Mrs. Herbert Roost and the late Mr. Roost, received her Bachelor of Music degree in Music Education from Boston University School of Fine and Applied Arts. A Dean's List student, Cheryl has been accepted at the Berkshire Music Center at Tanglewood this summer to further her vocal studies. At Tanglewood she has received grants from both Boston University and the Boston Symphony Orchestra.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500

JUN 21 1973 New England Newsclip

Boston Symphony Opens Tanglewood July 6 with Bach, Mozart, Haydn

The 1973 Tanglewood season opens its first weekend of concerts on Friday, July 6, at 9 pm with Music Adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach.

The concert opens with Bach's 'Brandenburg concerto no. 1 and is followed by Concerto for two violins with Boston Symphony Orchestra Concertmaster Joseph Silverstein and Assistant Concertmaster Jerome Rosen as soloists. The concert then continues with Cantata no. 189 with tenor Seth McCoy. Although the authority of Cantata no. 189 'Meine Seele ruhmt und preist' has been attributed to Bach for many years, recent scholarship shows that it was in fact probably written by Melchoir Hofmann, and organist in Leipzig between 1705 and 1715. The concert closes with Bah's Cantata no. 52, 'Fasche Welt, dir trau' ich nicht' with soprano Benita Valente and the Tanglewood Festival Chorus, John Oliver, director, as soloists.

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On Saturday morning, July 7, at 10:30 am in the Shed, there will be, as every Saturday morning, during the Tanglewood season, an open rehearsal of works to be performed Sunday.

On Saturday, July 7, at 8:30 pm, Stanislaw Skrowaczewski, music director of the Minnesota Orchestra and 1973 Tangle wood Granrud Artist-in-Residence, will conduct the Boston Symphony in an all-Mozart program. The concert opens with Adagio and fugue in C minor and is followed by Sinfonia concertante for winds featuring Boston Symphony principal players Ralph Gomberg, oboe, Harold Wright, clarinet, Charles Kavaloski, horn, and Sherman Walt, bassoon. The concert continues with Mozart's Concert aria for baritone 'Mentre ti lascio, o figlia' with soloist Thomas Stewart and closes with Symphony no. 35 "Haffner".

On Sunday afternoon, July 8 at 2:30 pm, Seiji Ozawa conducts the orchestra in Haydn's Creation (in English) with soprano Benita Valente as Gabriel and Eve, tenor Seth McCoy as Uriel, baritone Thomas Stewart as Raphael and Adam, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, director.

BOSTON-PHOENIX
BOSTON, MASS.
W. 100,000

JUN 26 1973 New England Newsclip

The Berkshires: Great Outdoor World

By Alec Dubro

Having grown up in the Berkshires, I can tell you right now that the people there don't like Boston. They don't really consider themselves part of Massachusetts, except by fluke, and resent the political control Boston has. They tend to think more in terms of New York when they consider themselves part of a state at all, which they usually don't. And, to tell you the truth, they don't like New Yorkers either.

But, don't be too put off by this. The Berkshires are a nice place to take a vacation. They are charming, varied and easily accessible. If you're driving, either the Turnpike or Rt. 2 will bring you there, with Rt. 2 being the more scenic and interesting road. Many people just think of the area in Berkshire County as the Berkshires, but the Berkshires extend from the Connecticut Valley west to the New York state line. Berkshire County is where all the famous and hot-shot cultural things are, but the area east of that is just as fine and a lot less crowded in the summer. For people fed up with city driving, the back roads are great for meandering around and nothing is that far from anything else.

Naturally, the following guide is limited and rather selective. Very complete listings can be obtained in UpCountry, the Berkshire Eagle's summer supplement. There are also tourist information stands in many of the towns and cities. A quick note to the Berkshire Hills Conference, 107 South St., Pittsfield, MA 01201 will bring you reams of gushingly descriptive prose about and numbers for the Berkshires. Most of the listings presuppose that you have a few bucks to spend. But, since the Berkshires are reasonably close to Boston — 3 hours drive — you can tool up for a weekend and not spend too much. You can even come just for the Great Outdoors and spend nearly nothing.

Let's assume that you want to do up the Berkshires in the Grand Manner, within reason. The facilities are more than adequate: until the Depression, the Berkshires were a summer playground for some of the wildly successful robber barons. The County abounds with palatial estates which were, in their day, egregious temples to plutocracy and monopoly capitalism run riot, but which are today, in our thirst for a non-shiny past, funky. J.P. Morgan and his ilk, had they lived, would have seen their respective Xanadus turned into museums, restaurants, resorts and summer camps. And you, a touring urbanite, with two weeks' wages to spend, can have the run of many of these.

Much of this, and of the commercial cultural summerthings, lie in the southern part of Berkshire County — what we called Down County. The hotels, etc. are profuse. If you can do without a Catskills-type atmosphere, though, and want to save some bread, try those locals who rent rooms on a daily or weekly basis.

I advise you not to confine yourself to these areas but rather to explore. The Berkshires have a lot to offer.

Music

Tanglewood. This is the Big One. The summer home of the Boston Symphony Orchestra and, simultaneously, many lesser classical lights. Tanglewood occupies a huge piece of turf astride the Lenox-Stockbridge line. On weekend nights the departing crowds on Rt. 183 bring to mind the burning of Atlanta, such are their size.

Founded in 1934, the oldest classical festival, Nathaniel Hawthorne lived on these grounds in his day and remarked on their splendor. There is a formal garden, not quite Marienbad, but nice, a huge lawn and a view of Stockbridge Bowl.

This summer Seiji Ozawa is the Berkshire Festival Director and will conduct the B.S.O. frequently. Besides the B.S.O., there will be the Boston Pops, choral works, Gunther Schuller and more.

As kids, we used to climb the fence, but you are advised to send for tickets. Write the Festival Ticket Office, Tanglewood, Lenox, MA 01240. Or call (413) 637-1600.

The Lenox Arts Center. Jazz and rock. Big name rock and folk people will be featured this year each Saturday at 6 P.M. in the Twilight Concert series produced by Folklore Productions in Boston. Prices are down to $3 this year.

In the Cabaret, Vishnu Wood is running the Safari East Concert Workshop five or six nights a week. This will trace the history of jazz. There will also be an ongoing workshop and group lessons.

It isn't music, but the Orson Welles film school of Cambridge will be doing old and new films in the 350 seat theater.

Other. Rock music can be found at various bars. Mundy's in Stockbridge, Bousquet's (in winter a ski area) in Pittsfield, and Woody's in Washington are noted for crowds, thick smoke and loud, loud music. Others can be found.

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020

JUN 29 1973 New England Newsclip

Music, Music, Wherever You Go

By Sara Kane

Almost anywhere vacationers may go in the United States this summer, from the Berkshires to the Colorado Rockies, there will be a concert series nearby. Here's a survey of seasonal music in New England, with glances farther afield:

The Boston Symphony Orchestra's summer season at **Tanglewood in Lenox** begins July 6 through August 26. The 210-acre estate in the Berkshire Hills has been the summer home of the Symphony and the Berkshire Music Festival since the 1930s. Concerts will be Friday at 9 p.m., Saturday at 8:30 p.m. and Sundays at 2:30 p.m. in the Music Shed. Weekend preludes, held two hours before the Friday concert, present guest artists and BSO members in short recitals. Open rehearsals on Saturday at 10:30 a.m., with unreserved seats, offer a relaxed look at the conductor, orchestra, and guest artists in a practice session.

Arthur Fiedler will conduct the Boston pops at Tanglewood on Tuesday Aug. 21. Tickets and program information available through the Berkshire Festival Ticket Offices at Symphony Hall, Boston, or at Tanglewood, Lenox.

The Philadelphia Orchestra, conducted by Eugene Ormandy, will be part of the Saratoga Festival performing Aug. 1-25. Included in the schedule are an all-Brahms program, an all-Wagner program, an all-Gershwin program, an all-Rachmaninoff program, an all-Tchaikovsky program and all-Beethoven program as well as varied programs of 19th and 20th century music. Performances are: every Wednesday, Thursday, Friday and Saturday at 8 p.m.

The Marlboro Music Festival, which brings together musicians from all over the world under Rudolf Serkin's direction each summer in Marlboro, Vermont, opens its 23rd season on Saturday, July 7. Chamber orchestra and chamber music concerts will be given on Saturdays at 8:30 p.m. and Sundays at 3 p.m. through Aug. 12, with three Friday concerts scheduled for July 20, Aug. 3 and Aug. 10 at 8:30 p.m. The concert on July 20 will feature a program of Bach Cantatas conducted by Blanche Honegger-Moyse. The dates of concerts which Pablo Casals will conduct are not known in advance. Concerts are usually sold out well in advance, but a limited number of rush tickets are available before each concert.

The **Newport Music Festival** in Rhode Island presents a program of over 30 concert, ballet, opera, film and special events through Aug. 5. The American premiere of "Les Visitandines" a French opera by composer Francois Devianne will open the festival on Wednesday July 25 at 8:30 p.m. in the Great Hall of The Breakers, Newport's Vanderbilt mansion. Every morning at 9:30, a film series will be shown (in thirteen parts) at the O'Hare Center entitles: "America: A Personal History." The schedule of the music festival includes four programs a day with such featured artists as: The Bergson Trio, the Metropolitan Opera Studio, Berj Zamkochian, and the Ballet Repertory Company.

Two festivals in Ontario, Canada, begin at the start of July. **Festival Canada '73** at the National Arts Center in Ottawa commences Monday with opera, ballet, theater, orchestral and chamber music concerts, through July 30. The **Stratford Festival** at Stratford, Ont., has Saturday morning and midnight concerts along with all day programs, beginning July 7 and continuing through Aug. 25. The New York Philharmonic, conducted by Michael Tilson Thomas, will perform at the festival July 20, and the Chicago Symphony will play Aug. 12.

Southeastern Massachusetts University is presenting a summer Music Performance Festival on the campus in North Dartmouth through July 21. The programs include music by Haydn, Beethoven, Dvorak, Mozart, Handel, Chopin and Schubert. Featured artists will be members of the Boston Symphony Orchestra, faculty from New England Conservatory, The Wheaton Trio and others. The schedule is: June 30 at 8 p.m.; July 1 at 5 p.m.; July 4 and 8; July 7 at 8; July 8 at 5 p.m.; July 10 at 8 p.m., July 12 at 8 p.m.; July 14 at 8 p.m.; July 15 at 5 p.m.; July 18 at 8 p.m. On Sat., July 21 at 4 p.m. a discussion session with the Dave Brubeck Trio and Darius Brubeck, who will be performing later on that evening will be held.

The **White Mountains Art and Music Festival** takes place at the Waumbek Tent, Jefferson, N.H., Aug. 10-19. The program is: Aug. 10 — Opening Night Gala Concert with the Franconia Summermusic Orchestra and soloists; Aug. 11 — The orchestra in a different program; Aug. 12 — a Bach, Beethoven and Brahms concert with the Berlin Chorus; Aug. 13 — The New Hampshire Festival Orchestra of Center Harbor, with vocal soloists; Aug. 14 — Phillip Setzer, violin; Gita Karasik, piano and the Franconia Orchestra; Aug. 15 — Monadnock Festival Orchestra featuring baroque instruments; Aug. 16 — composer George Crumb and pianist David Burge with the Franconia Orchestra; Aug. 17 Portland Symphony Orchestra, conducted by Paul Vermel, in an all-Gershwin Concert. Exhibitions of sculpture, prints, ceremics and weaving by students of Franconia College can be seen each day from 10 a.m. - 5 p.m. All concerts begin at 8:30 p.m.

Yale University's Norfolk summer school concerts begin Friday, June 29, in Norfolk, Conn., with a program of Debussy, Beethoven and Paganini. Performances by various artists will be every Friday at 8:30 p.m. through Aug. 3, at the Music Shed on the Ellen Battell Stoeckel estate. Amoung the artists are Syoko Aki, Elias Carmen, Keith Wilson, Yehudi Wyner, Otto Werner Mueller, the Lenox Quartet and the Litchfield County Choral Union, and they will present works of Ravel, Hindemith, Bartok, Telemann, Stravinsky, Britten, Haydn and Schubert. Two Sunday concerts will be held July 8 and Aug. 5 at 3:30 p.m.

The summer season of **Monadnock Music**, directed by James Golle will run from July 18 - Sept. 2 with concerts being given in 11 towns around the group's home base in Jaffrey, N.H. Among the musicians featured: Linda Cummisky, violin, from New York; John Gibbons, harpsichordist from the Boston Museum of Fine Arts; Nathan Schwartz, pianist, from Boston; Bonnie Hampton, cellist from Boston; and several guests from the Minnesota Symphony.

"The 1960's British Rock Invasion Revisited," takes place Sunday night at 8 p.m. at the **Cape Cod Coliseum** in South Yarmouth. A lineup of the original top pre-Beatle acts that spearheaded the British music invasion of the '60s includes: Herman's Hermits, Gerry and the Pacemakers, Wayne Fontana and the Mindbenders, Billy J. Kramer, and The Searchers. Tickets are available at the Cape Cod Coliseum, 225 White's Path South Yarmouth, Mass

The other Berkshires: A place to go for all reasons

By Richard Burgin
Globe Correspondent

GLOBE (E)
BOSTON, MASS.
D. 195,032
JUN 27 1973
New England Newsclip

SO. SHORE MIRROR
SCITUATE, MASS.
W. 16,713
JUN 28 1973
New England Newsclip

The 39th year of the Berkshire Music Festival at Tanglewood opens next week, with the Boston Symphony Orchestra giving eight weekends of concerts in the spacious Music Shed. The Berkshire Music Center is the Boston Symphony's summer school for the advanced study of music, with gifted young musicians from all over the world gathering for an eight-week study and performing session. The Artistic Directors are Seiji Ozawa, Berkshire Festival, Gunther Schuller, Berkshire Music Center, and Leonard Bernstein, Advisor.

* * * *

A WEEKLY FEATURE BY KAY LEBEAU

NOTES FROM UNDERGROUND

You can understand it through the metaphor of your choice or without a metaphor at all, because there are many ways to understand it. For me, when I feel it acutely, it's as if the city becomes a giant winding parchesi board and I suddenly feel compelled to move towards a safety space. I've heard others speak of it as a need for water or hills, for rest or for motion. It is one of our habits to still make apologies for our migrations.

However you understand it, on July 6 when the Boston Symphony begins its summer music festival at Tanglewood another series of migrations will begin. If advance ticket sales offer an indication, more people than ever (many of them from the Greater Boston area) will find their way to the Berkshires, hoping to reap the benefits of instant nature and instant culture, hoping, as it were, for rest, motion, water, hills, and light.

I am certainly a music lover but I no longer think of the Boston Symphony Concerts as the most important thing about the Berkshires. To begin with the same works by the same composers are generally performed each summer (though next year's Ives-Schoenberg festival promises to be an exception), and the rather Wagerian spectacle of 5000 or 10,000 people eating overpriced lunches on the lawns, fondling post cards of Leonard Bernstein or Seiji Ozawa and washing it all away with a coke (all this accompanied by Das Lied Von der Erde) has vulgar moments in it as well as beautiful ones.

But there is another Berkshires which is always there but is often missed by the weekend visitor who comes to hear the Boston Symphony with perhaps a side trip included to Jacob's Pillow or the Clark Art Museum in Williamstown. This is the Berkshires which has attracted artists like Norman Mailer or Arthur Penn, or a thinker like Erik Erikson, and most importantly a community of people who live and work there every day.

As you might have guessed, in this other Berkshires you slow down, the rhythm of your mind and body alters, you may even begin to believe in Thoreau again. In the woods of this natural setting a real culture does exist and it is the blending, the interrelationship of this culture with the natural world which makes the Berkshires unique.

But what specifically can it really offer you? To answer this is difficult, for I wonder if it's possible any longer to adequately describe a positive experience? After all, is there any art now which is not the art of negation, indeed is there any communication which is not a reaction against a negative force? I'll take a cue from Borges who believes that he can't express anything (in the true sense of the word) but only make allusions.

The Berkshires offers you air, solitude, birds, horses, fish, music, trees, time, a glimpse of the original colors and harmony of our planet, and in that glimpse the possibility of a renewed sense of yourself.

Let me offer some suggestions and approaches to this "other Berkshires". Take a canoe ride on Lake Makeenac out to "The Island" (you can't miss it).

Attend some Fromm Music Festival concerts devoted to contemporary music. Many of the Boston Symphony concerts are superb but a meaningful balance of the contemporary with the classic is certainly desirable. Talk to some of the Berkshire Music Center students who come from all over the world to study at Tanglewood.

For the sports minded, go to Shadowbrook. It used to be a Jesuit Seminary and it's now absolutely vacant land featuring what may be the world's most beautiful outdoor basketball court overlooking Lake Makeenac and the surrounding hills.

For the bird watcher, go to Pleasant Valley Sanctuary.

For the artist, visit the Lavender Door Shop, which sells hand made weaving, macrame, pottery, and paintings. Many of the patients of the neighboring Riggs Institute (which Erikson is associated with) use its facilities and sell their work there. Limited to 41 patients, Riggs combines a highly innovative approach of maximum freedom with strict enforcement of rules and intensive psychotherapy. If they wish, patients can socialize freely with each other, members of the staff or residents in town. I think it's worth finding out about because it illustrates the way a private institution can be successfully integrated into the community around it.

The Observer-Dispatch
UTICA, N. Y.
D. 45,005 SUN. 58,143
JUN 24 1973

Other Summer Fun

Friday, June 29, **Adirondack Championship Rodeo**, Painted Pony Arena, Lake Luzerne, through July 1.

Saturday, July 14, **Rodeo**, Snowmobile Park, Old Forge, also on Sunday.

Sunday, July 22, **Annual International Seaway Festival**, Ogdensburg, through July 29.

Friday, Aug. 31, **Annual Labor Day Ice Operetta**, Olympic Arena, Lake Placid, through Sept. 1.

Far Away Places

Tanglewood 1973 will host the **Boston Symphony Orchestra** with Seiji Ozawa conducting and many guest artists making solo appearances starting July 6 through Aug. 26. For information contact, Tanglewood 1973, Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

Margot Fonteyn will be dancing up a summer storm in Jacob's Pillow along with other dancing greats such as **Melissa Hayden** and **Marcia Haydee**. The gala opening week with Fonteyn is July 3-7 with performances until Sept. 1. For information write, Jacob's Pillow Dance Festival, Box 287, Lee, Mass. 01238.

The Chautauqua Amphitheater will be hosting many big name music people this summer including **Bill Cosby, Paul Winter Consort**, pianist **Leon Bates** and others. Write Chautauqua Festival Chautauqua, N.Y., 14722.

Shakespeare's **"Taming of the Shrew," "Othello,"** and **"Pericles,"** and Goldsmith's **"She Stoops to Conquer"** are just some of the plays included in the 1973 Stratford Festival. Write Stratford Festival, Stratford, Ontario.

TIMES (E)
BEVERLY, MASS.
D. 9,514
JUN 20 1973
New England Newsclip

CRITIC'S CHOICE

A Look At The Concert Season

By RICHARD VINCENT
Music Critic

Every year about this time, in the newspaper dodge, we indulge in a harmless conceit known as Critics Choice.

The game is simple. The sybaritic feast that waits for the music lover in this area is considered and then some of the concerts are chosen as being particularly valuable to the concert-goer and are therefore recommended.

What makes the whole effort dubious is the nature of the concert-goer. I may, with clear conscience, choose say eight or 10 that appear to me noteworthy, but out there in newspaper land are thousands of music lovers who have never taken anybody's word for anything concerning music, especially music critics. It is, after all, a game of highly personal likes and dislikes, and someone else could (and no doubt, will) make up his own list, and if he believes in it, it will have more value to him than anything I might concoct.

BUT THAT fact, the independence of the music lover, will not stop me from making my list.

Among the sixteen concerts by the Philadelphia Orchestra at Saratoga are three concerts, all including a big chorus, that will present works almost never heard outside the big cities, to wit: Aug. 8, Frubeck de Burgos conducting De Falla's complete opera in concert form, "La Vida Breve" with soloists and flamenco singers, guitarists and dancers; Aug. 17, Verdi's lovely "Four Sacred Pieces" conducted by Aldo Ceccato, (you'll love him ladies) and Brock McElheran and the Saratoga - Potsdam Chorus. And it is difficult not to include an All-Beethoven program on Aug. 23, that includes the Symphony No. 3 and the Concerto for Piano No. 5 (Emperor) with a fine pianist William Masselos in his first performance in these parts.

And from the point of view of the big hter, there is Van Cliburn on Aug. 22 playing (guess!) the Tchaikowsky Piano Concerto.

A WEEK from tomorrow, Stanley Hummel will open the Connoisseur Series in the Casino in the Park with one of his special piano recitals in the Romantic tradition.

To continue the choral accent, Tanglewood will also present some great choral works. July 8, Haydn's "Creation" with soloists and the fine Tanglewood Festival Chorus, John Oliver, director. Aug. 4, Stravinsky's "Canticum Sacrum" and the "Symphony of Psalms." Aug. 10, Mozart's "Coronation Mass" and on Aug. 12, Handel's "Messiah." For those who believe George Bernard Shaw, ("I think I will die before I ever hear this great work done properly") perhaps this will be the time because Colin Davis who directs is a top-flight conductor who, like few others, understands the choral idiom.

Lake George Opera Festival will present four operas, three of which are old friends, "Rigoletto", "Tosca" and "The Barber of Seville", but also "The Crucible by Robert Ward taken from the play by Arthur Miller which should be a new experience for some of us.

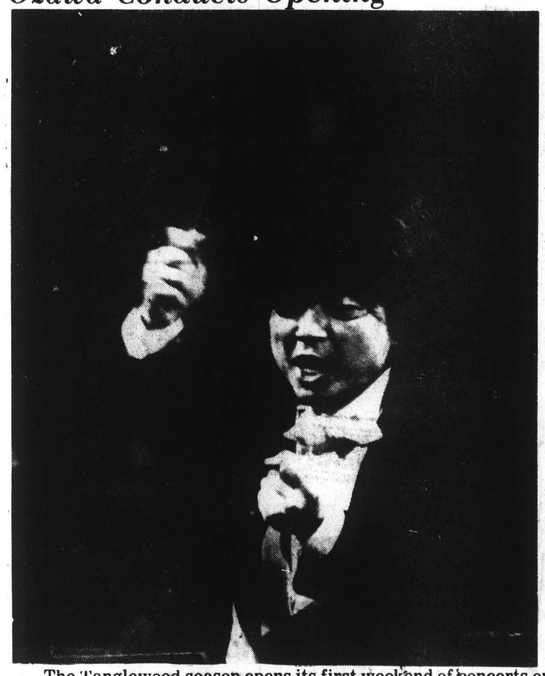
THERE IS not much to be said about Marlboro Music Festival in Marlboro, Vt. that has not already been said. All of the Festival Concerts are sold out as is generally the case, but there are limited number of seats outside the hall for $2.50 that offer only partial line of sight and limited hearing. Pablo Casals will be in residence but his appearances are never scheduled in advance. Blanche Honegger - Moyse will direct a special Bach Cantata program on July 20 for which, at this writing there are some tickets available.

A new series, called the Aston Magna Foundation for Music is starting this summer in Great Barrington Mass., and already it has had some trouble with local folks who envision a landscape littered with beer cans and androgynous youth flaked out on the village green. At any rate the zoning laws have been interpreted to the letter which left the Foundation without a home for a while but now for the nonce at any rate they are in residence at St. James Episcopal Church in Great Barrington.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 24 1973

REVIEW
DARIEN, CONN.
W. 4,300
JUN 21 1973
New England Newsclip

Ozawa Conducts Opening



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On Saturday morning, July 7 at 10:30 a.m. in the Shed, there will be, as every Saturday morning during the Tanglewood season, an open rehearsal of works to be performed Sunday.

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TIMES
PEABODY, MASS.
W. 6,043
JUN 20 1973
New England Newsclip

Tanglewood season opens July 6

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The concert then continues with Cantata no. 189 with tenor Seth McCoy. Although the authorship of Cantata no. 189 'Meine Seele ruhmt und preist' has been attributed to Bach for many years, recent scholarship shows that it was in fact probably written by Melchoir Hofmann, an organist in Leipzig between 1705 and 1715.

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The concert continues with Mozart's Concert aria for baritone 'Mentre ti lascio, o figlia' with soloist Thomas Steward, and closes with Symphony no. 35 "Haffner".

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The other Berkshires: A place to go for all reasons

By Richard Burgin
Globe Correspondent

GLOBE (E)
BOSTON, MASS.
D. 195,032
JUN 27 1973
New England Newsclip

SO. SHORE MIRROR
SCITUATE, MASS.
W. 16,713
JUN 28 1973
New England Newsclip

The 39th year of the Berkshire Music Festival at Tanglewood opens next week, with the Boston Symphony Orchestra giving eight weekends of concerts in the spacious Music Shed. The Berkshire Music Center is the Boston Symphony's summer school for the advanced study of music, with gifted young musicians from all over the world gathering for an eight-week study and performing session. The Artistic Directors are Seiji Ozawa, Berkshire Festival, Gunther Schuller, Berkshire Music Center, and Leonard Bernstein, Advisor.

* * * *

A WEEKLY FEATURE BY KAY LEBEAU

NOTES FROM UNDERGROUND

You can understand it through the metaphor of your choice or without a metaphor at all, because there are many ways to understand it. For me, when I feel it acutely, it's as if the city becomes a giant winding parchesi board and I suddenly feel compelled to move towards a safety space. I've heard others speak of it as a need for water or hills, for rest or for motion. It is one of our habits to still make apologies for our migrations.

However you understand it, on July 6 when the Boston Symphony begins its summer music festival at Tanglewood another series of migrations will begin. If advance ticket sales offer an indication, more people than ever (many of them from the Greater Boston area) will find their way to the Berkshires, hoping to reap the benefits of instant nature and instant culture, hoping, as it were, for rest, motion, water, hills, and light.

I am certainly a music lover but I no longer think of the Boston Symphony Concerts as the most important thing about the Berkshires. To begin with the same works by the same composers are generally performed each summer (though next year's Ives-Schoenberg festival promises to be an exception), and the rather Wagerian spectacle of 5000 or 10,000 people eating overpriced lunches on the lawns, fondling post cards of Leonard Bernstein or Seiji Ozawa and washing it all away with a coke (all this accompanied by Das Lied Von der Erde) has vulgar moments in it as well as beautiful ones.

But there is another Berkshires which is always there but is often missed by the weekend visitor who comes to hear the Boston Symphony with perhaps a side trip included to Jacob's Pillow or the Clark Art Museum in Williamstown. This is the Berkshires which has attracted artists like Norman Mailer or Arthur Penn, or a thinker like Erik Erikson, and most importantly a community of people who live and work there every day.

As you might have guessed, in this other Berkshires you slow down, the rhythm of your mind and body alters, you may even begin to believe in Thoreau again. In the midst of this natural setting a real culture does exist and it is the blending, the interrelationship of this culture with the natural world which makes the Berkshires unique.

But what specifically can it really offer you? To answer this is difficult, for I wonder if it's possible any longer to adequately describe a positive experience? After all, is there any art now which is not the art of negation, indeed is there any communication which is not a reaction against a negative force? I'll take a cue from Borges who believes that he can't express anything (in the true sense of the word) but only make allusions.

The Berkshires offers you air, solitude, birds, horses, fish, music, trees, time, a glimpse of the original colors and harmony of our planet, and in that glimpse the possibility of a renewed sense of yourself.

Let me offer some suggestions and approaches to this "other Berkshires". Take a canoe ride on Lake Makeenac out to "The Island" (you can't miss it).

Attend some Fromm Music Festival concerts devoted to contemporary music. Many of the Boston Symphony concerts are superb but a meaningful balance of the contemporary with the classic is certainly desirable. Talk to some of the Berkshire Music Center students who come from all over the world to study at Tanglewood.

For the sports minded, go to Shadowbrook. It used to be a Jesuit Seminary and it's now absolutely vacant land featuring what may be the world's most beautiful outdoor basketball court overlooking Lake Makeenac and the surrounding hills.

For the bird watcher, go to Pleasant Valley Sanctuary.

For the artist, visit the Lavender Door Shop, which sells hand made weaving, macrame, pottery, and paintings. Many of the patients of the neighboring Riggs Institute (which Erikson is associated with) use its facilities and sell their work there. Limited to 41 patients, Riggs combines a highly innovative approach of maximum freedom with strict enforcement of rules and intensive psychotherapy. If they wish, patients can socialize freely with each other, members of the staff or residents in town. I think it's worth finding out about because it illustrates the way a private institution can be successfully integrated into the community around it.

The Observer-Dispatch
UTICA, N. Y.
D. 45,605 SUN. 58,143
JUN 24 1973

Other Summer Fun

Friday, June 29, **Adirondack Championship Rodeo**, Painted Pony Arena, Lake Luzerne, through July 1.

Saturday, July 14, **Rodeo**, Snowmobile Park, Old Forge, also on Sunday.

Sunday, July 22, **Annual International Seaway Festival**, Ogdensburg, through July 29.

Friday, Aug. 31, **Annual Labor Day Ice Operetta**, Olympic Arena, Lake Placid, through Sept. 1.

Far Away Places

Tanglewood 1973 will host the **Boston Symphony Orchestra** with Seiji Ozawa conducting and many guest artists making solo appearances starting July 6 through Aug. 26. For information contact, Tanglewood 1973, Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

Margot Fonteyn will be dancing up a summer storm in Jacob's Pillow along with other dancing greats such as **Melissa Hayden** and **Marcia Haydee**. The gala opening week with Fonteyn is July 3-7 with performances until Sept. 1. For information write, Jacob's Pillow Dance Festival, Box 287, Lee, Mass. 01238.

The Chautauqua Amphitheater will be hosting many big name music people this summer including **Bill Cosby**, **Paul Winter Consort**, pianist **Leon Bates** and others. Write Chautauqua Festival Chautauqua, N.Y., 14722.

Shakespeare's "**Taming of the Shrew**," "**Othello**," and "**Pericles**," and Goldsmith's "**She Stoops to Conquer**" are just some of the plays included in the 1973 Stratford Festival. Write Stratford Festival, Stratford, Ontario.

TIMES (E)
BEVERLY, MASS.
D. 9,514
JUN 20 1973

CRITIC'S CHOICE

A Look At The Concert Season

By RICHARD VINCENT
Music Critic

Every year about this time, in the newspaper dodge, we indulge in a harmless conceit known as Critics Choice.

The game is simple. The sybaritic feast that waits for the music lover in this area is considered and then some of the concerts are chosen as being particularly valuable to the concert-goer and are therefore recommended.

What makes the whole effort dubious is the nature of the concert-goer. I may, with clear conscience, choose say eight or 10 that appear to me noteworthy, but out there in newspaper land are thousands of music lovers who have never taken anybody's word for anything concerning music, especially music critics. It is, after all, a game of highly personal likes and dislikes, and someone else could (and no doubt, will) make up his own list, and if he believes in it, it will have more value to him than anything I might concoct.

BUT THAT fact, the independence of the music lover, will not stop me from making my list.

Among the sixteen concerts by the Philadelphia Orchestra at Saratoga are three concerts, all including a big chorus, that will present works almost never heard outside the big cities, to wit: Aug. 8, Frubeck de Burgos conducting De Falla's complete opera in concert form, "La Vida Breve" with soloists and flamenco singers, guitarists and dancers; Aug. 17, Verdi's lovely "Four Sacred Pieces" conducted by Aldo Ceccato, (you'll love him ladies) and Brock McElheran and the Saratoga - Potsdam Chorus. And it is difficult not to include an All-Beethoven program on Aug. 23, that includes the Symphony No. 3 and the Concerto for Piano No. 5 (Emperor) with a fine pianist William Masselos in his first performance in these parts.

And from the point of view of the big hitter, there is Van Cliburn on Aug. 22 playing (guess!) the Tchaikowsky Piano Concerto.

A WEEK from tomorrow, Stanley Hummel will open the Connoisseur Series in the Casino in the Park with one of his special piano recitals in the Romantic tradition.

To continue the choral accent, Tanglewood will also present some great choral works. July 8, Haydn's "Creation" with soloists and the fine Tanglewood Festival Chorus, John Oliver, director. Aug. 4, Stravinsky's "Canticum Sacrum" and the "Symphony of Psalms." Aug. 10, Mozart's "Coronation Mass" and on Aug. 12, Handel's "Messiah." For those who believe George Bernard Shaw, ("I think I will die before I ever hear this great work done properly") perhaps this will be the time because Colin Davis who directs is a top-flight conductor who, like few others, understands the choral idiom.

Lake George Opera Festival will present four operas, three of which are old friends, "Rigoletto", "Tosca" and "The Barber of Seville". but also "The Crucible by Robert Ward taken from the play by Arthur Miller which should be a new experience for some of us.

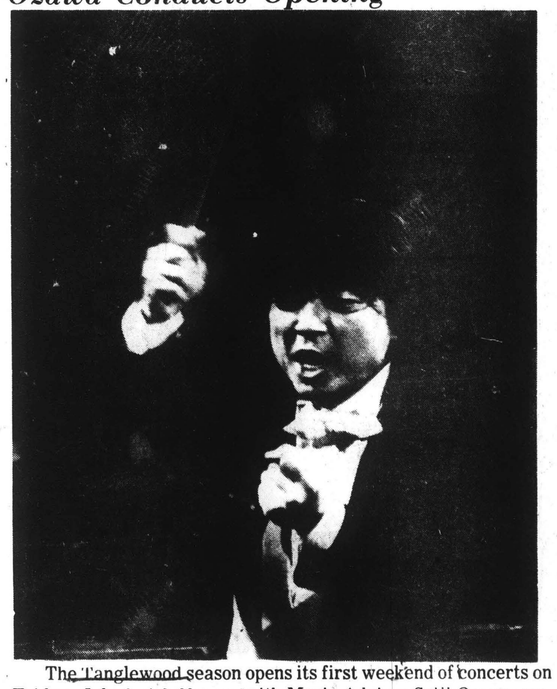
THERE IS not much to be said about Marlboro Music Festival in Marlboro, Vt. that has not already been said. All of the Festival Concerts are sold out as is generally the case, but there are limited number of seats outside the hall for $2.50 that offer only partial line of sight and limited hearing. Pablo Casals will be in residence but his appearances are never scheduled in advance. Blanche Honegger - Moyse will direct a special Bach Cantata program on July 20 for which, at this writing there are some tickets available.

A new series, called the Aston Magna Foundation for Music is starting this summer in Great Barrington Mass., and already it has had some trouble with local folks who envision a landscape littered with beer cans and androgynous youth flaked out on the village green. At any rate the zoning laws have been interpreted to the letter which left the Foundation without a home for a while but now for the nonce at any rate they are in residence at St. James Episcopal Church in Great Barrington.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 24 1973

JUN 21 1973
New England Newsclip

Ozawa Conducts Opening



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JUN 20 1973
New England Newsclip

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Short Drive To Tanglewood Worthwhile Summer Trip

One of the most worthwhile drives a music-lover might take during the summer months is the short trip over the beautiful Berkshire Mountains to Tanglewood.

Tanglewood, an estate of 210 acres in the Berkshires, was given to the Boston Symphony Orchestra in the 1930's and is world famous as the summer home of this outstanding orchestra, the Berkshire Festival and the Berkshire Music Center, and advanced school for the study of music.

Nathaniel Hawthorne lived on the Tanglewood grounds and once wrote he could barely work in the presence of such scenic beauty. It is nearly unchanged today.

The Boston Symphony Orchestra performs in the famous Tanglewood Shed, but many listeners prefer to relax with blankets and folding chairs on the lawn.

The Berkshire Festival at Tanglewood, will open July 6 with Seiji Ozawa, artistic director, conducting the Boston Symphony Orchestra in an all-Bach program, including the Brandenburg Concerto No. 1, the Concerto for Two Violins and the Cantatas No. 189 and 52. Joseph Siverstein and Jerome Rosen will be the violin soloist while vocalists Seth McCoy and Benita Valente will be heard on the cantatas.

Tanglewood concerts by the Boston Symphony are presented Friday and Saturday evenings and Sunday afternoons for eight straight summer weekends.

An abbreviated Boston Symphony Orchestra is heard for the first two weekends and these programs generally features the music of baroque and classic composers.

Nine of the 24 concerts will feature the music of a single composer. The music of Mozart will be heard July 7 and 13. Brahms will be featured on July 27, Stravinsky on Aug. 4, Berlioz on Aug. 24 and the entire weekend of July 20-22 will feature the music of Beethoven.

Guest conductors who will be heard at Tanglewood include Stanislaw Skrowaczewske, Riccardo Muti, Eugene Ormandy, William Steinberg, Raphael Frubeck DeBurgos, Lawrence Foster, Arthur Fiedler and James DePreist.

Two conductors will be featured for an entire weekend. These are Michael Tilson Thomas, who will conduct Aug. 3-5, and Colin Davis, who will conduct Aug. 10-12.

Six outstanding piano soloists will be heard in various programs throughout the season, including Andre Watts, Philippe Entremont, Christoph Eschenbach, Malcolm Frager, Earl Wild and Byron Janis.

Visiting violin soloists include Sidney Harth, who wll be heard on the Beethoven Concerto July 22, and Miriam Fried who will play the Brahms Concerto July 22.

Vocal soloists to be heard will be Thomas Stewart, Benita Valente, Seth McCoy, Phillis Curtin, Joanna Simon, Pete Lagger, Kenneth Riegel, David Evitts, Helen Watts, Ryland Davies Mallory Walker, Victor Braun, Lou Ann Wyckoff anfd Maureen Forrester.

Open rehearsals by the Boston Symphony are held every Saturday at 10:30 a.m.

Friday evening performances of the Boston Symphony begin at 9 p.m. and are preceeded by a weekend Prelude Concert which begins at 7 p.m. Weekend preludes present guest artists and members of the Boston Symphony in short recitals offered at no extra charge to ticket holders.

Weekend preludes scheduled this season include performances by Larry Smith on July 6; Malcolm Frager on July 13; Andre Watts on July 20; Peter Lagger on July 27; the Tanglewood Festival Chorus on Aug. 3; Phyllis Curtin and Ryan Edwards on Aug. 10; Earl Wild on Aug. 17, and the Boston Symphony Chamber Players on Aug. 24.

The beautiful Tanglewood grounds are open two hours before every major concert. The grounds are serviced by a cafeteria, and picnicking on the grounds is encouraged. Saturday evening performances begin at 8:30 p.m. while Sunday's concerts are at 2:30 p.m.

An important part of the summer musical scene at Tanglewood is the Festival of Contemporary Music, sponsored by the Berkshire Music Center in cooperation with the Fromm Foundation. Often called a "festival within a festival," the event turns Tanglewood into the contemporary music capital of the world, as new and challenging works, many receiving premiere performances, are presented.

The Festival of Contemporary Music will begin Aug. 4 at Tanglewood.

Another Tanglewood special event will be Tanglewood on Parade Aug. 14, featuring many concerts during the day by Berkshire Music Center members and a gala concert beginning at 8:30 p.m. with Seiji Ozawa and Gunther Schuller conducting.

Andre Watts will be piano soloist and narrator on a program to include Copland's Lincoln Portrait, the Liszt Piano Concerto No. 1; Strauss' Also Sprach Zarathustra and Tchaikovsky's Cappricio Italien.

On Aug. 21 Arthur Fiedler will conduct the Boston Pops Orchestra in an annual favorite to begin at 8:30 p.m.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUN 30 1973

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528
JUN 25 1973
New England Newsclip

Ozawa, SF Group Liked in Moscow

MOSCOW (AP) — The San Francisco Symphony performed Tchaikovsky's first concerto for piano and orchestra Monday in the hall of the Moscow Conservatory, the Soviet news agency Tass reported.

It was the second concert in Moscow for conductor Seiji Ozawa and his 110 musicians. The piano soloist was Andre Watts. Ozawa will conduct the opening concert of Boston Symphony Orchestra at Tanglewood, Lenox.

Other selections included Rush's Celestial Messenger and Bartok's Wonderful Mandarin.

Tass described the concert as "a success." At Sunday's opening performance, the orchestra was hailed with a barrage of applause and shouts of "Bravo." Ozawa was recalled to the podium three times for encores.

That concert began with Prokofieff's suite from Romeo and Juliet and included Bernstein's Serenade for Violin and Orchestra and Brahms' Symphony No. 2.

The orchestra, which already has played in Leningrad and Vilnius, will give three more Moscow performances.

Tanglewood

Members Enjoy Many Benefits

The office of the Friends of Music at Tanglewood which opened today will remain open throughout the 1973 Berkshire Festival season during regular business hours, as well as from 9:30 a.m. to 2:30 p.m. on Saturdays.

Membership in the Friends of Music at Tanglewood is available for individuals for $15.00 ($5.00 for students with proper school identification) and $25.00 for family memberships.

Members' privileges include admission to over 40 student concerts by the members of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, admission to the popular series of Talks and Walks, a free subscription to the Symphony-Tanglewood Newsletter, and advance Berkshire Festival program information and ticket ordering forms.

The highly successful series Tanglewood Talks and Walks begun last year by the Friends will again take place this summer.

Held at 12:15 on alternating Thursdays in the Tanglewood Tent, the series presents a member of the Boston Symphony Orchestra or staff or Berkshire Music Center faculty member giving a behind-the-scenes look into various aspects of Tanglewood.

Guests bring a picnic lunch at 12:15, followed by the talk at 1:00. A guided tour of the Tanglewood grounds is given by a member of the Tanglewood staff.

Call 413-637-1600 for Talks and Walks reservations and information for joining the Friends of Music at Tanglewood.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUN 28 1973
New England Newsclip

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003
JUN 19 1973

Tanglewood To Open Season With Bach

LENOX, Mass. — The 1973 Tanglewood season opens its first weekend of concerts July 6 at 9 p.m. with Seiji Ozawa conducting the Boston Symphony Orchestra through a program of works by Bach.

The concert opens with Bach's "Brandenburg Concerto No. One," followed by "Concerto for Two Violins" with Boston Symphony Orchestra Concertmaster Joseph Silverstein and assistant concertmaster Jerome Rosen as soloists.

The concert then continues with "Cantata No. 189" featuring tenor Seth McCoy. (Although this cantata has been attributed to Bach for many years, recent research shows that it was probably written by Melchoir Hofmann, an organist from Leipzig).

The concert closes with Bach's "Cantata No. 52" with soprano Benita Valente and the Tanglewood Festival Chorus directed by John Oliver.

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUN 23 1973
New England Newsclip

As I Hear It

Orchestral polyandry

By Jay C. Rosenfeld

THE BOSTON SYMPHONY Orchestra will entertain 11 gentlemen during the eight-week Tanglewood festival starting July 6.

The orchestra will submit to its musical director seven times, three times each to two of its best-known friends, twice to each of three acquaintances of fairly long standing and once to each of five birds *de passage*.

* * * *

When the Boston Orchestra first came to the Berkshire Festival in 1936, there were three great conductors on the American musical scene—Serge Koussevitzky was in Boston, Arturo Toscanini in New York and Leopold Stokowski in Philadelphia. All were distinguished and distinctive conductors who mounted the podium in their respective cities during practically the entire season.

In its way it was a golden orchestral period much as the era of Caruso at the Metropolitan Opera had been a golden vocal period. They were days of great music-making, and in Boston and Philadelphia, milestone days of musically historical importance. Toscanini was less venturesome in choosing his program, but the other two searched the horizon for new music.

* * * *

The conductors Tanglewood will welcome this season are men of uncontested competence. But, within the restricted rehearsal opportunities afforded, it is a question how much the performances will reflect the individuality of the guest leaders.

The components of the BSO hardly need recommendation at this point in time. They can execute practically the entire repertory, acceptably, without rehearsal under any experienced baton-swinger, but for refinements or drama or diction and all the inconspicuous factors which raise a perusal to a brilliantly memorable performance, more is required than mere punctual unanimity.

Guest conductors are in a tough spot. If they use any of the big works the orchestra has performed ad infinitum, the chances are that they will be played much as they were under the last previous conductor, who had had adequate rehearsal time. If they put a new and unfamiliar work on the desks, they will have to devote most of their limited time to acquainting the musicians with the novelty, and take a chance that the old warhorse Tchaikovsky Fifth, or whatever, will go under its own steam.

* * * *

There is no simple solution to this situation. When Leinsdorf left the orchestra four years ago, the public was informed by the board of trustees that choosing, preparing and presenting 30-odd weeks of winter season programs without respite or relief was a task no one man could bear. On the other extreme, 30 conductors — each for a week — is patently not the remedy. Yet this is the system in effect in many of the orchestras in our largest cities right now, and the effects on *esprit de corps*, for one thing, are plainly to be seen.

The facility of transportation these days has raised havoc with the musical elite. I'll tell you the good news first: We, or let's say Tanglewood, can have a parade of conductors and soloists that would put bathing beauty contests in the shade. Now for the bad: Mr. Ozawa may possibly conduct the same symphony on eight successive weeks with eight different orchestras on two or more continents, or Phyllis Curtin may do an analogous trek in one of her operatic roles. Their personal performances could well be superlative in every instance and few will protest the bigamous or polyandrous aspects of their careers, but team play is pretty sure to suffer.

* * * *

The masthead of the orchestra carries several respected names with their titles. It isn't transparently clear what the responsibilities of each one are as no one of them is in consistent attendance. In government, municipal or federal departments, consultants or committees are nominated and the duties diffused.

Some of our finest orchestras—here and in Europe—are willing to share a conductor of renown. The Atlantic is continually being criss-crossed by such men, much as Alec Guinness crossed the Mediterranean in "The Captain's Paradise." In the latter case, it seemed that the ladies on both shores were content. It is not convincingly proven that the orchestras in the other situation are as well served.

JUL 5 1973
New England Newsclip

Tanglewood advance sale sets record

By Milton R. Bass

"The advance ticket sale for Tanglewood this summer is the largest in the history of the Berkshire Festival," Boston Symphony Orchestra Manager Thomas Morris told a meeting of the Council of Tanglewood Friends last evening in the Glass House at the Tanglewood gate.

Making his first official appearance in the Berkshires since his appointment to the post, the 29-year-old manager said as far as could be ascertained, no other music festival is experiencing such a boom.

"We don't know exactly what is causing our good fortune," he said, "but we welcome it. However, there are still plenty of tickets left, so tell your friends."

More Friends

Mr. Morris would not go into details as to how many tickets had been sold, but he did mention that the first, second, seventh and eighth weeks were among the most popular.

Some 40 members of the council, whose purpose is to increase community understanding of BSO activities and provide supplemental financial support to the Berkshire Music Center, also heard good news from their committee chairmen.

There are now 700 area Friends on the roster as compared to 600 at this time last year. The season's goal is 2,000, 600 more than were signed up in 1972.

Mrs. Jane Fitzpatrick reported as chairman of the committee to solicit local businesses for funds that of 290 businesses solicited so far, 61 have given a total of $17,585 and 20 more have promised to give. The goal this year is $35,000, and Mrs. Fitzpatrick said she was heartened by the fact that 12 of these organizations were giving for the first time.

Stephen Solomon of the BSO, who acts as coordinator with the Friends, reported that the total BSO Friends goal of $300,000 was assured and that receipts were ahead of last year when $292,000 was raised.

A series of special events is planned to raise more funds, notably a benefit concert by Phyllis Curtin, the annual ball, and a repeat of the series of "Walks and Talks" at Tanglewood by members of the orchestra.

Tanglewood poster

A Tanglewood poster designed by Susan Pearl Meisel of New York was displayed. Funds from the sale of this poster will go to aid projects of the Friends.

Cochairmen William Selke and Mrs. Peter Van S. Rice conducted the meeting, which was followed by a reception at the home of Mrs. Olga Koussevitzky.

Mark Mitchell

NEW BSO MANAGER Thomas Morris had good news on advance summer reservations for the Council of Tanglewood Friends at a meeting held at the Music Center last evening. Mrs. Peter Van S. Rice, at table, is cochairman with William Selke.

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INSIDE INFORMATION

It Must Be the Openness

By DAVID BRICKMAN

(Part III. Cont'd From Friday, July 6)

ONE CANNOT HELP but make comparisons with one's own environmental idiosyncracies when visiting another area. Thus it was as we began our sally into western Massachusetts on Thursday, June 28, at eight a.m. on an overcast morning, with little expectation of summer sun and dry air, that we became aware of the fact that gloomy weather and occasional rain in our metropolitan area create a greater pall on one's spirits than does a similar state of weather on the countryside.

* * * *

IT'S THE OPEN SPACES that make the difference. Always while bus riding on the fine highways that criss-cross the four western counties, there is the view and vision of expanse of farmland, of grassy acres, ever so green, and the ever-present hills and mountains of the area, perhaps shrouded at their peaks by heavy fog, but largely visible and impressive as part of a handsome landscape.

* * * *

AND IT'S ALSO the inevitable stacking up of a city's topography, through which you pass, against your own. For instance, busing through North Adams, at the northwest corner of our state, and then down to Pittsfield, metropolis of the Berkshires, one cannot help but be struck with a sense of pride about their brightness and busy-ness. We were particularly impressed by both these communities for many reasons, but one in particular: their urban renewal programs.

Both communities have received millions of dollars of federal money for downtown redevopment, and both are well into their projects. North Adams, by the way, has the distinction of being the first community in Massachusetts to be alloted urban renewal money, and that would bring the allotment back more than a dozen years in time.

Pittsfield is close behind, also with downtown renewal. And, of course, there's Springfield whose downtown renewal, now completed, has produced a breathtaking uplift that surely becomes the second largest city in the commonwealth.

* * * *

WHILE THE NAME "Mohawk Trail" conjures up visions of Indians padding along in their moccasins, with bows and arrows slung over their shoulders as they hunt game, it is a fact that the Mohawk Trail is no legend; rather it is an actual footpath known to the Indians of this region timeless ages ago. As in so much of western Massachusetts—part of it appropriately called "Pioneer Valley"—the trail was the pathway that beckoned the early America of 1776 into more mobile transportation, with the first toll-free interstate called a "shunpike." Not until September, 1914, when the new Mohawk Trail was opened to the public, were Americans, through this added convenience, able to discover the glorious Berkshires, hitherto inaccessible to the automobile tourist.

* * * *

NORTH ADAMS' REVITALIZATION is keyed to its 32-acre urban renewal project. This ten-year project is nearing completion with only a five-million-dollar enclosed shopping mall left to be launched. As one deeply interested in urban, renewal, watching it in Boston and in Malden, the progress in this area held my attention. Set to open this fall, is a 100-room Sheraton Inn, developed, if you please, by a Philadelphia businessman who formerly visited North Adams and found no place to stay. And beyond this site—and also reminiscent of Malden — is construction underway for a new million-dollar North Adams City Hall—smaller, of course, than the new municipal building in construction for around $8 million in Malden.

* * * *

AH, THE SHAKERS! Hancock's Village, a public museum since 1960, was originally settled in 1780, six years after the arrival in this country of the Shaker's English Founder, Mother Ann Lee. An outgrowth of the Quakers, the Shakers believed that religion should not be separated from the secular concerns which so often dominate human life but rather should permeate all thought and action. As an early and important community in the sect's development, the Village presents an unusually complete picture both of the Shakers distinct culture and of their remarkable contributions to our own society. Since 1960 a group inspired by the Shaker heritage has resolved to make the Village a permanent memorial to the sect. To date, 11 of the 19 buildings have been opened and furnished with distinguished collection of Shaker-made furniture and other artifacts which will be augmented as the restoration continues.

* * * *

AND THEN THERE'S TANGLEWOOD, where a vast acreage of the greenest grass we have ever seen and a series of formal gardens beckon for summer programs of music, principally by the Boston Symphony Orchestra. A quarter of a million people will make their way there this summer, for the magnificent music in magnificent surroundings.

Tanglewood is an estate of 210 acres given to the Boston Symphony Orchestra in the 1930's and now a world famous summer home of this great musical organization, the Berkshire Music Center. Nathaniel Hawthorne lived on the Tanglewood grounds and wrote that he could barely work in the presence of such scenic beauty which is nearly unchanged today.

MASS EXPLORATION

Part I—

East Should Meet West: They Have Lot to Offer

HAIL TO THE SUNRISE — A dramatic tribute to the Mohawk Indians, the famous statue "Hail to the Sunrise," is one of the many photographic delights for thousands of visitors from all over the country who drive over the Mohawk Trail (Route 2) in Massachusetts. One of the most scenic highways in northeast United States, the Trail extends from Greenfield on the east to Williamstown, a distance of 42 miles.

Mohawk Indian

by Jim Haggerty, Jr.

WOBURN — Discover America...or more aptly put, "Rediscover West Massachusetts First."

Most overlooked by Woburn-area travelers is the western part of the Commonwealth, a verdant forest area replete with winding rivers and placid lakes, that has enough attractions to keep a go-go tourist busy for a week's time.

By "out west" is meant the City of Springfield, the Pioneer Valley along the Connecticut River area northward, and the Mohawk Trail area still further north.

Names such as Williamstown, Deerfield, Stockbridge and the like should be more than just other cities in a far-off section of Massachusetts. "What we're trying to do is to make Williamstown and other cities more than a stopping-over spot," notes Dick Scullin, Chairman of the Board of Trade in Williamstown. "We want people to come and to stay a while," urges Jack Treadway, Jr., the son of the founders of the Treadway Inns, who is building a new Williams Inn in this part of the northwest corner of Massachusetts.

In Springfield, a lady chortles: "Just take the Mass. Lottery. You know, we rarely win it out here. Seems like we're a bit forgotten."

Perhaps the best reason not to forget Springfield and the western counties is the burgeoning hotel business in Springfield that can boast of all the major names, such as Sheraton, Dunfeys, Holiday Inns, etc. and is a logical jumping-off spot for the Woburn area traveler in his exploration of western Massachusetts.

Spearheading a drive to have "Mass. residents become more aware of Western Mass." is Frederick Centanni, the Commissioner of the State's Department of Commerce and Development. "It's a short two hours to the Springfield area and the area has so much to offer," he told a group of eastern-part-of-the state writers this past week.

Western Massachusetts has already been discovered by such notables as Norman Rockwell and William Shirer in Stockbridge, Bill Cosby in Shelburne Falls, Archibald MacLeish in Deerfield, James McGregor Burns in Willimastown, and many summer-time visitors of national fame.

TANGLEWOO D

Take for one example, the Tanglewood complex outside Sstockbridge. The summer seaeasons summer tb.SikcgroThe son opened Friday with the Boston Symphony Orchestra performing.

For Woburn residents wishing to attend the concerts, there are some 6,000 seats "under-the-tent" and innumerable seats on the grass. Tickets are almost unlimited for the "Grass Pass" set that sprawls itself across the lush green lawn. Upwards of 23,000 persons have converged on this site, the summer home of the Boston Symphony, that mostly left Boston last week as the "Boston Pops" only tobe revitalized as the Boston Symphony for the next eight weeks.

"It's confusing," note officials at Tanglewood. In actuality they note, the head conductor changes and some of the "leads" of sections change, but the Boston Symphony is basically the same Boston Pops Orchestra that Bostonians enjoy during the winter and spring months and which is broken up even further to supply music for the Esplanade along the Charles River in Boston in the summer.

Some 250,000 attended the eight week sojourn in Tanglewood in '72. "We're up 40 per cent on season tickets alone," note officials at Tanglewood, a site once described by Nathan

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Mohawk Indian —

(Continued from Page Seven)

iel Hawthorne as "so magnificent that I could barely work in the presence of such scenic beauty."

OTHER SITES

For the one-day visitor, or the casual weekender, such other western Mass. attractions include the Shaker Village in Pittsfield, Mt. Sugarloaf, the Mohawk Trail, the college complexes in Amherst, and a host of attractions in Springfield itself, such as the new Civic Center and its programs, the Basketball Hall of Fame, the Springfield Armory compound, and others.

"We don't like to brag," says Willie Williams, at the Basketball Hall, "but we've got the best 'Hall of Fame' of all of them." "With the interest in the Boston Celtics in the eastern part of the state, this alone should be a reason for a day's outing out here."

And at the Springfield Armory, boasting of the largest handgun collection in the world, the panorama of American history through weapons before the visitor's eye. "We have every weapon ever used in this country," notes an official at the Armory. "And, we are displaying about one gun in ten," he told a press group, as he led them through a labyrinth of gun racks in the cellar of the old Armory, closed in 1968, and which is now being used as a college and other groups. "If we don't get the National Historic recognition from Congress by January 1st," note officials, "there may be no museum at all."

Every rifle since the American Revolution through to Vietnam, including all the Civil War riflery, the famous "03" of World War I fame and the M-1 of World War II. The first and last issues of the "03" and "M-1" are housed here in the museum that fascinates many a visitor.

For the casual visitor, it is simply enough to fill-up-the-fist with brochures in any lobby of a Springfield hotel that features thirty to forty attractions to meet the eye of the culturally, historically, or just tourist-minded "easterner" who wants a respite from day-to-day haggles "back in the big cities of

(Tomorrow: Historian James McGregor Burns of Williams College recollects his days in Burlington and his "book learnin'" days in the Woburn Public Library.)

Let Yourself Go Takes In Some Of The Splendors Of Western Mass.

BY ANN SHANAHAN

People talk about busman's holidays, I took one.

For almost two years I have been exhorting readers of the "Let Yourself Go" column in the Gazette to go, see and do -- to take advantage of the great variety of attractions and activities offered in this area.

Sometime in late May we received an invitation from Gov. Francis Sargent and state Commissioner of Commerce and Development Frederick A. Centanni asking a Gazette representative to join an extended bus tour of western Massachusetts.

The trip, complete with two nights at the new Sheraton Motor Inn in West Springfield, meals at several country inns and sightseeing in Hampden, Hampshire, Franklin and Berkshire counties, was designed to promote tourism in the area.

Selected travel writers from newspapers and magazines (they hoped for 40 and ended with about 35) and their spouses had been invited to take part in the jaunt. The idea was that first-hand experience of the wonders of western Massachusetts would be translated into stories which would tantalize tourists, vacationers and conventioneers to these parts.

I had toured the view from Mt. Sugarloaf, Tanglewood concerts, and the beauty of the Mohawk Trail. I had suggested taking kids to the Basketball Hall of Fame, the Springfield Armory Museum and events at the Eastern States Exposition. I had mentioned the historic houses of Old Deerfield, the Sterling and Francine Clark Art Institute in Williamstown and the Hadley asparagus fields.

It seemed appropriate for me to go along and listen to someone else describe the many merits of western Massachusetts.

What First Class

It was obvious when we entered our rooms at the Sheraton that we were going first, rather than economy, class. The motel, which opened in early May and is still somewhat raw on the exterior, is built around a huge covered courtyard with kidney-shaped swimming pool, poolside cocktail area, meadow green carpeting and a flowing fountain. The courtyard has been landscaped to give the effect of the outdoors with real shrubs and peat moss banked liberally to set the scene.

All the travel writers had rooms on the courtyard. (Somewhere there must be equally as many rooms which overlook paved parking lots, but we didn't see them). And each room was stocked with an eclectic bounty which included two key rings from the Commonwealth, a small pottery ashtray made by the Great Barrington Pottery, a paperweight with an Indian head on it from the Mohawk Trail, a "fretting stone" cut from Pioneer Valley rock left by a glacier, some maple sugar and a package of clear plastic fish hooks (said to be effective because the fish can't see them) from a Pittsfield shop.

All the above items were plugola for area attractions. As a bonus, on each bureau was a gift box of liquor from the Sheraton and a split of champagne from the Taylor Vineyards.

As the trio continued so did the bootle: a tie pin from the Armory Museum, a felt tip marker and miniature mug from the Basketball Hall of Fame, a Norman Rockwell painting reproduction, perfume from an East Longmeadow company and about 20 pounds of maps, pamphlets and postcards.

The rooms were ample and luxurious -- each with a balcony overlooking the indoor-outdoors, many with vibrating beds, some with a steam room and one that turned out to be a duplex suite with living room quarters down and bedroom up. It would have been easy to forget about western Massachusetts and merely explore the many merits of a Sheraton Motor Inn for two days!

Official Party

The tour officially started at 6 p.m. on Wednesday with a poolside reception hosted by Commissioner Centanni. Mingling with the travel writers were representatives of the Greater Springfield Chamber of Commerce Convention and Visitors bureau, staff people from the State Commerce Department and various notables from the Springfield area including the chairman of the West Springfield Board of Selectmen (who sat at the head table at dinner and said of the Sheraton: "we love it, we're going to tax it.")

Richard Garvey, editor of the Springfield Daily News, was toastmaster for the dinner program which included a message from Rep. Silvio Conte, a mention by State Senator John Olver of "the golden west," and a speech by Commissioner Centanni.

Centanni (it was said that he is going to change his name to Bicentanni in 1976) made some brief, lighthearted remarks during which he stressed the importance of both tourism and commerce to the Massachusetts economy. Centanni has recently returned from Japan where he was wearing his "commerce hat" in meetings designed to lure Japanese business interests to Massachusetts.

Apparently, some of the folks who saw the opportunity to combine pleasure with business partied on after the official program was over. But tired or not everyone was expected to be on board one of two Peter Pan busses by 8 a.m. Thursday.

The buses had been donated by Peter Picknelly, president of Peter Pan and also president of the Pioneer Valley Association, which was responsible for much of the planning of the Hampshire County portion of the trip.

The question of whether taxpayers' money might be supporting this junket had been raised earlier in the week by a wire service story. The implication had upset the Department of Commerce people and throughout the two days of touring they hotly denied any such outlay and were quick to give credit to the donators of food, drink, lodging and other favors.

No State Funds

Those of us who are in fact, Massachusetts taxpayers were probably more concerned about this issue than the out-of-staters, but we were continually assured that all the tabs were being picked up by businesses and hotels: Thursday's noon buffet at the Williams Inn was paid in part by the New England power companies, the bill for Thursday night's cocktail party at the Red Lion Inn in Stockbridge was paid by the Berkshire Life Insurance Company, Friday's lunch at the Deerfield Inn and lodging and breakfasts at the Sheraton were donated by the hotels themselves.

Whether, as a travel writer, it is better to be exploited by state funds or private businesses is a moot point, and one which I won't belabor here.

According to Al Longo of Publicity, Inc., the tour, titiled "Mass Exploration," is the first of its kind and may serve as a prototype for showing off other areas of Massachusetts.

I'm told that Longo, who served as a consultant to the Commerce Department in planning the trip, is also famous as, "the man who made Wednesday Prince Spaghetti day."

"We've been in the business (advertising and public relations) a long time. We've had a lot of experience which is useful in planning something like this," Longo said.

Whatever the reason, the tour was well conceived and well executed. Every possible need was met and every question answered. There was a nurse along in case anyone fell ill. (She was on her day off from her regular public health job of counseling pregnant adolescents.) There was a photographer on the Commerce Department payroll to take whatever photos the writers asked for along the way.

And so it began. Under overcast skies, which were not part of the Commerce Department plans, the buses sped north on Route 91 Thursday morning with a running commentary provided by Dorothy Potter and Nancy Whittemore of the Pioneer Valley Association.

Although there were no stops in Hampshire County, the two women described in detail such features of the area as Arcadia Wildlife Sanctuary, the several colleges, the lush farm land, the Ox-Bow, the city of Northampton and the Hadley Farm Museum.

We left Route 91 at South Deerfield where we were met by a phalanx of passenger cars driven by members of the Greenfield Chamber of Commerce who had been pressed into service to carry us to the top of Mt. Sugarloaf. Unfortunately, by this time the fog was so thick that we couldn't even see the mountain, much less the spectacular view from its summit. Tough luck for those who had to settle for a color photo of the vista brought along by Franklin County Commissioner Thomas Herlihy.

There was a short program on the top of the mountain which included a lot of jokes about the weather, the distribution of cigars with wrappers of Pioneer Valley tobacco leaves and some commentary about Mt. Sugarloaf (did you know that it and Mt. Tom are popular nesting places for hawks, eagles and falcons?)

As we proceeded west from Greenfield on the Mohawk Trail Patricia Fritz of the Mohawk Trail Association and Jerry McCarthy, chairman of the Leyden School Committee, took over as commentators.

I was on the McCarthy bus and can report that while various scenic and historic sights were mentioned, the thrust of the monologue was that rural Franklin County is the boondocks and the people who live there like it that way.

Once again the weather spoiled the striking views along the Mohawk Trail (At the Whitcomb summit, the highest point in Massachusetts or Connecticut, McCarthy said, "I hate to tell you, but you can see five states from here.")

Hampshire County came through with some better weather and as we went around the hairpin turn in North Adams, the brilliant landscape stretching away and below was bathed in sunlight.

Striking Spot

The next stop was the Natural Bridge in North Adams, the only place on the trip that I had never seen before. I found the natural marble bridge to be unique and dramatic, but one of the writers who came originally from California was unimpressed, almost disdainful, of the deep stone chasm. (She also expressed amazement that New Englanders call their "hills" mountains.)

Back in the buses, representatives of the Berkshire Hills Conference pointed out sights along the way and took credit for the improved weather conditions. Before leaving North Adams we saw two old mill buildings which are shortly to become an artists' colony. The project, funded by the Beinecke family which has also put huge amounts of money into the restoration of Nantucket, will turn the old buildings into housing and studio space for artists and carftsmen.

During a tour of the Sterling and Francine Clark Art Institute in Williamstown, I began to hear my fellow travelers sounding a theme which was to continue through the rest of the trip: "Gee, I live in Worcester and I never even knew this was here," or "I want to come back soon and spend more time seeing this."

The collection at the Clark Museum, surely one of the finest private ones in the world, is mind boggling in its beauty and extent. The museum itself with a recently completed addition, provides a serene and understated setting for the Monets, Renoirs (30 of them) Winslow Homers, Hoppers and others.

Faint from Hunger, damp from the muggy heat and grimy from the long hours in the bus, we arrived at the Williams Inn at 1 p.m. for a lavish buffet, some cabaret-type entertainment provided by young people from the Williamstown Theatre and a moving talk by James McGregor Burns, professor of history at Williams College, biographer of Franklin Delano Roosevelt and Pulitzer Prize winner.

Burns spoke with affection and concern for the beautiful landscape of western Massachusetts. He said, sadly, that "while we're all environmentalists today, we're all floundering in the effort to save the area from too much development and progress."

As disheartening as Watergate is, "it is not as great a failure as that of the government and political system to measure up to the rush of progress," he added.

Moving south on Route 7 in Berkshire County, I was struck as I had been in Hampshire and Franklin counties earlier in the day, by the greenness of the landscape this year and the lush vegetable gardens that virtually everyone is growing.

The next stop was at Hancock Shaker Village outside Pittsfield. This fine restoration of a Shaker community is a treat with its magnificent round barn and other buildings furnished with spare handsome Shaker furniture. Intelligent young guides tell the fascinating story of the communal, celibate Shaker way of life.

The sun came out brilliantly as we descended once again from the buses at Tanglewood. The incredibly green expanse of lawn which stretches toward the shed was breathtaking as usual. The lyric notes of a soprano practicing drifted across the grounds.

Flagging only slightly by late afternoon, we proceeded to the Corner House on the Main Street in Stockbridge. In this small museum hang many of the familiar works of artist Norman Rockwell whose home and studio are a block away.

The wife of a travel editor from Connecticut expressed what seemed to be the sentiments of many on the tour when she stepped into the house and saw the walls crammed with Rockwells: "For my money this is better than the Clark Art Institute any day."

The piece de resistence, in the person of Rockwell himself, arrived shortly. The artist stood patiently and chatted amiably as each member of the group shook his hand.

A period of "rest and relaxation" and dinner at the Red Lion Inn followed and then we were whisked, weary but happy, as they say, back to our urban motel.

A combination of hilarity and exhaustion produced the sing-along on the bus which ended with a rousing adaptation of an old favorite: "Natural Bridge is falling down, falling down ..."

The next day we again climbed aboard our buses, going like a herd of school children to the same seats we had the day before. Friday morning's itinerary was brought to us by the Convention and Visitors Bureau of the Greater Springfield Chamber of Commerce and featured, at least on our bus, an interminable number of bad jokes.

We rode through downtown Springfield with its huge new Civic Center, and through Forest Park which looked beautiful and unpeopled at 8:30 a.m. on a weekday morning. The first stop of the day was at the Basketball Hall of Fame. We continued the tour at the Springfield Armory Museum which should certainly be every gun lover's delight and was equally fascinating, actually, to someone who hates guns.

Back Roads Better

Going north for the grand finale, the bus left Route 91 at Holyoke, to take the lesser traveled Route 116 to Old Deerfield in what I considered an intelligent alteration of the writen itinerary. As interstates go Route 91 is efficent and scenic but you see more of Hampshire County from the back roads.

An unscheduled stop was made for a little ceremony at the huge Sycamore tree on the main street in Sunderland. Dorothy Potter, executive director of the Pioneer Valley Association, has been trying for years to get a plaque for the tree describing its ripe old age (350 to 550 years) and distinction (the largest sycamore east of the Mississippi), so Commissioner Centanni made a little speech and pinned a paper "plaque" to the tree.

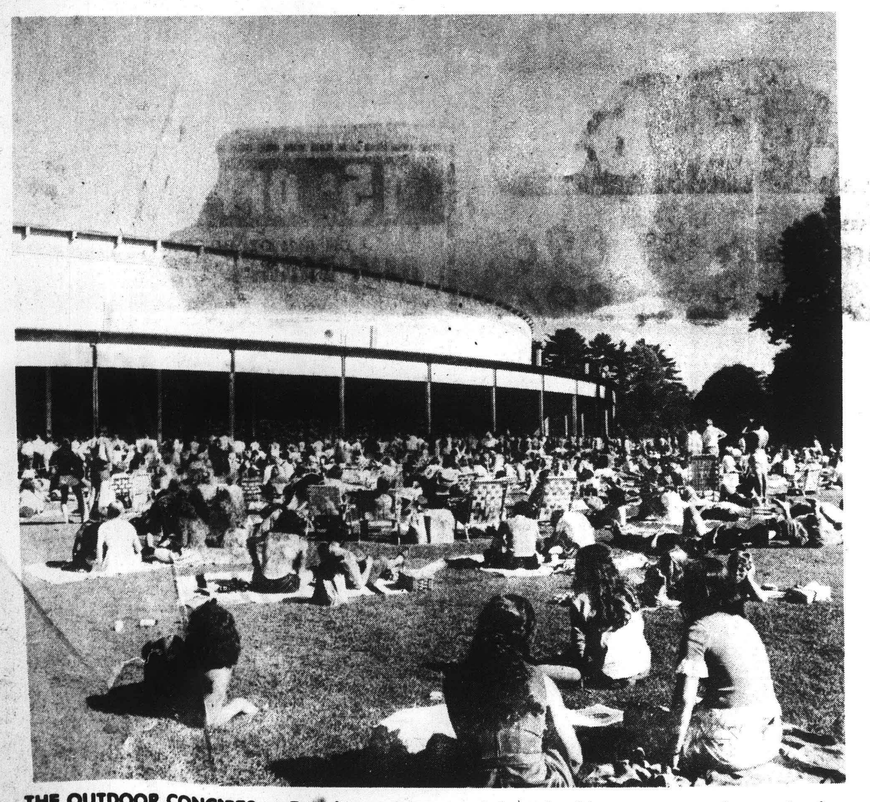
Sherry and lunch were served at the attractively restored Deerfield Inn. David Pynchon, headmaster of Deerfield Academy, spoke briefly and a self-appointed spokesman for the writers called for a standing thank you to those who had arranged the tour.

The rain, which had plagued us for two days, continued as we returned to Springfield for goodbyes. "If they like western Massachusetts in this weather, they'll like it anytime," commented Paul Schultz of the Commerce Department with a shrug.

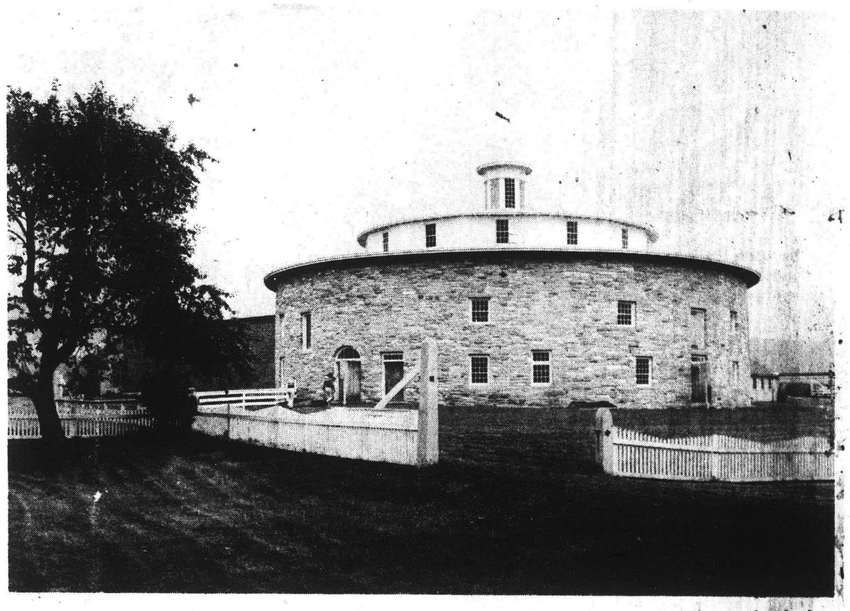
Despite the weather, the trip's planners were pleased with the venture, the travel-writers seemed impressed by what they had seen and I was satisfied that while western Massachusetts is a nice place to visit, it's a nicer place to live.

FRANKLIN COUNTY COMMISSIONER Thomas Herlihy shows a color photo of the view from Mt. Sugarloaf to a group of fog bound travel writers on the mountaintop.

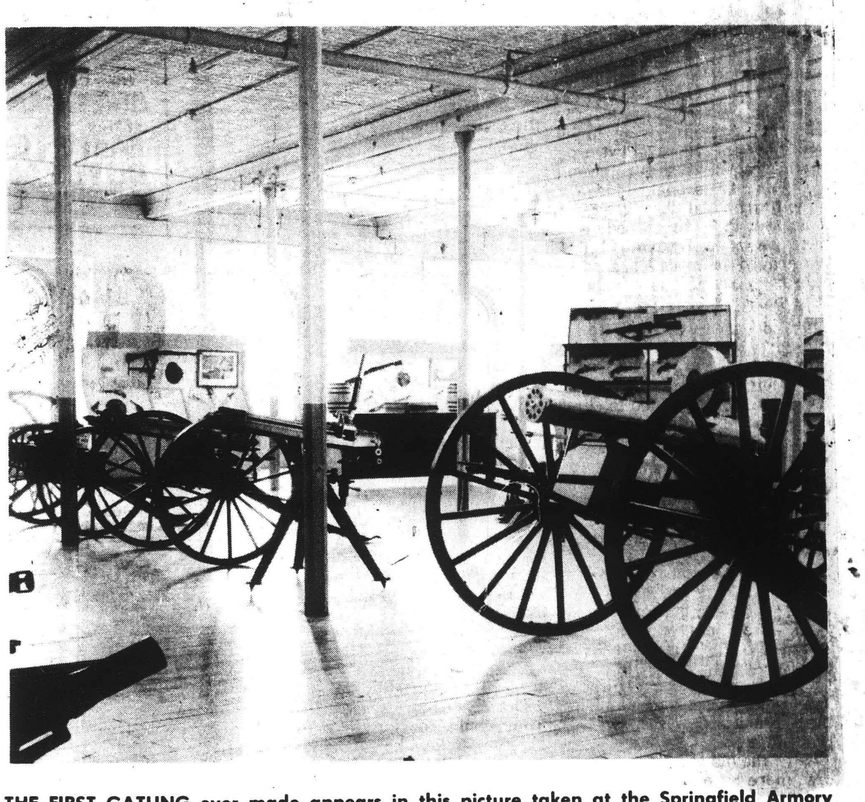
THESE CONVOLUTED ROCK formations were made by the force of water rushing through the stone for millions of years. This natural marble bridge is in North Adams.



THE OUTDOOR CONCERTS at Tanglewood attract those who like to sit in real seats in the shed as well as those who prefer to take their music informally. Somehow Tanglewood's miraculous grass survives the hoards.



THIS MAGNIFICENT ROUND barn once housed the herd of cows at the Hancock Shaker Village near Pittsfield. It is now one of the sights at the village which features other buildings and much handsome Shaker furniture.



THE FIRST GATLING ever made appears in this picture taken at the Springfield Armory Museum. The museum's collection is so large that two large basement storerooms are needed to hold the overflow of weapons that can't be displayed.

PASTE OVER

UP COUNTRY
PITTSFIELD, MASS.

JUL 1973

Music

BY IRWIN SHAINMAN

The 39th season of the Berkshire Music Festival begins this coming Friday with eight weeks of concerts by the Boston Symphony Orchestra. Adding "Tanglewood on Parade" to the three-a-week concert schedule gives us an impressive array of 25 programs, almost 50 soloists, and 12 different conductors. This is a far cry and a very long way from the beginnings of this festival in the horse show ring of the Hanna Farm. As a historic note, it might be interesting to point out that the original orchestra of the festival was not the Boston Symphony, but the New York Philharmonic under the direction of the formidable Henry Hadley. The rustic wooden bench atmosphere and the weather did not seem to appeal to the sophisticated New Yorkers, so they eventually withdrew. Their decision not to continue may go down in history as one of the biggest and most costly miscalculations ever made; and it couldn't have worked out better for Serge Koussevitzky and the BSO.

This season turns out to be something of a "conductor's showcase." Seiji Ozawa, the new musical director of the Boston Symphony, will appear seven times and Colin Davis, three. Two of the world's most respected and active Berlioz specialists appear under the same roof in more than a third of the concerts.

In addition, this summer's schedule features an unusual number of masterpieces of choral literature. This is as it should be because of the predictably fine singing by the Tanglewood Festival Chorus, an impressively trained musical organization. The Haydn "Creation," performed during the opening week, and the Verdi "Requiem" on the final Sunday will bracket other important works for chorus and orchestra which will include Stravinsky's "Symphony of Psalms" and Handel's "Messiah," the latter certainly not a Tanglewood regular, in any sense of that word.

The first two weeks will, as usual, offer music on a small scale (Bach, Handel, Vivaldi, Mozart, Haydn) and then we move into the annual Beethoven week, presenting music that never seems to grow stale or die. Besides their tremendous popularity, the orchestral works of Beethoven remain a constant challenge to conductor, orchestra and audience. But Beethoven affords us the additional pleasure of being able to welcome Eugene Ormandy to the podium. He is not only a Berkshire County neighbor, but a Saratoga Performing Arts Center regular during most of the month of August. (More about that at a later date.)

It must be noted that a work by a 20th century composer does not appear on the program until the fifth week, when we hear a Mahler song-symphony and a Bartok concerto. In the entire summer, only one concert features contemporary music, an all-Stravinsky program in early August. Actually, only one composition in the whole schedule, "Canticum Sacrum," could be called mildly provocative from the stylistic point of view. Not a single composition by any of the American composers who won a Pulitzer Prize during the past five years.

One can be sympathetic with the economic and rehearsal problems of a fine orchestra required to play three different programs each week and having to dip into many repeat programs already played and telecast across the state during this past Boston season. And we can also understand the orchestra's need to attract as many paying customers as possible. After all, a good box-office summer at Tanglewood can have a very beneficial effect on the economic health of the entire operation. Orchestras like the BSO committed to a 52-week contract with their musicians come to regard summer and recording oncome as a blood transfusion. This is now a fact of life in the world of the major orchestra.

But it still cannot be denied that the nation's orchestra repertoire has been steadily shrinking. When was the last time you heard a live performance of the Grieg or a Chopin piano concerto? How about the Max Bruch violin concerto? A recent concert in New York by Georg Solti and the Chicago Symphony featuring a concert performance of an act of a Wagner opera was treated like an oddity. With the exception of the temporary shot-in-the-arm by the recent Bruckner and Mahler craze, already starting to fade away, we find ourselves returning to the same 20 or 30 compositions of the bread-and-butter repertoire, what Aaron Copland once called "the four B's in Music, Bach, Beethoven, Brahms, and Boredom." What is going to happen to the orchestral institution and concept if we do not reverse this trend while somehow trying to do everything in our power to attract young people to live concerts? This is not to imply that young people do not respond to Beethoven, but depending on Beethoven forever is not going to be enough. Expanding, not contracting, the repertoire will help, though we must all be sadly mindful of the fact that it is no guarantee. We simply must find some way to accomplish this without extracting too high a price in orchestral security and not driving away the audiences we already have. But how? Only America's major orchestras and foundations can take the lead in finding out.

The Rockefeller Foundation, through a four-year program, has helped 23 symphony orchestras extend their regular season and build new repertoire at the same time. Each orchestra, at the close of its regular season, takes up residence on a nearby campus where it reads and rehearses new works. So far, 286 American composers have had an opportunity to have their music performed under these much better than usual circumstances. Through this method, some of the works have gained their way onto subscription programs. Not the entire answer, but certainly an interesting and significant start. Tanglewood's non-series contemporary concerts made possible by the Fromm Foundation are another important late summer platform.

On the "surprise" side of the season we find a novelty work by America's recycled wunderkind, John Cage. I can't for the life of me figure out if we somehow haven't caught up with him, or he hasn't reached us, but it's nice to find a 60-year-old avant-garde celebrity finally making it at Tanglewood.

Another surprise I take great pleasure in noting is that Arthur Fiedler will temporarily desert the "Pops" and conduct at a regular BSO concert. One has only to read his recent autobiography to understand just how much this bit of recognition must mean to him. On the one hand, I'm very glad to see Fiedler, and his good friend, pianist Earl Wild, share one of the season's major concert spotlights, but also a little disappointed that the occasion will not also celebrate the fact that the great George Gershwin would have been 75 years old next September. The program will justly honor Fiedler and to a lesser degree Wild. Considering the many past associations they both have had with Gershwin, it would have been nice to honor all three.

But be that as it may, we all have a lot to look forward to from Tanglewood, 1973. It is not only one of the oldest, healthiest, most successful and beautifully situated summer music festivals in all the world, but its most significant influence, that of an educational institution, is strong, far-reaching, and continuing. Remember that Seiji Ozawa's first contact with the Boston Symphony was as a student conductor here, and he was only one of many. Music lovers of Western Massachusetts, as well as our summer visitors, have a lot to be thankful for. Tanglewood remains alive, well and vibrant. One can only wish this wonderful enterprise much luck, many eager paying customers, and clear skies.

Prof. Shainman is chairman of the music department at Williams College.

AIRPORT TIMES
FLUSHING, N.Y.
W. CIRC. N.AVAIL.

JUL 14 1973

The Day Tripper

by Emma Jane

Tanglewood is an estate of 210 acres in the Berkshire Hills that was given to the Boston Symphony Orchestra in the 1930's and now world famous as the summer home of the Boston Symphony, its Berkshire Festival and its unique Berkshire Music Center.

This year's Berkshire Festival marks the 39th season for the oldest major festival of music in the entire country.

The Boston Symphony Orchestra is in Tanglewood's spacious Music Shed for its eight week-end extravaganza. Heading the bill are the great artists Arthur Fiedler, Michael Tilson Thomas, William Steinberg, Colin Davis, Sewi Ozawa, Lawrence Foster, James de Priest, Eugene Ormandy, Stanislaw Skrowaczewski, Ricardo Muti and Rafael Fruhbeck De Burgos.

The Tanglewood grounds are opened two hours before each performance. The cafeteria is open to ticketholders who are cordially invited to picnic on the lawn. Picture taking is permitted except in the concert halls during the performance. Recording equipment is absolutely prohibited.

Tanglewood is also known for its comprehensive advanced study summer session provided by the Boston Symphony Orchestra. Gifted young musicians from this country and abroad gather for a concentrated 8 week session during which both students and faculty give frequent public performances.

The "Festival of Contemporary Music" which begins performance on August 4 is sponsored by the Berkshire Music Center in cooperation with the Fromm Foundation and is often referred to as a "Festival-within-a-festival". It turns Tanglewood into the contemporary music capitol of the world during its intensive and exciting annual presentation of new and challenging works. Several are commissioned especially for the festival as many are heard in premiere performances.

The "Friends of Music" at Tanglewood, instrument an important role as audience and financial supporters for the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood. They are vitally concerned with the future of the many talented young men and women striving to meet their musical goals.

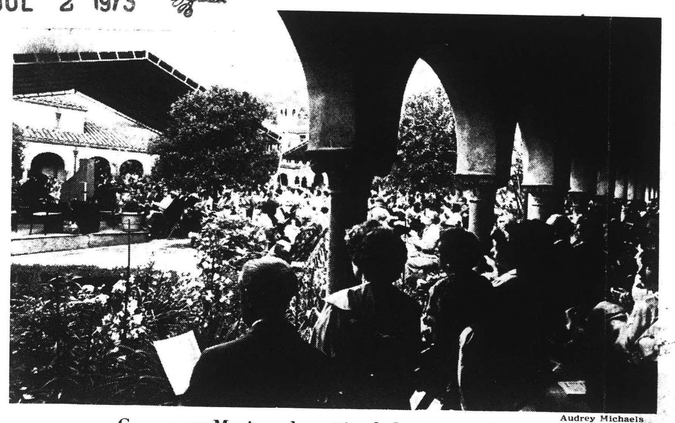
The Berkshire Music Center Orchestra, chamber music choral and vocal concerts, music theatre productons and Composers Forums are announced weekly and are open to the members of the "Friends of Music" at Tanglewood or by contributions at the gate of one dollar and fifty cents for each program.

A season membership is $15 per individual and $25 per family for the more than 30 concerts that are sponsored by the "Friends".

NEWSWEEK
NEW YORK, N. Y.
W. 1,935,000

JUL 2 1973

MUSIC



Audrey Michaels

Caramoor: Music and a setting belonging to the past

Festivals—Aspen to Istanbul

When is a music festival not a festival? Probably never. But the character of festivals has changed under brute economic pressures. Classical used to take the high road and pop the low and never the twain did meet. With the advent of year-round musicians' contracts, the major orchestras were all forced into summer homes, but few of them could attract the crowds to support the enterprise. Enter rock, pop, folk and jazz, which pulled in the masses and paid for a classical weekend in the country.

Ultimately it's how it's done that determines the caliber of these hybrid music festivals. Some, like New Jersey's gaudy **GARDEN STATE** (June 3-Sept. 23), toss Don Ameche, Jerry Lewis and Liberace into the same pot with the National Symphony and the singing Little Angels of Korea, which (or who) makes you want to cry. The same is true for the so-called **MISSISSIPPI RIVER FESTIVAL** (July 14-Aug. 29), which is just a highfalutin name for the summer home of the St. Louis Symphony—and you can't even see the Mississippi. The orchestra gives only six serious concerts all festival long. A cut above is the **TEMPLE UNIVERSITY MUSIC FESTIVAL** (June 29-Aug. 11), home of the Pittsburgh Symphony, where the orchestra is center stage and the *divertissements* first-class.

At **BLOSSOM** (June 19-Sept. 8), the Cleveland Orchestra preserves its integrity on weekends. **RAVINIA** (June 27-Sept. 23), where the Chicago Symphony summers, and the **HOLLYWOOD BOWL** (July 4-Sept. 22), flamboyant summer home of the Los Angeles Philharmonic, are superb examples of the new kind of summer festival. Ravinia's season is highlighted by such pianists as Alfred Brendel, Misha Dichter and Alexis Weissenberg, and by the newest hot-shot conductor, Riccardo Muti. Even the pop artists are top drawer: the Original Benny Goodman Quartet, Judy Collins, José Feliciano. At the Bowl, Cecil B. DeMille might have staged this colossal extravaganza, featuring the biggest names, the largest works—but all expressing joyful musical seriousness.

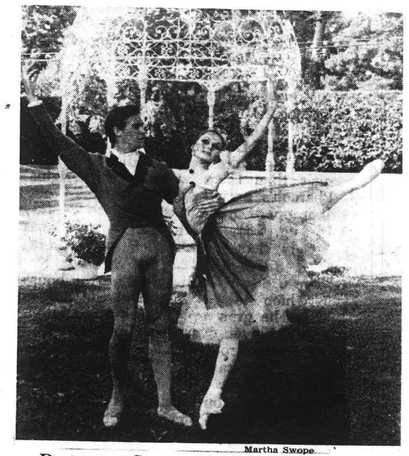
It's a relief to return to **TANGLEWOOD** (July 6-Aug. 26), where the old-fashioned prevails. This year the accent is on choral music, from the Bach cantatas on opening night under Seiji Ozawa to Mozart's "Coronation Mass" and Handel's "Messiah," both led by Colin Davis. Tanglewood is at the center of satellite festivals, including the venerable celebration of dance at **JACOB'S PILLOW** (July 3-Sept. 1) in neighboring Lee, Mass., where Margot Fonteyn, queen of ballerinas, opens the festivities.

Upper New York, especially in the Adirondacks, is another festival center. **SARATOGA** (July 3-Aug. 25) stands on the two pillars of the New York City Ballet and the Philadelphia Orchestra. A few miles north in Glens Falls the **LAKE GEORGE OPERA** (July 19-Aug. 19) sings everything in English from "Rigoletto" to Robert Ward's "The Crucible," based on Arthur Miller's play about Puritan sex and sadism. **CHAUTAUQUA** (June 28-Aug. 26), south of Buffalo, started out training Sunday-school teachers 99 years ago. Now its school specializes in music, has 1,600 students, a resident professional orchestra, conductors such as Robert Irving and Milton Katims and nine chaplains standing by to save your soul in case the music doesn't.

As festivals go, **CARAMOOR** (June 23-Aug. 26) j is in a class mercialism ta like the settin belongs to th Julius Rudel v tion, staged b bini's "Medea.

At the SA Aug. 25) this is Benjamin B after Henry J Among other doing Franz ow," which wi sung in Germ the other way new playmate **FE CHAMB** (June 24-July cians who jo such romantic scenic wonde reservation. A is a western T as good and th For mountains the **GRAND** 24-Aug. 25) a year they have lower slope until now it w hang on at the

If you miss praised new opera, Death in Venice, at England's **ALDEBURGH FESTIVAL**, which ends on July 2, you can catch up with it at the **EDINBURGH FESTIVAL** (Aug. 19-Sept. 8). Britain really sings this summer, from **GLYNDEBOURNE** (May 30-Aug. 15), where the opera is stylish and the atmosphere stuffy, to **SALISBURY** (July 12-21), where Constable's cathedral will be the scene of Handel's "Alexander's Feast," to **CHESTER** (June 23-July 8), where Rachmaninoff's 100th



Martha Swope

Dancers at Saratoga: High road

The Opinion Page

Music Shed At Tanglewood Marks Its 35th Anniversary

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By R. C. HAMMERICH

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See BAROQUE LT 3

DALTON NEWS RECORD
DALTON, MASS.
W. 2,700
JUL 5 1973
New England Newsclip

COMMERCIAL DIGEST
BOSTON, MASS.
W. 20,000
JUL 1973
New England Newsclip

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INDEPENDENT
LITTLETON, MASS.
W. 1,200
JUL 12 1973
New England Newsclip

Baroque Is Back

Continued From LT 1

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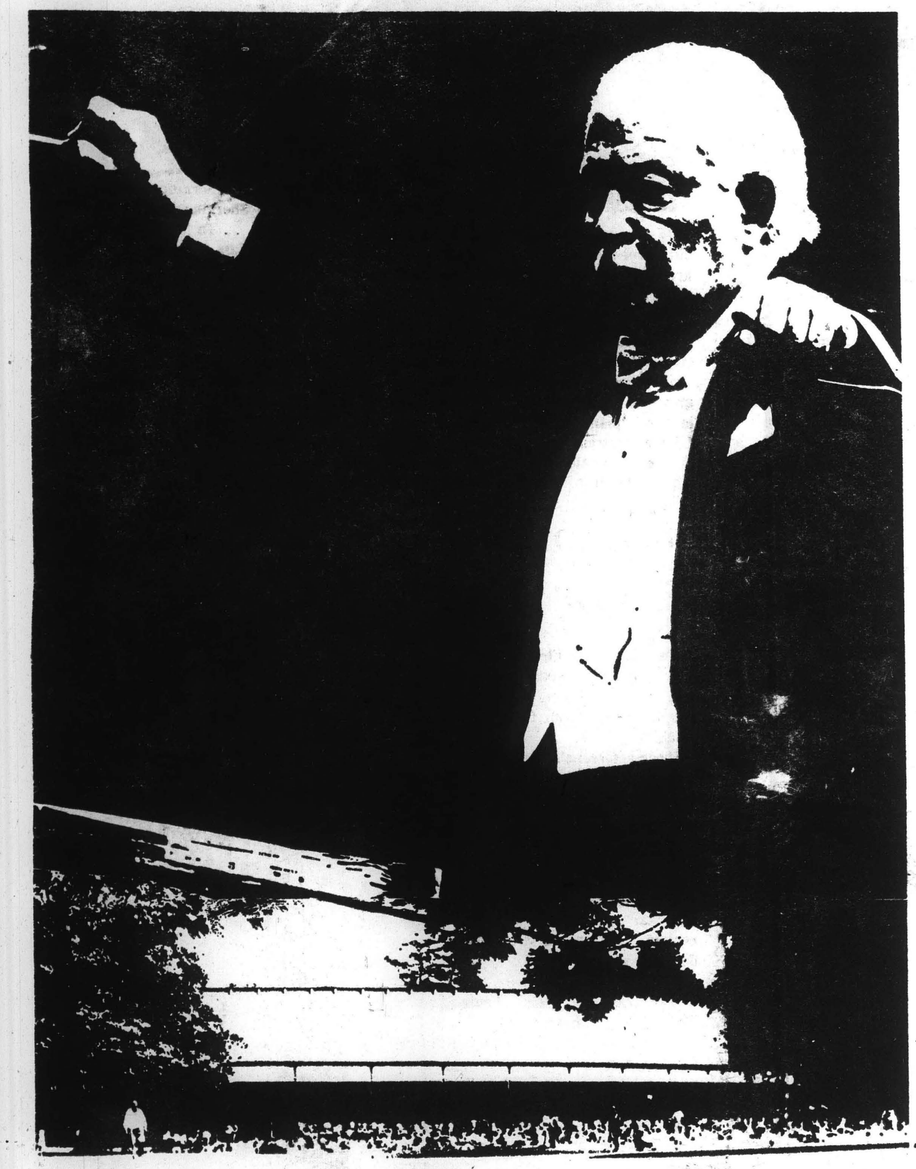

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New England Newsclip

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LT 3

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BOSTON, MASS.
W
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W 1,200
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New England Newsclip

Baroque Is Back

Continued From LT 1

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RECORD (M)
MERIDEN, CONN.
D. 22,600
JUL 10 1973
New England Newsclip

Just Down The Pike....

MUSIC MOUNTAIN

Ward Davenny, professor of music and chairman of the piano department of Yale School of Music, will be the guest artist with the Berkshire Quartet at Music Mountain, Falls Village, Saturday at 3 p.m. Major work will be Shostakovich's "Quintet for Piano and Strings, Opus 57."

The work has been called the finest modern Russian chamber music by critics. It was introduced in 1940. Other offerings will be Hayden's "Quartet in E-Flat Major, Opus 33, No. 2," and Dvorak's "Quartet in E-Flat Major, Opus 51."

Davenny has appeared with the New Haven Symphony and the Hartford Symphony, and was formerly director of the Hartford School of Music.

NATURALIST PROGRAMS

A series of eight naturalist programs dealing with environmental topics will be presented on Saturday evenings beginning at 8 p.m. during July and August at Hammonasset and Rocky Neck State Parks, by the Department of Environmental Protection. The public is invited to the programs which are free.

Prominent naturalist, conservationists and other authorities who will speak during the program series are: Gordon Loery, director of the Litchfield Nature Center and Museum Conservation in Connecticut; Eugene Keyarts of Madison, bee hunting; Peter H. Borgemeister of the Connecticut Conservation Association, the value of Connecticut's wetlands; Robert A. Rollinson and John M. Bissell, nature photographers, Connecticut Moths and Wildflowers; Robert Dewire, naturalist, Mid-Fairfield Country Youth Museum, Birds of the Connecticut Shore; Robert Moeller, director of the Sharon Audubon Society, Mammals of Connecticut-Signs and Clues; Susan Slate, Director of the Barnes Nature Center of Bristol Reptiles and Amphibians. of Connecticut and James Grandy, Director, Brooksvale Recreation Park, Rocks and Minerals in Connecticut

On July 14 the Hammonasset program will be on moths and wildflowers, and the Rocky Neck program on conservation in the state. The following week the Hammonasset topic will be "Value of Connecticut's Wetlands," and the Rocky Neck program, moths and wildflowers.

TANGLEWOOD

Following his return from his successful Soviet debut tour and a June 30th appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

The 27-year-old American virtuoso will hold 12 four-hour seminars for a hand-picked group of 17 piano students; will coach the Music Center's "fellowship instrumentalists" in chamber music repertoire; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehersals.

The Watts public performances in the Tanglewood Shed on the regular Berkshire Music Festival program will begin on July 14th, when he will play the Mozart Piano Concerto K. 491 with the Boston Symphony under Muti. On July 20th, Watts will give his all-Beethoven recital in the Shed as one of the "Prelude" concerts preceding that night's regularly scheduled orchestral program and available to all ticket holders at no extra charge. On August 14th, he will be the featured soloist for the annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center.

PASTE OVER

Tanglewood For Andre Watts Next 2 Months

Following his return from his sensationally successful Soviet debut tour and a June 30th appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for eight weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

In what will be his first teaching experience, the world-renowned 27-year-old American virtuoso will hold 12 four-hour seminars for a hand-picked group of 17 piano students from all parts of the country; will coach the Music Center's "fellowship instrumentalists" in chamber music repertoire; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals. In addition, Mr. Watts will appear 4 times in the public concerts of the Berkshire Festival during the 8-week period, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa., giving an All-Beethoven Recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site replica of the house in which Nathaniel Hawthorne lived and planned his "Tanglewood Tales" and began work on "The House of the Seven Gables." Auditions for seminar participants were held personally by Mr. Watts in 11 major cities across the country during his 1972-73 trans-U.S. tour. The 17 students chosen will meet with Mr. Watts for 2 four-hour sessions each week, during which the emphasis will be on musical rather than technical aspects of solo piano performance.

Mr. Watts will also meet each week for 1 three-hour seminar session with the 8 "fellowship piano students' studying at the Center under a special program subsidized by the Boston Symphony Orchestra.

PITTSBURG MASS.
D. 31,000
JUL 9 1973
New England Newsclip

PRESS (E)
MIDDLETOWN, CONN.
D. 22,408
JUL 18 1973
New England Newsclip

Pianist Andre Watts [illegible] t Tanglewood

JOURNAL (M)
PROVIDENCE, R. I.
D. 67,117
JUL 14 1973
New England Newsclip

[illegible]om his [illegible] Soviet [illegible]th ap- [illegible] a Sym- [illegible] Ambler [illegible] Watts [illegible] with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa, giving an All-Beethoven Recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

A. Watts artist-in-residence at Tanglewood

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JOURNAL (M)
PITTSFIELD, MASS.
D. 41,000
JUL 13 1973
New England Newsclip

Andre Watts In Residence At Tanglewood for 8 Weeks

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Mr. Watts' reading rehearsals with student conductors and the Berkshire Music Center student orchestra will be held 4 times during the 8-week period of the pianist's Tanglewood residence and will deal with standard works of the concerto repertoire, relating the problems of soloist and conductor.

The Watts public performances in the Tanglewood Shed on the regular Berkshire Music Festival program will begin on July 14 when Mr. Watts will play the Mozart Piano Concerto K. 491 with the Boston Symphony under Muti. On July 20, Mr. Watts will give his All-Beethoven Recital in the Shed as one of the "Prelude" concerts preceding that night's regularly scheduled orchestral program and available to all ticket holders at no extra charge. On August 14th, Mr. Watts will be the featured soloist for the annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center. On this occasion he will not only perform the Liszt E-flat Piano Concerto with Maestro Ozawa and the Boston Symphony, but will appear as narrator with the orchestra for the performance of Aaron Copland's "A Lincoln Portrait." The pianist's final appearance at the Berkshire Festival will be on August 19, playing the Franck "Symphonic Variations" and Liszt's "Todtentanz" with Ozawa and the Boston Symphony.

On August 1, Mr. Watts will interrupt his Tanglewood stay briefly to open the nearby Saratoga Music Festival, playing the Brahms B-flat Piano Concerto with Eugene Ormandy and the Philadelphia Orchestra.

Andre Watts performs with Boston Symphony at Tanglewood

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JUL 6 1973

Music: Watts in eight week Tanglewood residence

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PASTE OVER

RECORD (M)
MERIDEN, CONN.
D. 22,600
JUL 10 1973 New England Newsclip

Just Down The Pike....

B Sym

MUSIC MOUNTAIN

Ward Davenny, professor of music and chairman of the piano department of Yale School of Music, will be the guest artist with the Berkshire Quartet at Music Mountain, Falls Village, Saturday at 3 p.m. Major work will be Shostakovich's "Quintet for Piano and Strings, Opus 57."

The work has been called the finest modern Russian chamber music by critics. It was introduced in 1940. Other offerings will be Hayden's "Quartet in E-Flat Major, Opus 33, No. 2," and Dvorak's "Quartet in E-Flat Major, Opus 51."

Davenny has appeared with the New Haven Symphony and the Hartford Symphony, and was formerly director of the Hartford School of Music.

NATURALIST PROGRAMS

A series of eight naturalist programs dealing with environmental topics will be presented on Saturday evenings beginning at 8 p.m. during July and August at Hammonasset and Rocky Neck State Parks, by the Department of Environmental Protection. The public is invited to the programs which are free.

Prominent naturalist, conservationists and other authorities who will speak during the program series are: Gordon Loery, director of the Litchfield Nature Center and Museum Conservation in Connecticut; Eugene Keyarts of Madison, bee hunting; Peter H. Borgemeister of the Connecticut Conservation Association, the value of Connecticut's wetlands; Robert A. Robinson and John M. Bissell, nature photographers, Connecticut Moths and Wildflowers; Robert Dewire, naturalist, Mid-Fairfield Country Youth Museum, Birds of the Connecticut Shore; Robert Moeller, director of the Sharon Audubon Society, Mammals of Connecticut-Signs and Clues; Susan Slate, Director of the Barnes Nature Center of Bristol Reptiles and Amphibians. of Connecticut and James Grandy, Director, Brooksvale Recreation Park, Rocks and Minerals in Connecticut

On July 14 the Hammonasset program will be on moths and wildflowers, and the Rocky Neck program on conservation in the state. The following week the Hammonasset topic will be "Value of Connecticut's Wetlands," and the Rocky Neck program, moths and wildflowers.

TANGLEWOOD

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PRESS (E)
MIDDLETOWN, CONN.
D. 20,468
JUL 13 1973 New England Newsclip

Pianist Andre Watts Plays at Tanglewood

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SENTINEL (E)
FITCHBURG, MASS.
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JUL 7 1973 New England Newsclip

REGISTER (E)
LEOMINSTER, MASS
D. 4,[illegible]
JUL 6 1973 New England Newsclip

A. Watts artist-in-residence at Tanglewood

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REGISTER (E)
TORRINGTON, CONN.
D. 13,000
JUL 6 1973 New England Newsclip

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ACTON, MASS.
W. 1,955
JUL 13 1973 New England Newsclip

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Music: Watts in eight week Tanglewood residence

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUN 23 1973

Watts Will Take Post At Berkshire

Pianist Andre Watts, who recently completed a concert tour of the Soviet Union, will become the artist-in-residence at the Berkshire Music Center following a June 30 concert in Pittsburgh.

Watts, also scheduled to perform with the Philadelphia Orchestra at Saratoga this summer, will be in residence at Tanglewood for eight weeks.

The 27-year-old pianist will hold 12 - four hour seminars for hand picked piano students from across the country, coach the music center's fellowship instrumentalists in chamber music repertoire and work with student conductors and the Berkshire Orchestra in a series of reading rehearsals.

In addition, Watts will appear four times in public concerts.

Included in these dates, Watts will solo with the Boston Symphony Orchestra under Riccardo Juti and Seiji Ozawa, give an all-Beethoven recital and serve as soloist and narrator at a special gala.

NEWS-RECORDER
WORCESTER, MASS.
W. 2,973

JUL 5 1973

New England Newsclip

TANGLEWOOD

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The Watts public performances in the Tanglewood Shed on the regular Berkshire Music Festival program will begin on July 14th, when he will play the Mozart Piano Concerto K. 491 with the Boston Symphony under Muti. On July 20th, Watts will give his all-Beethoven recital in the Shed as one of the "Prelude" concerts preceding that night's regularly scheduled orchestral program and available to all ticket holders at no extra charge. On August 14th, he will be the featured soloist for the annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center.

OLD COLONY MEMORIAL
PLYMOUTH, MASS.

JUL 13 1973

New England Newsclip

Berkshire Music Center will feature pianist Andre Watts

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In what will be his first teaching experience, the world-renowned 27-year-old American virtuoso will hold 12 four-hour seminars for a hand-picked group of 17 piano students from all parts of the country; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals. In addition, Mr. Watts will appear four times in the public concerts of the Berkshire Festival during the 8-week period, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa, giving an All-Beethoven Recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site replica of the house in which Nathaniel Hawthorne lived and planned his "Tanglewood Tales" and began work on "The House of the Seven Gables." Auditons for seminar participants were held personally by Watts in 11 major cities across the country during his 1972-73 trans-U.S. tour.

The 17 students chosen will meet with Watts for two four-hour sessions each week, during which the emphasis will be on musical rather than technical aspects of solo piano performance.

Mr. Watts will also meet each week for one three-hour seminar session with the 8 "fellowship piano students" studying at the Center under a special program subsidized by the Boston Symphony Orchestra. The students will also have opportunities for special coaching with Watts on several major works of the piano chamber music repertoire, involving student players of string and wind instruments as well.

Mr. Watts' reading rehearsals with student conductors and the Berkshire Music Center student orchestra will be held four times during the 8-week period of the pianist's Tanglewood residence and will deal with standard works of the concerto repertoire, relating the problems of soloist and conductor.

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SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000

JUL 10 1973

New England Newsclip

World-Renowned Pianist to Appear

TANGLEWOOD — Following his return from his successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for eight weeks at Tanglewood to serve for the first time as artist-in-residence at the Berkshire Music Center.

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PRESS (E)
BRISTOL, CONN.
D. 18,000

JUL 7 1973

New England Newsclip

Watts Is Tanglewood Artist In Residence

Following his return from his sensationally successful Soviet debut tour and a June 30th appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

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Mr. Watts' reading rehearsals with student conductors and the Berkshire Music Center student orchestra will be held 4 times during the 8-week period of the pianist's Tanglewood residence and will deal with standard works of the concerto repertoire, relating the problems of soloist and conductor.

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On August 1st, Mr. Watts will interrupt his Tanglewood stay briefly to open the nearby Saratoga Music Festival, playing the Brahms B-flat Piano Concerto with Eugene Ormandy and the Philadelphia Orchestra.

Andre Watts to perform at Tanglewood

Following his return from his sensationally successful Soviet debut tour and a June 30th appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

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SUN (E)
WESTERLY, R. I.
D. 10,000

JUN 25 1973

New England Newsclip

Andre Watts, the 27-year-old world-famous American piano virtuoso, will take up residence this summer as Tanglewood Artist-in-Residence at the Berkshire Music Center.

EXPRESS and NEWS
SAN ANTONIO, TEXAS
SAT. 109,188 SUN. 117,132

JUN 10 1973

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUN 24 1973

Watts To Run Seminars At Berkshire

LENOX, Mass.—Pianist Andre Watts will be artist-in-residence for an eight-week period this summer at the Berkshire Music Center, Tanglewood.

The 27-year-old American virtuoso will conduct 12 four hour seminars for a select group of piano students from throughout the country.

He will also coach the music center's fellowship instrumentalists in chamber music repertoire and will work with student conductors in a series of rehearsals.

In addition, Watts will appear four times in public concerts, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa; giving an all-Beethoven recital and serving as narrator and soloist for a special benefit "gala."

The seminars for piano students will be conducted in the "Hawthorne Cottage," a model of the house in which Nathanial Hawthorne planned his "Tanglewood Tales."

Auditions for seminar participation were conducted by Watts in 11 major cities during his 1972-73 tour of the United States.

Public performances by Watts begin July 14, when the pianist will perform Mozart's "Piano Concerto" with the Boston Symphony under Muti.

On July 20 Watts will present his all-Beethoven recital as one of the "prelude" concerts which precede regularly scheduled orchestra programs. These recitals are open to all Tanglewood concert-goers at no extra charge.

On Aug. 14 Watts will be featured soloist at the annual "Tanglewood on Parade" concert for the benefit of Berkshire Music Center.

On that occasion he will perform Liszt's "Piano Concerto in E Flat" under Ozawa and will narrate Aaron Copland's "A Lincoln Portrait."

On Aug. 19 he will play Franck's "Symphonic Variations" and Liszt's "Todtentanz."

On Aug. 1 Watts will interrupt his Tanglewood stay to open the Saratoga Music Festival, playing Brahms' "Piano Concerto in B Flat" under Eugene Ormandy and the Philadelphia Orchestra.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUN 23 1973

Watts Will Take Post At Berkshire

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NEWS RECORDER
WORCESTER, MASS.
W. 2,973

JUL 5 1973

New England Newsclip

TANGLEWOOD

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JUN 13 1973

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The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site

students will also have opportunities for special coaching with Watts on several major works of the piano chamber music repertoire, involving student players of string and wind instruments as well.

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SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000

JUN 10 1973

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PRESS (E)
BRISTOL, CONN.
D. 18,000

JUL 9 1973

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SUN (E)
WESTERLY, R. I.
D. 10,000

JUN 25 1973

New England Newsclip

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EXPRESS and NEWS
SAN ANTONIO, TEXAS
SAT. 109,188 SUN. 117,132

JUN 10 1973

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,003

JUN 24 1973

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Pianist Andre Watts has taken up residence for eight weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

In what will be his first teaching experience, the world-renowned 27-year-old American virtuoso will hold 12 four-hour seminars for a hand-picked group of 17 piano students from all parts of the country, will coach the Music Center's "fellowship instrumentalists" in chamber music repertoire; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals. In addition, Watts will appear four times in the public concerts of the Berkshire Festival during the 8-week period, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa, giving an All-Beethoven Recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site replica of the house in which Nathaniel Hawthorne lived and planned his "Tanglewood Tales" and began work on "The House of the Seven Gables." Auditions for seminar participants were held personally by Watts in 11 major cities across the country during his 1972-73 trans-U.S. tour. The 17 students chosen will meet with Watts for 2-four-hour sessions each week, during which the emphasis will be on musical rather than technical aspects of solo piano performance.

Watts will also meet each week for 1 three-hour seminar session with the eight "fellowship piano students" studying at the Center under a special program subsidized by the Boston Symphony Orchestra. The students will also have opportunities for special coaching with Watts on several major works of the piano chamber music repertoire, involving student players of string and wind instruments as well.

Mr. Watts' reading rehearsals with student conductors and the Berkshire Music Center student orchestra will be held four times during the eight-week period of the pianist's Tanglewood residence and will deal with standard works of the concerto repertoire, relating the problems of soloist and conductor.

The Watts public performances in the Tanglewood Shed on the regular Berkshire Music Festival program will begin on July 14th, when Watts will play the Mozart Piano Concerto K. 491 with the Boston Symphony under Muti. On July 20th, Watts will give his All-Beethoven Recital in the Shed as one of the "Prelude" concerts preceding that night's regularly scheduled orchestral program and available to all ticket holders at no extra charge. On August 14th, Watts will be the featured soloist for the annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center.

On this occasion he will not only perform the Liszt E-flat Piano Concerto with Maestro Ozawa and the Boston Symphony, but will appear as narrator with the orchestra for the performance of Aaron Copland's "A Lincoln Portrait."

TIMES (E)
BEVERLY, MASS.
D. 9,514
JUN 27 1973
New England Newsclip

WATTS TO TEACH AT TANGLEWOOD
BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

GALVESTON, TEXAS NEWS
D. 18,000
FEB 5 1973

Andre Watts joins Berkshire Center

BOSTON — Following his return from his successful Soviet debut tour and a June 30th appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as artist-in-residence at the Berkshire Music Center.

In what will be his first teaching experience, the world-renowned 27-year-old American virtuoso will hold 12 four-hour seminars for a hand-picked group of 17 piano students from all parts of the country; will coach the Music Center's "fellowship instrumentalists" in chamber music repertoire; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals.

In addition, Mr. Watts will appear 4 times in the public concerts of the Berkshire Festival during the 8-week period, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa, giving an All-Beethoven Recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site replica of the house in which Nathaniel Hawthorne lived and planned his "Tanglewood Tales" and began work on "The House of the Seven Gables."

Auditions for seminar participants were held personally by Mr. Watts in 11 ma[illegible] cities across the country during his 1972-73 tran[illegible] students chosen will meet with [illegible] hour sessions each week, during [illegible] will be on musical rather than tec[illegible] piano performance.

Mr. Watts will also meet each [illegible] seminar session with the 8 [illegible] students" studying at the Cen[illegible] program subsidized by the [illegible] Orchestra. The students will als[illegible] for special coaching with Watt[illegible] works of the piano chamber m[illegible] volving student players of st[illegible] struments as well.

Mr. Watts' reading rehearsal[illegible] ductors and the Berkshire Musi[illegible] chestra will be held 4 times during [illegible] the pianist's Tanglewood residen[illegible] standard works of the concerto re[illegible] problems of soloist and conduct[illegible]

McALESTER, OKLA.
NEWS-CAPITAL
D. 9,000
FEB 23 1973

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
APR 21 1973

AMERICAN
WATERBURY, CONN.
D. 40,675
New England Newsclip

WATTS TO TEACH AT TANGLEWOOD
BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

WATTS TO TEACH AT TANGLEWOOD
BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18. Enrollment in each seminar will be limited to 20, selected by Watts in a series of auditions during his coming recital tour.

NEWS
ATHOL, MASS.
D. 5,281
APR 16 1973
New England Newsclip

Watts to teach at Tanglewood

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,805
JUN 29 1973
New England Newsclip

Watts Seminar Auditions Set

Auditions will be held March 21 for pianists who wish to enter the three-week seminars at Tanglewood taught by Andre Watts.

Watts will teach the seminars, July 8-28 and July 29-Aug. 18. Twenty pianists will be admitted to each. Applications go to the Berkshire Music Center, Box FW, Symphony Hall, Boston, Mass. 02115.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 463,503 SUN. 867,510
MAR 11 1973

Watts Will Teach At Tanglewood

MINUTE MAN
BEDFORD, MASS.
W. 2,993
JUN 28 1973
New England Newsclip

PATRIOT & MINUTEMAN
BILLERICA, MASS.
W. 2,500
JUN 28 1973
New England Newsclip

Tanglewood Star

Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist André Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

Tanglewood Star

Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist André Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

CITIZEN
BELMONT, MASS.
W. 4,000
JUN 28 1973
New England Newsclip

Tanglewood Star

Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist André Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

Daily Defender
CHICAGO, ILLINOIS
D. [illegible]
JAN 25 1973

A 'First'

BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

TIMES
HARTFORD, CONN.
D. 136,857
FEB 8 1973
New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUN 26 1973
New England Newsclip

TIMES
PEABODY, MASS.
W. 6,043
JUN 27 1973
New England Newsclip

GREENFIELD, OHIO
TIMES
D. 5,500
MAR 6 1973

WATTS TO TEACH AT TANGLEWOOD
BOSTON — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through Aug. 18. Enrollment in each seminar will be limited to 20, selected by Watts in a series of auditions during his coming recital tour.

TELEGRAM
WORCESTER, MASS.
S. 106,767
MAR 18 1973
New England Newsclip

HELENA, MONT.
INDEPENDENT RECORD
D. 9,500
JAN 31 1973

Andre Watts to audition pianist for his seminar

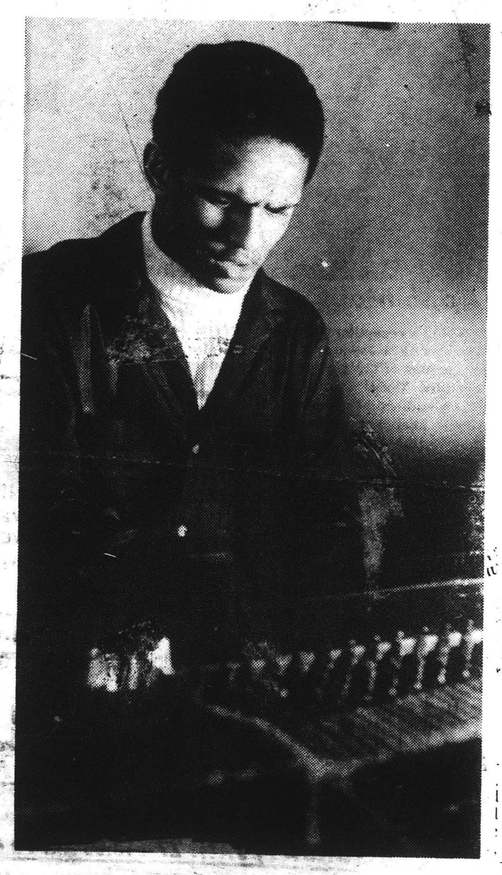
For the first time this summer the celebrated young American pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony Orchestra's advanced training center for young musicians at Tanglewood.

In a dramatic departure from a concert schedule that has made him one of the busiest and most highly-travelled concert artists of his generation, the 26-year-old pianist will spend the entire eight-week session of the Music Center as Artist-in-Residence near the famed Berkshire estate (Tanglewood) in Lenox, Massachusetts.

Watts will teach two three-week seminars for advanced piano students July 8 through 28, and July 29 through August 18. Enrollment in each seminar will be limited to twenty pianists, selected by Mr. Watts in a series of auditions during the pianist's forthcoming coast-to-coast recital-concert tour.

Audition cities are to include New York, Boston, Philadelphia, Chicago, Indianapolis, Minneapolis, San Antonio, Los Angeles, San Francisco, Ames, Iowa and Toronto, Canada.

Tuition for each seminar will be $250, and a limited number of scholarships will be provided through the Berkshire Music Center, an activity of the Boston Symphony Orchestra. For additional information, contact the Berkshire Music center, Symphony Hall, Boston, Massachusetts 02115, (617) 266-1492.



ANDRE WATTS

Watts to teach

BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18. Enrollment in each seminar will be limited to 20, selected by Watts in a series of auditions during his coming recital tour.

HERALD (E)
NEW BRITAIN, CONN.
D. 33,583
JUN 28 1973
New England Newsclip

WATTS TO TEACH AT TANGLEWOOD
BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18.

BANNER (E)
BENNINGTON, VT.
D. 6,500
JUL 7 1973
New England Newsclip

Music

Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts, who has performed with the New Britain Symphony, will take up residence for eight weeks at Tanglewood to serve for the first time as artist-in-residence at the Berkshire Music Center.

The Watts public performances in the Tanglewood Shed on the regular Berkshire Music Festival program will begin on July 14, when Mr. Watts will play the Mozart Piano Concerto K. 491 with the Boston Symphony under Riccardo Muti. On July 20, Mr. Watts will give his All-Beethoven Recital in the Shed as one of the "Prelude" concerts preceding that night's regularly scheduled orchestral program and available to all ticket holders at no extra charge. On August 14, Mr. Watts will be the featured soloist for the annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center. On this occasion he will not only perform the Liszt E-flat Piano Concerto with Maestro Seiji Ozawa and the Boston Symphony, but will appear as narrator with the orchestra for the performance of Aaron Copland's "A Lincoln Portrait." The pianist's final appearance at the Berkshire Festival will be on August 19, playing the Franck Symphonic Variations" and Liszt's "Todtentanz" with Ozawa and the Boston Symphony.

Pianist Watts to teach, perform at Tanglewood

Pianist Andre Watts, summer artist-in-residence at Tanglewood's Berkshire Music Center, will hold seminars in piano, coach chamber music, do reading rehearsals with student conductors and perform both as soloist and narrator with the Boston Symphony Orchestra.

17 students

Watts will hold 12 four-hour piano seminars in Hawthorne Cottage for a hand-picked group of 17 piano students from all parts of the country.

He will coach the Center's eight fellowship instrumentalists in chamber music repertoire. These students are under a special program subsidized by the Boston Symphony Orchestra. Watts will also work with student conductors and the Berkshire Music Center student orchestra in a series of reading rehearsals.

Watts will play Mozart's Piano Concerto K. 491 with the Boston Symphony conducted by Riccardo Muti on July 14. On July 20, he will give an all-Beethoven recital in the Shed as one of the prelude concerts.

On Aug. 14, he will be featured soloist for the Tanglewood on Parade concert to benefit the Berkshire Music Center. He will perform Liszt's E Flat Piano Concerto with the symphony conducted by Seiji Ozawa, and will appear as narrator with the orchestra for the performance of Aaron Copland's "A Lincoln Portrait."

His final appearance will be on Aug. 19, when he will play Franck's "Symphonic Variations" and Liszt's "Todtentanz" with the symphony under Ozawa.

On Aug. 1, Watts will open the Saratoga Music Festival with the Philadelphia Orchestra conducted by Eugene Ormandy. He will play Brahm's B Flat Piano Concerto.

Andre Watts joins Berkshire Center

BOSTON — Following his return from his successful Soviet debut tour and a June 30th appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as artist-in-residence at the Berkshire Music Center.

In what will be his first teaching experience, the world-renowned 27-year-old American virtuoso will hold 12 four-hour seminars for a hand-picked group of 17 piano students from all parts of the country; will coach the Music Center's "fellowship instrumentalists" in chamber music repertoire; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals.

In addition, Mr. Watts will appear 4 times in the public concerts of the Berkshire Festival during the 8-week period, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa, giving an All-Beethoven Recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site replica of the house in which Nathaniel Hawthorne lived and planned his "Tanglewood Tales" and began work on "The House of the Seven Gables."

Auditions for seminar participants were held personally by Mr. Watts in 11 major cities across the country during his 1972-73 trans-U.S. tour. The 17 students chosen will meet with Mr. Watts for 2 four-hour sessions each week, during which the emphasis will be on musical rather than technical aspects of solo piano performance.

Mr. Watts will also meet each week for 1 three-hour seminar session with the 8 "fellowship piano students" studying at the Center under a special program subsidized by the Boston Symphony Orchestra. The students will also have opportunities for special coaching with Watts on several major works of the piano chamber music repertoire, involving student players of string and wind instruments as well.

Mr. Watts' reading rehearsals with student conductors and the Berkshire Music Center student orchestra will be held 4 times during the 8-week period of the pianist's Tanglewood residence and will deal with standard works of the concerto repertoire, relating the problems of soloist and conductor.

BRILLIANT YOUNG American pianist, Andre Watts, will conduct six weeks of a piano seminar at the Berkshire Music Center this summer, from July 8 through Aug. 18.

The 26-year-old pianist recently accepted the presidency of American Music Scholarship Association which has thus far awarded more than 400 scholarships to piano students throughout the nation. The non-profit organization is based in Cincinnati. Watts pledged a $5,000 contribution of his own towards the awards.

Watts gave an outstanding piano recital on Clark University Fine Arts Series in March of last year.

Tanglewood Signs Andre Watts

LENOX — Following his return from his Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony Orchestra at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for eight weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

Student Seminars

In what will be his first teaching experience, the world - renowned 27-year-old American virtuoso will hold 2 four-hour seminars for a hand-picked group of 17 piano students from all parts of the country; will coach the Music Center's "fellowship instrumentalists" in chamber music repertoire; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals.

In addition, Watts will appear four times in the public concerts of the Berkshire Festival during the eight-week period, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa, giving an All-Beethoven recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site replica of the house in which Nathaniel Hawthorne lived and planned his "Tanglewood Tales" and began work on "The House of the Seven Gables."

Auditions for seminar partcipants were held personally by Watts in 11 major cities across the country during his 1972-73 trans-U. S. tour. The 17 students chosen will meet with him for two four - hour sessions each week, during which the of solo - piano performance.

Watts will also meet each week for one three - hour seminar session with the eight "fellowship piano students" studying at the Center under a special program subsidized by the Boston Symphony Orchestra.

Public Performances

The Watts public per- Shed on the regular Berkshire Music Festival program will begin on July 14 when he will play the Mozart Piano Concerto K. 491 with the Boston Symphony Orchestra under Muti.

On July 20th, he will give his All-Beethoven Recital in the Shed as one of the "Prelude" concerts preceding that night's regularly scheduled orchestral program and available to all ticket holders at no extra charge.

On August 14, he will be the featured soloist for the annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center. On this occasion he not only will perform the Liszt E-flat Piano Concerto with Masestro Ozawa and the Boston Symphony, but also will appear as narrator with the orchestra for the performance of Aaron Copland's final appearance at the Berkshire Festival will be on August 19, playing the Variations" and Liszt's "Todtentanz" with Ozawa and the Boston Symphony.

On August 1, Watts will interrupt his Tanglewood stay briefly to open the nearby Saratoga Music Festival, playing the Brahsm B-flat Piano Concerto with Euguene Ormandy and the Philadelphia Orchestra.

PRESS-HERALD
PORTLAND, MAINE
D. 54,974

MAY 17 1973

New England Newsclip

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

JUN 27 1973

New England Newsclip

Pianist Andre Watts Will Hold Tanglewood Seminars

BOSTON (AP) – For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18. Enrollment in each seminar will be limited to 20, selected by Watts in a series of auditions during his coming recital tour.

NEWS-TIMES
DANBURY, CONN.
D. 31,285

JAN 31 1973

New England Newsclip

Watts to teach at Tanglewood

BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18. Enrollment in each seminar will be limited to 20, selected by Watts in a series of auditions during his coming recital tour.

Buffalo Evening News
D. 281,982 SAT. 297,247

APR 21 1973

Pianist Watts Will Teach At Tanglewood

Associated Press

BOSTON — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-yer-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18.

Enrollment in each seminar will be limited to 20, selected by Watts in a series of auditions during his current recital tour.

Andre Watts to Give Seminars

FOR THE first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass. The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18. Enrollment in each seminar will be limited to 20, selected by Watts in a series of auditions during his coming recital tour.

HOUSTON CHRONICLE
D. 303,041 SUN. 353,214

MAR 11 1973

WACO, TEXAS
TRIBUNE-HERALD
D. 48,000

MAR 4 1973

Andre Watts, Pianist, Seeks Out Perfection

By ANDREA CHAMBERS
Monitor News Service

NEW YORK — With a blink of recognition, the cab driver swiveled around and peered at his passenger. "You look a heck of a lot like Andre Watts," he said, gazing at the young man fumbling for the address. "Uh, why, yes. That's because I am," replied the embarrassed passenger. Quickly, he reeled off his destination.

Although pianist Watts has been on the national and international concert scene for over 10 years, he is still not accustomed to fame. After all, at age 26, what musician can really feel that he has achieved that ultimate in status: recognition by the notoriously uncultured New York cabbies? In fact, who could even take it in stride when a long-distance operator, hearing the name of the collect caller, once gasped: "The Andre Watts?"

Yes, the Andre Watts, whose storybook debut before the New York Philharmonic at age 16 is already legend. Yes, the Andre Watts, protege of Leonard Bernstein, who has gone on to become a celebrated pianist, often booked as far as three years in advance.

Appearing older than his years in an elegantly tailored cream-colored suit, Watts discussed his whirlwind musical career while simultaneously indulging one of his favorite leisure-time activities: manipulating a pair of chopsticks through the many courses of a Japanese dinner. A culinary as well as musical gourmet, Watts enjoys the good life his successful career has allowed and dines as often as possible at New York's Far Eastern restaurants.

IN FACT, fine cuisine and a varied spectrum of reading material appear to be the only two nonmusical interests of the young pianist. Totally absorbed in his work ("All good musicians must be") he often practices six or eight hours a day emerging only for a stroll around his thickwalled Manhattan apartment.

Young as he is, pianist Watts can already look back on a career as broad and varied as his romantic and classical repetoire. At 16, he performed on a nationally televised Young People's Concert with Leonard Bernstein. Twenty days later, the same conductor called on him as a lastminute replacement in a concert with the New York Philharmonic.

Glen Gould, scheduled as soloist for the Philharmonic's regular subscription series at Lincoln Center, was unable to make it. When the coltish young replacement shyly took his place at the piano, the audience groaned audibly. But when Watts sounded the last cadenza of the Liszt E-flat Piano Concerto has performance was met with a solid 15 minutes of applause.

Shortly after, Columbia Records packaged an elaborate recording entitled "The Exciting Debut of Andre Watts."

ALTHOUGH OFFERS poured in after the well publicized debut, stern clamps were placed on the young musician's career by his mother and teachers, who wanted Watts to finish his studies at the Peabody Conservatory of Music in Baltimore and to mature both musically and emotionally. In 1966, the pianist made a European debut with the London Symphony and in 1967 a world tour for the U.S. State Department. Today, Watts averages 100 performances a year.

Having summersaulted into a position of fame at an early age, Watts might well be an egomaniac supervirtuoso. Virtuoso, yes, but he has managed to remain shy and unpretentious with a bent for philosophical discussions about music and the role of the artist.

"I feel that I am suited to work," he mused over his favorite appetizer of raw fish. "I don't get carried away with the externals, with the idea of being famous. After all, one is only special when fulfilling a specific function. If I walk down Fifth Avenue, why should I get on a bus ahead of anyone? But if I'm on stage, then, yes, I deserve special treatment."

Unlike many musicians, he scoffs at the notion that a pianist can be unaware of the audience while playing. "Of course you know that they are there. Otherwise you'd scratch your nose or something."

He explains that he uses his audience to become "intelligently arbitrary." When he feels that the audience is responding warmly and enthusiastically to his work, then he allows it to inspire and heighten his performance. If the response seems bored or hostile, he blocks it out lest it upset his playing.

AS ANDRE WATTS discusses his career, there is an air of solemnity in his dark, well-chiseled features. "Intense" and "brooding" are two words often applied to him, and it is easy to understand how he could travel around the world and miss most of the sights: Athens was the city where middle C stuck on the piano; Madrid was where he was given a Bechstein instead of a Baldwin. Totally absorbed in his music, the pianist judges European cities by the quality of their practice rooms.

When teased about his single-mindedness, Watts replied that he is really very easy going. "Why I'm known for that among conductors," he boasted.

He explained that the relationship between a pianist and a conductor can easily evolve into a contest of wills. "The conductor can want a piece done one way, and the pianist wants it done another. However, I've learned to look at it like a bargaining table. I'll agree to do some of what he wants, if he'll let me play a section as I want. I just don't have that much of an ego about it."

There are several points upon which Watts appears adamant, even defensive, however. "Of course I like contemporary music," he protested, "even though I don't play it much. I just feel that people grasp romantic music better." That's why he prefers Beethoven, Schubert, Chopin, Liszt, and Haydn for recital repertoire. Ravel and Brahms, too, are favorites.

AS A DEVOTEE of the musical masters, Watts has had to formulate clear ideas on stylistic imitation. If Rudolph Serkin plays a sonata one way, should that automatically be the right way? "Only if you understand why he did it and can feel it yourself," answers Watts. "You don't have to be different for the sake of being different."

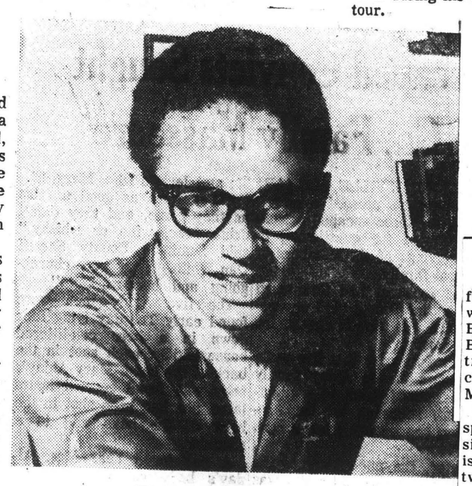
A very real sore spot for the young artist is the emphasis in the press upon his relationship with his mother. Herself a pianist, Hungarian-born Maria Alexandra Watts has been a continual confidante and companion to her son. She has been termed a typical, domineering stage mama. (Mrs. Watts is divorced from Andre's father, a black American who met his white, very blond wife during the war.)

"Of course she is domineering and I find that good," protested Watts. "She had helped me a great deal with my career. And, you know, she is not always hanging round as people have written. When we go to Europe on tours, she is often in one city visiting old friends when I am playing in another."

Aside from his mother, Watts has few close friends. He finds that most of his day is devoted to music, allowing little time for friends or entertaiment. Nor does this bother him.

Rarely satisfied with a concert, he is relentless in his demands upon himself. "I've never mastered a piece," he insisted, despite the wide-eyed disbelief of his listener. Then, he smiled and a strange little-boy look crossed his features. "But I've played pieces better than a lot of other people."

As the musical gourmet polished off the last of his bean curd, beef and cabbage entree, he talked enthusiastically of his summer vacation — the first, in fact, in three years. By this point in the dinner and conversation, there was little doubt of what that forthcoming summer relaxation might be for the li of Andre Watts. What else eight weeks teaching at the nowned Tanglewood, Mas summer music festival.



Pianist Andre Watts

NEWS
GARDNER, MASS.
D. 8,061

FEB 1 1973

New England Newsclip

WATTS TO TEACH AT TANGLEWOOD

BOSTON (AP) — For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

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HATTIESBURG, MISS.
AMERICAN
D. 17,000

FEB 5 1973

PASCAGOULA, MISS.
MISSISSIPPI PRESS
DAILY 13,000

FEB 7 1973

EL DORADO, ARK.
NEWS
D. 10,500 S. 11,500

FEB 2 1973

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The Boston Globe
(EVENING)
D. 195,032

FEB 14 1973

New England Newsclip

NEW ORLEANS STATES-ITEM
NEW ORLEANS, LA.
D. 127,887 SAT. 112,226

MAR 3 1973

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BAYTOWN, TEXAS
SUN
D. 13,000

FEB 1973

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CATSKILL, N. Y.
MAIL
(ALBANY MARKET AREA)
D. 4,000

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The Indianapolis Star
D. 231,064 SUN. 379,299

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TIMES-UNION
BURLINGTON, MASS
W. 4,950

JUN 28 1973

MIDLAND, MICH.
NEWS
D. 15,500

FEB 5 1973

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SWEETWATER, TEXAS
REPORTER
D. 6,000

FEB 21 1973

THE EVENING SUN
BALTIMORE, MD.
D. 189,871

MAR 9 1973

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Tanglewood Signs Andre Watts

LENOX — Following his return from his Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony Orchestra at Philadelphia's Ambler Festival, pianist Andre Watts will take up residence for eight weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

Student Seminars

In what will be his first teaching experience, the world - renowned 27-year-old American virtuoso will hold 2 four-hour seminars for a hand-picked group of 17 piano students from all parts of the country; will coach the Music Center's "fellowship instrumentalists" in chamber music repertoire; and will work with student conductors and the Berkshire Music Center Orchestra in a series of reading rehearsals.

In addition, Watts will appear four times in the public concerts of the Berkshire Festival during the eight-week period, soloing with the Boston Symphony Orchestra under Riccardo Muti and Seiji Ozawa, giving an All-Beethoven recital, and, for a special benefit "gala," serving both as narrator and as piano soloist.

The Andre Watts Piano Seminars will be held in the picturesque Hawthorne Cottage, an exact on-the-site replica of the house in which Nathaniel Hawthorne lived and planned his "Tanglewood Tales" and began work on "The House of the Seven Gables."

Auditions for seminar partcipants were held personally by Watts in 11 major cities across the country during his 1972-73 trans-U. S. tour. The 17 students chosen will meet with him for two four - hour sessions each week, during which the of solo - piano performance.

Watts will also meet each week for one three - hour seminar session with the eight "fellowship piano students" studying at the Center under a special program subsidized by the Boston Symphony Orchestra.

Public Performances

The Watts public performance on the regular Berkshire Music Festival program will begin on July 14 when he will play the Mozart Piano Concerto K. 491 with the Boston Symphony Orchestra under Muti.

On July 20th, he will give his All-Beethoven Recital in the Shed as one of the "Prelude" concerts preceding that night's regularly scheduled orchestral program and available to all ticket holders at no extra charge.

On August 14, he will be the featured soloist for the annual "Tanglewood on Parade" concert for the benefit of the Berkshire Music Center. On this occasion he not only will perform the Liszt E-flat Piano Concerto with Masestro Ozawa and the Boston Symphony, but also will appear as narrator with the orchestra for the performance of Aaron Copland's final appearance at the Berkshire Festival will be on August 19, playing the Variations" and Liszt's "Todtentanz" with Ozawa and the Boston Symphony.

On August 1, Watts will interrupt his Tanglewood stay briefly to open the nearby Saratoga Music Festival, playing the Brahsm B-flat Piano Concerto with Euguene Ormandy and the Philadelphia Orchestra.

HATTIESBURG, MISS.
AMERICAN
D. 17,000

FEB 5 1973

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NEWS-TIMES
DANBURY, CONN.
D. 31,285

JAN 31 1973

New England Newsclip

Watts to teach at Tanglewood

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Buffalo Evening News
D. 281,082 SAT. 257,247

APR 21 1973

Pianist Watts Will Teach At Tanglewood

Associated Press

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PRESS-HERALD
PORTLAND, MAINE
D. 4,974

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

JUN 27 1973

New England Newsclip

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HOUSTON CHRONICLE
D. 303,041 SUN. 553,214

MAR 11 1973

WACO, TEXAS
TRIBUNE-HERALD
D. 48,000

MAR 4 1973

Andre Watts, Pianist, Seeks Out Perfection

By ANDREA CHAMBERS
Monitor News Service

NEW YORK — With a blink of recognition, the cab driver swiveled around and peered at his passenger. "You look a heck of a lot like Andre Watts," he said, gazing at the young man fumbling for the address. "Uh, why, yes. That's because I am," replied the embarrassed passenger. Quickly, he reeled off his destination.

Although pianist Watts has been on the national and international concert scene for over 10 years, he is still not accustomed to fame. After all, at age 26, what musician can really feel that he has achieved that ultimate in status: recognition by the notoriously uncultured New York cabbies? In fact, who could even take it in stride when a long-distance operator, hearing the name of the collect caller, once gasped: "The Andre Watts?"

Yes, the Andre Watts, whose storybook debut before the New York Philharmonic at age 16 is already legend. Yes, the Andre Watts, protege of Leonard Bernstein, who has gone on to become a celebrated pianist, often booked as far as three years in advance.

Appearing older than his years in an elegantly tailored cream-colored suit, Watts discussed his whirlwind musical career while simultaneously indulging one of his favorite leisure-time activities: manipulating a pair of chopsticks through the many courses of a Japanese dinner. A culinary as well as musical gourmet, Watts enjoys the good life his successful career has allowed and dines as often as possible at New York's Far Eastern restaurants.

IN FACT, fine cuisine and a varied spectrum of reading material appear to be the only two nonmusical interests of the young pianist. Totally absorbed in his work ("All good musicians must be") he often practices six or eight hours a day emerging only for a stroll around his thickwalled Manhattan apartment.

Young as he is, pianist Watts can already look back on a career as broad and varied as his romantic and classical repertoire. At 16, he performed on a nationally televised Young People's Concert with Leonard Bernstein. Twenty days later, the same conductor called on him as a lastminute replacement in a concert with the New York Philharmonic.

Glen Gould, scheduled as soloist for the Philharmonic's regular subscription series at Lincoln Center, was unable to make it. When the coltish young replacement shyly took his place at the piano, the audience groaned audibly. But when Watts sounded the last cadenza of the Liszt E-flat Piano Concerto has performance was met with a solid 15 minutes of applause.

Shortly after, Columbia Records packaged an elaborate recording entitled "The Exciting Debut of Andre Watts."

ALTHOUGH OFFERS poured in after the well publicized debut, stern clamps were placed on the young musician's career by his mother and teachers, who wanted Watts to finish his studies at the Peabody Conservatory of Music in Baltimore and to mature both musically and emotionally. In 1966, the pianist made a European debut with the London Symphony and in 1967 a world tour for the U. S. State Department. Today, Watts averages 100 performances a year.

Having summersaulted into a position of fame at an early age, Watts might well be an egomaniac supervirtuoso. Virtuoso, yes, but he has managed to remain shy and unpretentious with a bent for philosophical discussions about music and the role of the artist.

"I feel that I am suited to work," he mused over his favorite appetizer of raw fish. "I don't get carried away with the externals, with the idea of being famous. After all, one is only special when fulfilling a specific function. If I walk down Fifth Avenue, why should I get on a bus ahead of anyone? But if I'm on stage, then, yes, I deserve special treatment."

Unlike many musicians, he scoffs at the notion that a pianist can be unaware of the audience while playing. "Of course you know that they are there. Otherwise you'd scratch your nose or something."

He explains that he uses his audience to become "intelligently arbitrary." When he feels that the audience is responding warmly and enthusiastically to his work, then he allows it to inspire and heighten his performance. If the response seems bored or hostile, he blocks it out lest it upset his playing.

AS ANDRE WATTS discusses his career, there is an air of solemnity in his dark, well-chiseled features. "Intense" and "brooding" are two words often applied to him, and it is easy to understand how he could travel around the world and miss most of the sights: Athens was the city where middle C stuck on the piano; Madrid was where he was given a Bechstein instead of a Baldwin. Totally absorbed in his music, the pianist judges European cities by the quality of their practice rooms.

When teased about his single-mindedness, Watts replied that he is really very easy going. "Why I'm known for that among conductors," he boasted.

He explained that the relationship between a pianist and a conductor can easily evolve into a contest of wills. "The conductor can want a piece done one way, and the pianist wants it done another. However, I've learned to look at it like a bargaining table. I'll agree to do some of what he wants, if he'll let me play a section as I want. I just don't have that much of an ego about it."

There are several points upon which Watts appears adamant, even defensive, however. "Of course I like contemporary music," he protested, "even though I don't play it much. I just feel that people grasp romantic music better." That's why he prefers Beethoven, Schubert, Chopin, Liszt, and Haydn for recital repertoire. Ravel and Brahms, too, are favorites.

AS A DEVOTEE of the musical masters, Watts has had to formulate clear ideas on stylistic imitation. If Rudolph Serkin plays a sonata one way, should that automatically be the right way? "Only if you understand why he did it and can feel it yourself," answers Watts. "You don't have to be different for the sake of being different."

A very real sore spot for the young artist is the emphasis in the press upon his relationship with his mother. Herself a pianist, Hungarian-born Maria Alexandra Watts has been a continual confidante and companion to her son. She has been termed a typical, domineering stage mama. (Mrs. Watts is divorced from Andre's father, a black American who met his white, very blond wife during the war.)

"Of course she is domineering and I find that good," protested Watts. "She had helped me a great deal with my career. And, you know, she is not always hanging round as people have written. When we go to Europe on tours, she is often in one city visiting old friends when I am playing in another."

Aside from his mother, Watts has few close friends. He finds that most of his day is devoted to music, allowing little time for friends or entertaiment. Nor does this bother him.

Rarely satisfied with a concert, he is relentless in his demands upon himself. "I've never mastered a piece," he insisted, despite the wide-eyed disbelief of his listener. Then, he smiled and a strange little-boy look crossed his features. "But I've played pieces better than a lot of other people."

As the musical gourmet polished off the last of his bean curd, beef and cabbage entree, he talked enthusiastically of his summer vacation — the first, in fact, in three years. By this point in the dinner and conversation, there was little doubt of what that forthcoming summer relaxation might be for the little eight weeks teaching at the Andre Watts. What else owned Tanglewood, Mass summer music festival.

Pianist Andre Watts

NEWS
GARDNER, MASS.
D. 8,061

FEB 1 1973

New England Newsclip

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FEB 2 1973

The Boston Globe
(EVENING)
D. 195,032

FEB 14 1973

New England Newsclip

TIMES-UNION
BURLINGTON, MASS
W. 4,950

JUN 28 1973

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NEW ORLEANS STATES-ITEM
NEW ORLEANS, LA.
D. 127,887 SAT. 112,226

MAR 3 1973

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MIDLAND, MICH.
NEWS
D. 15,000

FEB 5 1973

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BAYTOWN, TEXAS
SUN
D. 13,000

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CATSKILL, N. Y.
MAIL
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D. 4,000

MAR 15 1973

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The Indianapolis Star
D. 231,064 SUN. 379,299

MAR 11 1973

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FEB 21 1973

SWEETWATER, TEXAS
REPORTER
D. 6,500

MAR 9 1973

THE EVENING SUN
BALTIMORE, MD.
D. 139,871

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NEWS (E)
SPRINGFIELD, MASS.
D. 95,528

JUL 2 1973 New England Newsclip

Tanglewood Holds Annual Opener for 461 Students

By RICHARD CONWAY

While it is the weekend concerts by the Boston Symphony Orchestra that most people think of when the name Tanglewood is mentioned, all the speakers at the annual opening exercises of the Berkshire Music Center Sunday afternoon emphasized the even greater importance of that summer long school for aspiring professional musicians.

Some 461 students were greeted yesterday afternoon, assured of their importance to the center, and given some things to think about during the next eight weeks.

Thomas Perry Jr., executive director of the Boston Symphony Orchestra, told the students that they enriched the orchestra by their being there. . .that they brought a freshness, a vitality. . .and that the orchestra probably got as much from them as it gave to them in professional know-how.

As did one or two of the other speakers Perry emphasized the cost of underwriting the school, but also emphasized that the orchestra association did so in the sure knowledge that what they were doing was of great importance.

Seiji Ozawa, who is the new music director of the Boston Symphony, spoke informally, and in his halting English, of his days as a student at the Berkshire Music Center some 14 years ago. Obviously popular with the young musicians, Ozawa said much the same thing he has for the past three years, emphasizing the need to pay attention to detail. Again he insisted on the importance of sight-singing and ear-training.

Following a performance of the Bach 'Sonata in G minor for unaccompanied violin" by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra and chairman of the Berkshire Music Center faculty, the principal address of the day was given by Gunther Schuller, artistic director of the Center.

Schuller, who is president of the New England Conservatory, spoke of Serge Koussevitsky's original intent of the Center he worked to bring into being, a place where composers and performers could come together and, in effect, "turn each other on."

Schuller talked of the role played by composer and performer in regard to music, and said that each was necessary to the other — the creator and re-creator. He, of course, gave precedence to the composer, quite correctly saying that without the creator of music there would be nothing to sing or play.

Most interesting to me was something that came toward the end of his remarks. In talking of the necessity for composers to have their works heard regardless of how good, bad, or indifferent they may be, he said that it "was arrogant to think that every new piece should be a masterpiece." He pointed out that it took "100 Dittersdorfs to make one Mozart." It was countless Spohrs and Cherubinis that finally led to Beethoven. One needs to see new works as part of a continuum, a larger process in the ongoing creation of music.

As it has since 1940, the exercises closed with the singing of Randall Thompson's famous choral work "Alleluia," composed especially for the opening of the Berkshire Music Center.

Tanglewood Star

Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist André Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

CITIZEN
WINSTED, CONN.
D. 4,600

JUN 30 1973 New England Newsclip

Tanglewood Open House Set Sunday

LENOX, Mass. — Persons in northwestern Connecticut, interested in Tanglewood, the Boston Symphony Orchestra's music center in the Berkshires and who are interested in becoming Friends of Tanglewood, are invited to a meeting at the center on Sunday, June 24 at 4 p.m.

Mrs. Duncan Ellsworth of Salisbury and Talcott Barks, a trustee of the symphony, will be there to talk about his summer's program at Tanglewood.

One of the primary activities at Tanglewood which benefits from the support of friends of the orchestra, is the Berkshire Music Center for advanced study. There, for eight weeks each summer, gifted young musicians from all over the world come to work intensively in their particular fields, playing, conducting or composing.

The center opened in 1940. Many of the players in major orchestras in this country have studied there.

Tanglewood Opens In Traditional Style

By R. C. HAMMERICH
Union Staff

LENOX — The Boston Symphony Orchestra started its season at Tanglewood Sunday afternoon in traditional fashion. . .by welcoming 461 young musicians for a summer of study.

The Berkshire Music Center, founded at Tanglewood by Serge Koussevitsky in 1940, conducted its opening session in a manner much like it has for several years.

There were welcoming words from Thomas Perry, executive director of the orchestra, and a couple of other dignitaries, a bit of chamber music, a major address and a performance, without accompaniment, of Randall Thompson's "Alleluia" by all 461 voices.

The "Alleluia" was composed for the first ceremony in 1940 and has been sung, with one quick rehearsal, by the arriving students at the start of each year.

The major address was given by Gunther Schuller, artistic director of the Berkshire Music Center and president of the New England Conservatory of Music in Boston.

He talked to the students, who have come from all over the world, about the philosophical values which went into the creation of the center and which, in turn, can be drawn from it.

And he discussed the interdependence of creating music (composing) and recreating music (performing), giving the best of it to the creative side (he is also a composer).

Seiji Ozawa, artistic director of the Berkshire Festival and the orchestra, told the students a bit about how he felt when he arrived at Tanglewood as a student from Japan 14 years ago, and reminded them that while the imagination necessary to professional performance may come from anywhere, the technical proficiency comes from hard work.

The chamber music on the program this year was provided by Joseph Silver- the center faculty. He played stein, concertmaster of the orchestra and chairman of the center faculty. He played one of Bach's great sonatas

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

JUL 2 1973 New England Newsclip

WATTS TO TEACH

For the first time, pianist Andre Watts will give piano seminars at the Berkshire Music Center, the Boston Symphony's advanced training center for young musicians at Tanglewood in Lenox, Mass.

The 26-year-old pianist will spend the entire eight-week session of the Music Center as artist-in-residence. He will teach two three-week seminars for advanced piano students July 8 through 28 and July 29 through Aug. 18.

TELEGRAM (M)
WORCESTER, MASS.
D. 60,210

JUL 2 1973 New England Newsclip

Tanglewood Greets Pupils

By RAYMOND MORIN
Telegram Music Critic

LENOX — Some 400 students from many states and continents received a cordial and impressive introduction to Tanglewood yesterday afternoon at the 34th annual opening exercises of the Berkshire Music Center.

Main speaker was Gunther Schuller, artistic director of the Center.

The students' heart-warmer, however, was an impromptu talk by Seiji Ozawa, music director of the Boston Symphony Orchestra, which operates Tanglewood's "ne plus ultra" summer academy of advanced study.

Ozawa reminisced about his similar situation, 14 years ago, when he first reached Tanglewood as a Center student.

"I sat where you are now sitting," he said. "My roommate talked a lot about Mahler's music. I had never herd Mahler sic. I had never heard a Mahler symphony. There was so much to learn — with the head, eyes, hands and heart. If I could do it, so can you."

Ozawa received thunderous applause.

Addressing his remarks to the "young musician artists," Schuller enumerated several reasons why they might be at Tanglewood — a summer place to hang the hat, make contacts, work with freedom from an academic routine.

He reviewed in detail the purposes for which the late Serge Koussevitsky fonuded the Berkshire Music Center in 1940, and opined that "creativity must come first."

Schuller is a composer.

He expressed the hope that students would avail themselves of the opportunity to establish close communication between composers and performers.

Among the large number of hand-picked fellowship students at the Center are a few composers.

Schuller justified his special affinity for composition with the belief that composers reflect the world around them and performers are the public's purveyors of these infinite messages.

Speakers and musicians were introduced by Thomas D. Perry Jr., former manager of the Boston Symphony and now the orchestra's executive director.

Perry assured the students of their significance to the Tanglewood scene.

"The Boston Symphony and Berkshire Center receive mutual benefit, and I'm not sure that the orchestra doesn't receive the greater," he said. "One of the greatest advantages is that during the eight weeks, professional members of the orchestra, faculty members and students share and live a professional life."

"This is what makes the Berkshire Center unique among schools all over the world," he added.

Bach's unaccompanied G r nor Violin Sonata was played by Joseph Silverstein, concert master of the Boston Symphony and chairman of the Berkshire Center faculty.

The opening adagio and siciliano were relaxed, pliant, expressive and gorgeously toned. Unsteady moments appeared in the fugue although it was structurally clear. The concluding presto was brilliant and received heavy applause.

Greetings were given by Vernon R. Alden, Boston Symphony trustee, and William Selke, representing the Council of Tanglewood Friends.

The event's historical footnote was the performance of Randall Thompson's Alleluia, written especially for the first session of the Berkshire Music Center in 1940 and performed annually ever since.

Conductor was John Oliver.

The one and only rehearsal was about a half hour before the opening exercises.

Most choral groups, even professional, work diligently for weeks, or even months, to give such a performance of the Alleluia as yesterday's.

Unaccompanied, pitch was absolutely steadfast, phrasing precise, and quality had to come from the heart — a true alleluia.

After all, the singers were some of the world's finest young musicians. The Alleluia was evidence enough that they were thrilled to be there.

The Theater-Concert Hall was filled to its 1,800 capacity.

Four new BMC programs add up to record class

The largest recorded student enrollment at the Berkshire Music Center is attributed to four new programs instituted there this summer, according to Daniel R. Gustin, administrator of the Boston Symphony Orchestra.

Up by 57

Enrollment is 461, up by 57 over last year, with every state in the continental United States and at least 35 foreign countries represented. A few years ago, in 1969, only 25 states and 11 countries were represented.

The four new programs, which include students from both the fellowship program and the Boston University Tanglewood Institute, are a listening and analysis seminar, an Andre Watts piano seminar, a dance and acting workshop and a painting course under artist Gabriel Laderman.

The students attend lectures, seminars, bull sessions and rehearsals and give about 40 concerts for the Friends of Tanglewood in the Shed. As usual, they will be housed at three area private schools: Windsor Mountain and Stockbridge schools, and Berkshire Christian College.

The breakdown of students is as follows: fellowship program, 131; Phyllis Curtin seminar, 38; music theatre project, 9; listening and analysis seminar, 23; and Watts seminar, 16.

For the Boston University Tanglewood Institute: Young Artists Program, 96; applied music, 39; piano seminar, 15; art program, 17; choral institute, 49; choral conductors seminar, 7; workshop in stage movement and acting, 21.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

JUL 8 1973

New England Newsclip

Tanglewood Opens In Traditional Style

By R. C. HAMMERICH
Union Staff

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And he discussed the interdependence of creating music (composing) and recreating music (performing), giving the best of it to the creative side (he is also a composer).

program this year was provided by Joseph Silverstein, concertmaster of the orchestra and chairman of the center faculty. He played one of Bach's great sonatas for unaccompanied violin.

Art Grants Awarded

BOSTON — Twenty - three Western Massachusetts organizations have been awarded grants of varying amounts for varying purposes by the Massachusetts Council on the Arts and Humanities.

They are among 89 state organizations receiving a total of $296,801.

The list follows:

Berkshire Civic Ballet, Inc., Pittsfield, $1377 for a part-time choreographer-teacher.

Berkshire Hills Regional School District, Great Barrington, $2550 for a visiting artists series at the Monument Mountain High School.

The Boston Symphony Orchestra-Berkshire Music Center, Lenox, $5000 for Listening and Analysis Seminar scholarships.

Edward Bellamy Memorial Association, Chicopee, $2000 for staff assistance to expand membership and research.

Five Colleges, Inc., Amherst, $2000 for a Roman Baroque Festival of art, music and history, open to the public.

Five Colleges, Inc., Amherst, $10,000 for an art-in-public-places highway sculpture project along Interstate 91.

Historic Deerfield, Inc. $2000 for a program of elementary school visits to the museum.

Lenox Arts Center, $4000 for the production of a new musical, "Houdini," written

THE SPRINGFIELD UNION
AMUSEMENTS

14 Springfield, Mass., Tuesday, Oct. 9, 1973

by Muriel Rukeyser and composed by David Spangler.

Massachusetts Review, Amherst, $2500 for a special issue on the Third World: "Culture, Arts and Political Economy of the Western Hemisphere."

Mohawk Trail Concerts, Charlemont, $2000 for a summer weekend series of chamber music concerts.

Museum of Fine Arts-Springfield Library and Musecm Association, $647 to aid a special education program.

Northfield Mount Hermon Summer School, $3000 for a chamber music workshop for high school students.

Northampton Historical Society, $2000 for a part-time museum technician to train volunteers in techniques of conservation and exhibition.

The Northern Berkshire Council of the Arts, Inc., Williamstown, $675 for chamber concerts by the Williams Trio in the North Adams and Adams schools.

The Pioneer Valley Ballet Guild, Northampton, $1200 for an original ballet with music by an area composer and choreography based on the work of an Amherst poet.

Simon's Rock, Great Barrington, $1500 for the South Berkshire Concert Series of chamber music.

Springfield Orchestra Association, Inc., $6650 for increasing audiences through mailings, publicity, special speakers and performances.

Springfield Theatre Arts Association, W. Springfield, $10,000 for long range planning of potential income, building, touring, educational outreach, and community involvement.

University of Massachusetts, Department of Theatre, Amherst, $5000 for a children's theater project in public schools and teacher training program.

the lively world

by MILTON R. BASS

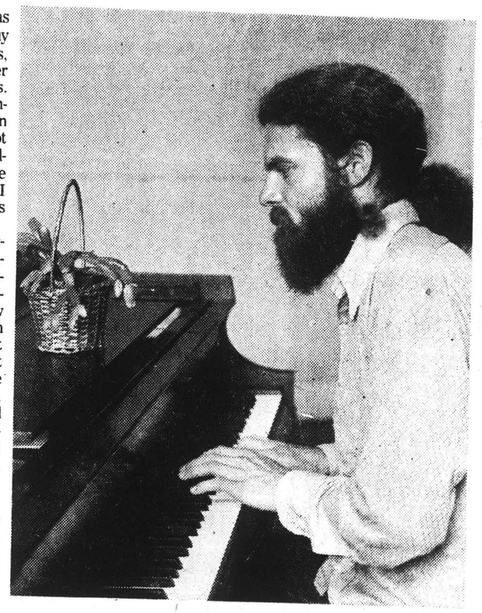
MY ONE CLAIM to fame has always been that I know a guy whose brother talks to horses, but now I also know another guy who plays music for plants. His name is Kenneth Ziegenfuess, which means goatfoot in German (the Ziegenfuess, not the Kenneth), and he was standing in his bare feet (but his face was covered with hair) when I met him at Tanglewood this week.

Besides a modicum of skepticism, I was carrying a baby cactus plant that my wife had recently rooted. "Ah," said Ziegenfuess, "that poor fellow doesn't look happy. I'll play him some dry music." It turned out he was talking about the plant and not me, and he took the little prickly out of my hand, placed it on the piano, and played a lovely little improvisation. I watched closely, but I could see no discernible change. Except in me. I felt thirsty.

* * *

Ken Ziegenfuess is not one of those people with aberrant stamens or pistils, but rather a serious, young (28) pianist-composer who has been coming to Tanglewood for the past four years, where he twice won the C.D. Jackson prize and also the I.B. Lavan award that is given to the outstanding pianist of the summer season. This year he is a teaching fellow in keyboard piano.

Something over a year ago, a friend of his, Janet Cox, signed a contract with Yerba Buena Press of San Francisco to do a book on "Plantcraft." She visited Mr. Ziegenfuess at his Palo Alto home, and discussed the use of music as an aid in the growing of plants, not so much the possible influence of sound waves on plant growth, which has been under investigation by various scientists and crackpots since the '20s and is still being actively pursued, but the use of music as part of the "total" approach to plant raising, as a pleasure principal for both the grower and the growee.



Whitestone

Kenneth Ziegenfuess and Cactus Bass

Mr. Ziegenfuess became fascinated with the idea and out of this fascination came a 7½-minute composition titled "Quartet in a Green Key," which is a musical biography of a plant through all its phases — seed, sprout, roots, etc. It was recorded by two violins, a viola and a cello, and the record is included with the book. One side of the record has Mr. Ziegenfuess explaining what each musical motif represents, and the other side has the music alone. It is quite pleasant listening, and although it doesn't make your thumbs turn green, it does put you in a reflective mood.

* * *

If you believe in music, and Mr. Ziegenfuess believes in music, you also believe as he does that listening to his record closely, "might make you friendlier with your plants and that will help in their growth." Miss Cox says that people who buy and grow plants are friendly toward them to begin with, and that plants will respond to a friendly environment just as they will to water or fertilizer or sun or shade. She doesn't talk to her plants because she is apprehensive that they might answer, but she *knows* that her plants *know* she likes them.

Anyway, if you are at all interested in a total approach to plant raising, the book is now about to go on the market at $4.95. Meanwhile, I will keep a close watch on our cactus plant. This morning it seemed to be smiling. Not a real smile, mind you. But kind of a smile. In a cac-tussy sort of a way.

Tanglewood Star

Following his return from his sensationally successful Soviet debut tour and a June 30 appearance with the Pittsburgh Symphony at Philadelphia's Ambler Festival, pianist André Watts will take up residence for 8 weeks at Tanglewood to serve for the first time as Artist-in-Residence at the Berkshire Music Center.

Adam Grossman (second from left), one of five string principals of the Young Artists Orchestra.

Bos. Symphony

Music Education Continues At Tanglewood

Adam Grossman, 14, son of Mrs. Meryl Cohen of 91 Pine Ridge Rd., Waban, is continuing his musical education this summer in the Young Artists Program of the Boston University Tanglewood Institute in Lenox.

As a Young Artist, Grossman studies with the institute faculty, including members of the Boston University faculty and the Boston Symphony Orchestra. He also plays in a chamber music group and performs in the Young Artists Orchestra at Tanglewood.

The eight-week Young Artist Program enables selected high school instrumentalists to study with prominent artists in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. The Young Artists practice privately and in groups on the Tanglewood grounds, and participate in the many concerts held throughout the season. They receive four credits toward their bachelor of arts degrees.

Grossman, who plays first chair second violin in the Young Artists Orchestra, will be a sophomore this fall at Newton South High School. A violinist for seven years, Grossman studies music under Kenneth Sarch of Boston University's School of Fine and Applied Arts, and under Roman Totenburg. He has participated in high school musicals, and he conducted the orchestra for his high school production of "Pajama Game."

This is the eighth year that young students have been given the opportunity to study music, art or theater at the Boston University Tanglewood Institute. They work in rehearsal halls, classrooms, old barns, wooden sheds, and even tree lined clearings scattered about the 210 acre estate overlooking Lake Mahkeenac which attracted Emerson, Holmes, Melville and Hawthorne many years ago.

Of the 244 people enrolled in the 1973 season of the Tanglewood Institute, 96, who are instrumentalists between the ages of 14 and 18, comprise the Young Artists Program. Another 49 in the same age bracket belong to the Choral Institute. The remaining 99, mostly college students, are enrolled in the piano, theater, applied music, choral conducting or painting and drawing programs.

Before being accepted by the institute, the students go through stringent screening. But the stringency does not end after they are accepted. Everyone in the Young Artists Program begins work in full ensemble early in the morning and reassembles in a chamber music group after lunch, which breaks for individual instruction or practice. They perform periodically before the appreciative audiences attending the summer-long Tanglewood Festival.

GRAPHIC
NEWTON, MASS.
W. 10,65
AUG 8 1973
New England Newscip

DAY
NEW LONDON, CONN.
D. 21,779
AUG 16 1973
New England Newscip

MIRROR
HINGHAM, MASS.
W. 16,713
AUG 9 1973
New England Newscip

Pauline Rowe Is Young Artist

LENOX, Mass. — Pauline Rowe, granddaughter of Mrs. Elsie Wieczorek of New London, is continuing her musical education this summer in the young artists program of the Boston University Tanglewood Institute in Lenox, Mass.

As a young artist, Miss Rowe studies with institute faculty, including members of the Boston University faculty and the Boston Symphony Orchestra. She also plays in a chamber music group and performs in the Young Artists Orchestra at Tanglewood.

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Miss Rowe, who plays first violin with the Young Artists Orchestra, studies music with Virginia Gotham of the South Shore Conservatory of Music. Also a student of piano, Miss Rowe has played chamber music with the South Shore Conservatory and has performed with the pit orchestra at district, state and regional festivals. She will be a junior this fall at Hingham High School.

PARKWAY TRANSCRIPT
BOSTON, MASS.
AUG 16 1973
New England Newscip

PAULINE ROWE AT TANGLEWOOD

Pauline Rowe, 16, daughter of Mr. and Mrs. John Rowe of 162 Main Street, is continuing her musical education this summer in the Young Artists Program of the Boston University Tanglewood Institute in Lenox, Massachusetts. As a Young Artist, Ms. Rowe studies with Institute faculty, including members of the Boston University faculty and the Boston Symphony Orchestra. She also plays in a chamber music group and performs in the Young Artists Orchestra at Tanglewood.

Ms. Rowe, who plays first violin with the Young Artists Orchestra, studies music with Virginia Gothem of the South Shore Conservatory of Music. Also a student of piano, Ms. Rowe has played chamber music with the South Shore Conservatory and has performed with the pit orchestras at district, state, and regional festivals. She will be a junior this fall at Hingham High School.

Concert By Young Artists At Hatch Shell

Ninety-two high school instrumentalists from the Young Artists Program of the Boston University Tanglewood Institute will give a concert at the Hatch Shell on the Esplanade Thursday, August 16 at 7:30 p.m.

Free to the public, the program is another ina series of events sponsored by Summerthing and has been arranged in cooperation with the Metropolitan District Commission.

The young artists, ranging in age from 14 to 18 years of age come from all over the country to participate in the Institute.

Included in the concert will be "The Academic Festival Overture" by Brahms, Stravinsky's "Divertimento," the "Hary Ganos Suite" by Zoltan Kodaly and Walter Piston's "The Incredible Flutist."

Walter Eisenberg will conduct.

Young musician's noteable summer at Tanglewood

Leo Collins, 16, son of Dr. and Mrs. Leo W. Collins of 19 Waverly Street, Brookline, is continuing his musical education this summer in the Young Artists Program of the Boston University Tanglewood Institute in Lenox. As a Young Artist, Collins studies with the Institute faculty, including members of the Boston University faculty and the Boston Symphony Orchestra. He also plays in a chamber music group and performs in the Young Artists Orchestra at Tanglewood.

The eight-week Young Artists Program enables selected high school instrumentalists to study with prominent artists in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. The Young Artists practice privately and in groups on the Tanglewood grounds, and participate in the many concerts held throughout the season. They receive four credits toward their bachelor of arts degrees.

Collins, who plays bassoon with the Young Artists Orchestra, studies music with Marlene Mazzuca of the New England Conservatory of Music. He will be a senior at Brookline High School this fall.

This is the eighth year that young students have been given the opportunity to study music, art or theater at the Boston University Tanglewood Institute. They work in rehearsal halls, classrooms, old barns, wooden sheds, and even tree-lined clearings scattered about 2'0 acre estate overlooking L.ke Mahkeenac which attracted Emerson, Holmes, Melville and Hawthorne many years ago.

Of the 244 people enrolled in the 1973 season of the Tanglewood Institute, 96, who are instrumentalists between the ages of 14 and 18, comprise the Young Artists Program. Another 49 in the same age bracket belong to the Choral Institute. The remaining 99, mostly college students, are enrolled in the piano, theater, applied music, choral conducting or painting and drawing programs.

Before being accepted by the Institute, the students go through stringent screening. But the stringency does not end after they are accepted. Everyone in the Young Artists Program begins work in full ensemble early in the morning and reassembles in a chamber music group after lunch, which breaks for individual instruction of practice. They perform periodiaclly before audiences attending the summer-long Tanglewood Festival.

LEO COLLINS (left), in a Young Artists chamber music group, observes criticisms of coach during informal outdoor practice.

HEMPSTEAD, N. Y.
BEACON
EAST MEADOW EDITION
W. 4,500
AUG 23 1973

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 7,000
AUG 16 1973
New England

PAGE ONE

Clarke Graduate Honored

Richard Brierly, 18, a June 1973 graduate of W. Tresper Clarke High School, has been selected by Boston University to play in the Young Artists Orchestra at Tanglewood.

While at Clarke H.S., Richard was President of the Jazz Ensemble, Secretary of the Wind Ensemble, and named to the Principal's list of merit. He plays both bass trombone and piano and has performed in many musicals, including "Bye Bye Birdie", "The King and I", the "Wizard of Oz", and "Fiddler on the Roof".

As a Young Artist, Richard studies with the Institute faculty, including members of the Boston University faculty and the Boston Symphony Orchestra.

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Of the 244 talented people enrolled in the 1973 season of the Tanglewood Institute, 96, who are instrumentalists between the ages of 14 and 18, comprise the Young Artists Program. Another 49 in the same age bracket belong to the Choral Institute. The remaining 99, mostly college students, are enrolled in the piano, theater, applied music, choral conducting or painting and drawing programs.

Before being accepted by the Institute, the student's go through stringent screening. But the stringency does not end after they are accepted. Everyone in the Young Artists Program begins work in full ensemble early in the morning and reassembles in a chamber music group after lunch, which breaks for individual instruction or practice. They perform periodically before the appreciative audiences attending the summer-long Tanglewood Festival.

This fall, Brierly plans to attend Nathaniel Hawthorne College in Antrim, New Hampshire to prepare for a career as a commercial pilot.

Robert Estrin of 9 Clotilde Court, **Hicksville**, has been the recipient of two scholarships for excellence in music. One award is for a complete summer's study at the Tanglewood Institute in the Berkshires where he will perform and study with members of the Boston Symphony Orchestra. The other award has been granted by the Manhattan School of Music where he will enroll as a freshman in the fall.

A senior at Hicksville High School in the class of '73 Robert Estrin is a performer on two instruments-the piano and the French horn. He is the son of Mr. and Mrs. Morton Estrin, both well-known musicians.

HICKSVILLE, N. Y.
MID-ISLAND HICKSVILLE HERALD
W. 8,000
JUN 28 1973

PLAINVIEW, N. Y.
HERALD
(NEW YORK CITY MARKET AREA)
W. 2,000
JUN 28 1973

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A senior at Hicksville High School in the class of '73 Robert Estrin is a performer on two instruments-the piano and the French horn. He is the son of Mr. and Mrs. Morton Estrin, both well-known musicians.

Boston University Tanglewood Institute

Sue Carrai Continuing Music Course this Summer

Sue Carrai, 16 year old daughter of Mr. and Mrs. Henry Carrai of 50 Plymouth rd, is another talented young musician continuing musical education this summer in the Young Artists Program of the Boston University Tanglewood Institute in Lenox.

Sue, who is a member of the Class of 1974 at Wakefield High School, began playing violin at the age of nine years. She is studying with Kenneth Sarch, a teaching assoicate in violin at Boston University's School of Fine and Applied Arts.

As a "Young Artist," she is studying this summer with the Institute faculty, including members of the B.U. staff and the Boston Symphony Orchestra. She also plays in a chamber music group and performs in the Young Artists Orchestra at Tanglewood.

The eight-week program enables selected high school instrumentalists to study with prominent artists in Tanglewood, summer home of the Boston Symphony Orchestra. The Young Artists practice privately and in groups on the Tanglewood grounds. They participate in numerous concerts throughout the season and receive four credits toward their bachelor of arts degrees.

LENDING AN EAR to evaluations from the coach is this quartet of a Young Artists' Chamber Music Group at informal outdoor practice at Tanglewood Institute, Lenox. Second from left is Wakefield's Sue Carrai.

REGISTER (E)
NEW HAVEN, CONN.
D. 108,945
AUG 6 1973
New England Newsclip

HERALD-AMERICAN (M)
BOSTON, MASS.
AUG 8 1973
New England Newsclip

TRANSCRIPT
WEST ROXBURY, MASS.
W. 6,190
AUG 15 1973
New England Newsclip

Concert By Young Artists At Hatch Shell

Ninety-two high school instrumentalists from the Young Artists Program of the Boston University Tanglewood Institute will give a concert at the Hatch Shell on the Esplanada, Thursday, August 16 at 7:30 p.m.

Free to the public, the program is another ina series of events sponsored by Summerthing and has been arranged in cooperation with the Metropolitan District Commission.

The young artists, ranging in age from 14 to 18 years of age come from all over the country to participate in the Institute.

Included in the concert will be "The Academic Festival Overture" by Brahms, Stravinsky's "Divertimento," the "Hary Ganos Suite" by Zoltan Kodaly and Walter Piston's "The Incredible Flutist."

Walter Eisenberg will conduct.

Area Young Women Complete Program In Performing Arts

Nancy Plant of Murray Lane, Guilford, and Stephanie Van Dine of 68 Edwards St., New Haven, recently completed a five-week summer program in the performing arts at The Ethel Walker School in Simsbury.

The program, call Upstage, offers extensive training in acting, dance and vocal music, with more intensive training centered on each student's major.

Miss Plant, daughte of Mr. and Mrs. John D. Plant, was a dance major in the trip arts program. Miss Van Dine, daughter of Mrs. Eve Van Dine, was an acting major.

As students in Upstage, the young women had the opportunity to participate in workshops with guest artists who included Broadway star Margot Moser; tap dancer Paul Draper, mime Jewell Walker, opera singer Ida Faiella, and dance critic Selma Jeanne Cohen. They attended performances at the American Shakespeare Theatre in Stratford, the Connecticut College American Dance Festival in New London, and the Tanglewood Concert Series in Massachusetts.

At the conclusion of the summer session the Misses Van Dine and Plant participated in final student productions. Miss Van Dine portrayed several charcters in the Upstage presentation of scenes from Dylan Thomas' "Under Milk Wood." Miss Plant was a member of the chorus for the student presentation of the musical comedy "The Apple Tree."

Jet Pilot Receives Bachelor's Degree

Air Force Maj. Edward L. Becker Jr., 33, of 635 Carsonia Ave., Pennside, received his bachelor's degree from Troy State University, Troy, Ala. He is a jet pilot formerly stationed at Maxwell Air Force Base, Ala., and following graduation Thursday was sent to Panama City, Panama. He will be there six weeks and then be stationed at Rome, N.Y. He's been in the service 13 years.

★ ★ ★

Joseph J. Michalik, 398 Amy Court, Shillington, who was graduated with a bachelor of arts degree in history from Findlay (Ohio) College, has taken a teaching job at Liberty Benton High School, Benton Ridge, Ohio. He also will be an assistant football and basketball coach.

★ ★ ★

John P. Ehrig, Hamilton Square, N.J., and formerly of 246 Linden St., was graduated with a bachelor of architecture degree from the University of Florida, Gainesville, Fla. He is working with Mudano Associates, Clearwater, Fla., in the design department.

★ ★ ★

Charles A. Mohn III, Sinking Spring, received a diploma from the American Motel School, Roanoke, Va., after completing a course on hotel-motel management.

★ ★ ★

Carolyn L. Ehst, 903 Summit Chase Drive, is among 244 persons enrolled in the eight-week Young Artist Program of Boston University at the Tanglewood Institute, Lenox, Mass. She plays the cello in the Young Artists Orchestra. The performer is a graduate of Wilson High School an din September will enroll at Wittenberg University, Springfield, Ohio, for a career in art or music.

★ ★ ★

Bryan Loeper, 938 N. 5th St., was elected president of the student government at Philadelphia College of Textile and Science and will be a senior there in Spetember.

★ ★ ★

Ronald E. Tonnessen, Bethany Children's Home, Womelsdorf, attended the 29th annual conference of children's home executives at the University of North Carolina, Chapel Hill, N.C.

★ ★ ★

Sharon L. Hill, 625 Ritter St., has been elected to the board of directors of Peirce Junior College Alumni Assn., Philadelphia.

★ ★ ★

Three Berks County students at Widener College, Chester, will be among students and faculty from the college on a 12-day trip to England, starting Tuesday, Aug. 21. They are Diane Hawman, 18 Kings Blvd., Mifflin Park; Rebecca Hoopes, 23 Club Lane, Flying Hills; and Susan Lindemuth, 112 Juniper Drive, Douglassville.

★ ★ ★

Cathy Holcombe, Mohrsville R.D. 1, a sophomore biology major at the Indiana University of Pennsylvania, will be one of 52 residence hall counselors for the fall semester.

★ ★ ★

William W. Runyeon, 8 Hummingbird Road, Wyomissing, an English major at Emory University, Atlanta, Ga., is among 89 students from the school studying this summer in foreign countries. He is studying British literature at the University of North Wales, Bangor, Wales.

Rummy Upstages Bartok

LENOX (UPI)—A group of teenage musicians decided that five weeks in the Young Artists Program at Tanglewood was a little tiring. So, they decided to do something different—like play rummy.

The 12 musicians, all members of the Boston University Tanglewood Institute, started playing rummy at 11:30 p.m. Friday, August 3. The game ended at 1:30 a.m. Monday playing in four men shifts, four hours on and eight hours off, according to David Hantke, a cellist from Berkeley, California, who acted as official scorer.

Less than eight hours later, they were back to business, rehearsing Bartok's "Concerto for Orchestra" with the rest of the 96 teenagers of the Young Artists Program.

SUN (E)
LOWELL, MASS.
D. 79,520
AUG 9 1973
New England Newsclip

...and the band played on, and on

LENNOX — Playing the classics wasn't enough for a group of 12 musicians engaged in the young artists program at Tanglewood here.

The 12, including a Carlisle youth, decided rummy might fill the void.

So they played. And played. And played some more.

It all ended at 1:30 a.m. Monday after beginning late Friday night.

The musicians—one of whom was string bassist John Saunders of Carlisle—range in age from 14 to 18 and played the card game in four hour shifts with eight hours off.

Less than eight hours after the marathon game ended, the 12 joined their 96 fellows at the young artists' program sponsored by Boston University in rehearsing Bartok's Concerto for Orchestra.

HERALD (E)
FITCHBURG, MASS.
AUG 8 1973
New England Newsclip

Musicians Hold Rummy Marathon

LENOX, Mass. (UPI) — A group of teenage musicians decided that five weeks in the Young Artists Program at Tanglewood was a little tiring. So, they decided to do something different — like play rummy.

The twelve musicians, all members of the Boston University Tanglewood Institute, started playing rummy at 11:30 p.m. Friday, August 3. The game ended at 1:30 a.m. Monday, playing in four men shifts, four hours on and eight hours off, according to David Hantke, a cellest from Berkeley, California, who acted as official scorer.

Less than eight hours later, they were back to business, rehearsing Bartok's "Concerto for Orchestra" with the rest of the 96 teenagers of the Young Artists Program.

The 12, ranging from 14 - 18 years old, are: Richard Brierly, trombone, Massapequa, N. Y.; Leo Collins, bassoon, Brookline, Mass.; Tom Dinsmore, orchestra manager; Hao Howard Huang, piano, Bethany, Conn.; Craig Martin, string bass, Sayville, N. Y.; Brian Moon, trumpet, Livonia, Michigan; Steve Olsen, cello, Los Altos, California; Jojn Saunders, string bass, Carlisle, Mass.; Andrew Schaw, violin, Huntington Station, N. Y.; Franklin Soloman, viola, Haddonfield, N.Y.; Glen Walant, trombone, Framingham, Mass.; and Roger Zaks, trumpet, Livonia Michigan.

SOUTH MIDDLESEX NEWS (E)
FRAMINGHAM, MASS.
D. 37,500
AUG 7 1973
New England Newsclip

Framingham man

Musicians turn to marathon rummy

LENOX — If the notes on the sheetmusic before some members of Tanglewood's Young Artists orchestra were taking on the shape of clubs and spades yesterday, it should have been expected.

Framingham resident Glen Walant and all of the other members of the orchestra had just finished a weekend-long marathon rummy game.

The dozen enrollees of the Boston University Tanglewood Institute, for lack of something else to do, broke open a deck of cards at 11:30 p.m. Friday, and did not put it away until 1:30 a.m. Monday.

Within eight hours, Walant, a trombonist, and the rest of the rummy players were back to business rehearsing Bartok's "Concerto for Orchestra" with the full 96-member orchestra.

The musicians, ranging in age from 14 to 18, are taking part in the five-week Young Artists Program at Tanglewood.

Walant, the son of Mr. and Mrs. Charles A. Walant of 4 Patricia Drive, Framingham, and the other 11 played rummy in four-man, four-hour shifts, occupying a seat at the card table for four straight hours and becoming an observer for the next eight.

The game was officiated by David Hantke, a cellist from Berkeley, Calif.

Most of the young musicians taking part in the Tanglewood study program are residents of Massachusetts and New York.

AUG 12 1973

Singer To Attend Choral Institute

Miss Linda Leth-Steensen will attend the Boston University Choral Institute to be held at the Berkshire Music Center at Tanglewood, this summer. Miss Leth-Steensen is one of 44 students in the entire United States selected by audition to participate in this program.

The Choral Institute is a unique program which stresses the building of musicianship for high school students through the choral medium. Each student will have the opportunity to sing in a solo group, a small madrigal ensemble and in the Institute Chorus.

Director of the program is Joseph Huszti, associate professor of music at Boston University. The visiting conductor is Iva Dee Hiatt.

Miss Leth-Steensen, who is a Junior at Tantasqua Regional High School, has participated in numerous activities this year. At Tantasqua she sings in both the Concert Choir and the Choraleers, serving as principal accompanist for both ensembles. Miss Leth-Steensen's portrayal of the Mother Abbess in the school's recent production of the "Sound of Music" drew rave notices from those who attended the performance.

Through the Massachusetts Music Educators' Association, she auditioned into the Western District Chorus, the MMEA–University of Massachusetts Honors Choir, and the All State Chorus. She is also a member of the National Honor Society at Tantasqua.

Linda is the daughter of Mr. and Mrs. Ted Leth-Steensen of Prospect Hill Road, Brimfield.

JOURNAL REGISTER
PALMER, MASS.
W. 4,199
JUN 21 1973
New England Newsclip

Oracle

AUGUST COMES CALLING

August came calling with a smile,
He went to the shore for many reasons,
And summer is his favorite season
Cool nights and shorter days,
He seems to have changes so many ways.
August came calling with his boat
As we were on the ocean afloat
He smiled as leaves started to fall,
Said, "I'm sorry this is all
But next year I'll come again,
And hope you'll let me in."

—Sally T. Ashe, North Wilbraham

Who read the flag of the Transcript-Telegram on Monday and noticed the date? One observing lad, Michael Kingsley, age eight of Granby, did and called his mother's attention to it. It was slightly mislead. The date August 6 was correct but the year was 1933.

A new gimmick in marathon was staged last week-end in Lenox when four three-man teams of music students in the Young Artists Program at Tanglewood played a rummy game for 52 consecutive hours. They started it as a joke and then thought they might establish a record which would be recorded in the Guinness Book of Records.

A RUMMY TOURNEY

LENOX, Mass.—A group of teenage musicians decided that five weeks in the Young Artists Program at Tanglewood was a little tiring. So, they decided to do something different—like play rummy. The twelve musicians, all members of the Boston University Tanglewood Institute, started playing rummy at 11:30 p.m. Friday, August 3. The game ended at 1:30 a.m. Monday, playing in four men shifts, four hours on and eight hours off, according to David Hantke, a cellest from Berkeley, California, who acted as official scorer.

Bay View girl plays in Young Artists Symphony

By PATRICIA CASEY

"Bring food and money" is a familiar request heard by parents of college students, but coming from their 14-year-old daughter at Tanglewood, it was a new experience for Jim and Leah Knowlton.

Patty Knowlton received a workship grant to Tanglewood this summer enabling the young violin student to participate in Tanglewood's Young Artists Symphony Orchestra. The workship grant covered music lessons and orchestral practice sessions, but the money for food and lodging was earned by Patty.

"Oh, those phone bills," laments Leah Knowlton. "Patty called us quite often and we went up eve other week for the Thursday concer It was just wonderful to stand outsi her dorm and just hear the mus coming from every window."

All was not so smooth for Patty at the beginning, for the work load of hours and hours of practice was both mentally and physically taxing. At the end of eight weeks of study, Patty received a mark of B plus and four college credits.

"I didn't like it at first. The Sunday my parents drove me to Tanglewood there was a long opening ceremony, and in the evening we had our first rehearsal. It took about a week before I started to like it."

Patty admits that it was the many new friends she met that made the difference; high school students from many different states.

"I want to go back next year," says the young musician with all the assurance her 14 years will allow. Patty is one of the youngest students ever to be accepted into the Boston University Tanglewood program.

According to Patty, it was a summer of catching buses, long orchestral practice sessions, hurried lunches and chamber music workouts. Evenings were spent attending concerts including both classical and rock music. Free passes were issued to all Tanglewood students and Patty took advantage of these musical opportunities. Shorts and bare feet proved to be the most popular student garb and hot dogs their mainstay. When in concert with the Young Artists Symphony Orchestra, informal wear gave way to white or pastel day length dresses for the girls.

Patty's experiences at Tanglewood proved to be an extension of her musical studies in Gloucester where her prowess comes to her from both sides of her family.

Leah Knowlton is a graduate of the New England Conservatory of Music and plays base viol with the Cape Ann Symphony Orchestra. Jim Knowlton plays a variety of string instruments. Both play with a local group, the Sea Farers. Wood carving is another of his hobbies, and an angel, one of Patty's favorites, carved from driftwood, rests on a table in the living room of their Bay View home built in 1702. It was previously the home of Patty's paternal grandparents.

Sisters Laura and Elizabeth, who live in California, have also followed their parents' interest in music, and another sister, Sally, is a senior at Salem State Teachers College. Patty's brother Jimmy plays the clarinet and has been librarian for the local symphony.

Patty began music lessons when she was six, taking guitar and mandolin from Myrtle Dykeman, symphony violinist. Concert mistress, Helen Gordon, next taught Patty violin technique for three and one half years and recognized her capacity for mastering the classical instrument.

An audition last spring won Patty a membership in the Greater Boston Youth Symphony Orchestra under the musical direction of Walter Eisenberg.

Presently the young musician is taking lessons from Prof. Roman Totenberg of the Boston University School of Music.

"When Roman Totenberg asked if I'd like to go to Tanglewood, I really wasn't sure what it was all about. Mom and dad talked to him and then explained it to me."

Boston University sends a limited number of students to Tanglewood each summer to participate in the Young Artists Symphony Orchestra. Selected through audition, the Young Artists spend eight weeks studying with members of the faculty of the Boston University Tanglewood Institute, composed of concert artists who also teach at Boston University, and members of the Boston Symphony Orchestra in residence at the Berkshire Music Festival. The curriculum includes orchestral training, private lessons and an opportunity to perform in chamber music groups and in the Young Artists Symphony Orchestra. By the end of the summer program the 92 participating young artists, who come from 19 states and Canada, will have presented six orchestral concerts, 10 chamber music concerts, and numerous solo recitals, climaxed by their appearance in Boston at the Summerthing concert at Hatch Memorial Shell.

Patty Knowlton

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 7 1973

Bel Air Wins Grant

LATHAM—Mark Bel Air, son of Mr. and Mrs. Raymond Bel Air of 21 Swayzee Drive, is one of several musicians from all over the world to receive a fellowship to play the Berkshire Music Center Orchestra at Tanglewood.

Bel Air, who recently married Miss Patricia Sheehy, daughter of Mr. and Mrs. John Sheehy of 16 Southern Drive, is a 1970 graduate of Shaker High School and attends the New England Conservatory of Music in Boston. He recently cut a record with the New England Conservatory Rag Time Ensemble conducted by Guenther Schuller and entitled, "Scott Joplin Red Back Book." This selection is No. 1 on the Classical Charts.

Bel Air and his bride are residing in Pittsfield, Mass., for the summer.

TOWN CRIER
WAYLAND, MASS.
W. 4,761
JUL 26 1973
New England Newsclip

UPPER DARBY, PA.
NEWS OF DELAWARE COUNTY
W. 30,760
JUL 19 1973

Swarthmore Prof Goes To Tanglewood Festival

Swarthmore College Music Professor and Department Chairman Peter Gram Swing has been invited to teach a seminar in "Listening and Analysis" at the Berkshire Music Center in Tanglewood.

Swing, who taught a similar seminar there during the summers of 1962-1968, will be sharing the course this year with Leonard Altman, Professor of Music at Queens College in New York City. Swing's four week stint, July 30 through August 26, coincides with the Fromm Festival of Contemporary Music at Tanglewood.

Directing at Tanglewood

Cynthia Carpenter of Wayland is assisting Director Joseph Huszti, associate professor of music, Boston University, at the Boston University's famed Tanglewood Institute, a summer program of concentrated study with distinguished musicians instructors.

The Boston University Choral Institute is a unique program which stresses the building of musicianship through the choral medium. Ms. Carpenter is assisting in the capacity of pianist, vocal coach, and choral conductor.

She has been organist and choir director at St. Zepherin's Church, Cochituate, Mass. for the past three years, and has also been an honor student at Boston University School of Fine and Applied Arts. She is studying conducting on the graduate level and will finish her undergraduate work this coming school year. She is a member of the graduating class of June 1971 from Wayland High School.

PIONEER TIMES
HOULTON, MAINE
W. 4,969
JUN 20 1973
New England Newsclip

Another named scholarship, the Sarah L. Clapp Scholarship Fund, has been established with the University of Maine Pulp and Paper Foundation in the name of a woman who in her lifetime was prominent in many Greater Boston organizations including the Girl Scouts, Daughters of the American Revolution, Mayflower Society and the Friends of the Boston Symphony Orchestra. The fund, for $10,000 or more, is the 32nd established with the Foundation at the University of Maine at Orono. Income will be used to aid students training to enter the pulp and paper or allied industries.

ITEM (E)
WAKEFIELD, MASS.
D. 7,000
AUG 6 1973

JOURNAL
LAKEVILLE, CONN.
W. 4,405
26 1973
New England Newsclip

Tanglewood Scholarships

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The program is another in a series of free even sponsored by Summerthing and has been arranged in cooperation with the Metropolitan District Commission.

REVIEW
DARIEN, CONN.
JUL 26 1973
New England Newsclip

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Peter Gram Swing, Chairman of the Department of Music at Swarthmore College (Pennsylvania,) will lead the four-week seminar comprising daily classes in musical structures, theory, history and repertoire. The focus throughout will be on those works performed by the Boston Symphony Orchestra at Tanglewood as well as repertoire performed by the students of the Berkshire Music Center. Attendance at Orchestra rehearsals will complement the daily classes, and artists drawn from those appearing at Tanglewood this summer will be Guest Teachers during the Seminar.

Additional information on scholarship applications and membership in the Seminar may be obtained by calling Ken Miller at the Berkshire Music Center office, (413) 637-1600, ext. 222

CITIZEN (E)
MILFORD, CONN.
D 8,600
AUG 7 1973
New England Newsclip

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 7 1973

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TOWN CRIER
WAYLAND, MASS.
W. 4,761

JUL 26 1973

New England Newsclip

UPPER DARBY, PA.
NEWS OF DELAWARE COUNTY
W. 30,760

JUL 19 1973

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PIONEER TIMES
HOULTON, MAINE
W. 4,959

JUN 20 1973

New England Newsclip

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CITIZEN (E)
WAKEFIELD, MASS.
D. 7,000

AUG 9 1973

JOURNAL
LAKEVILLE, CONN.
W. 1,405

2 6 1973

New England Newsclip

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31

REVIEW
NEW BRITAIN, CONN.

JUL 26 1973

New England Newsclip

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CITIZEN (E)
MILFORD, CONN.
D. 8,500

AUG 7 1973

New England Newsclip

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Women

Mrs. Daulton Attends Tanglewood Seminar

Mrs. Marion Daulton, well known organist and pianist in the Fitchburg area, was privileged to participate in the Listening and Analysis Seminar at Tanglewood during August. Mrs. Daulton as a student was the recipient of a tuition scholarship provided through a grant from the Massachusetts Council on the Arts and Humanities.

The purpose of the seminar was to broaden the musical horizons of the participants. Mrs. Daulton was among 25 persons to attend the second four week seminar.

Under the leadership of Peter Gram Swing, chairman of the Music Department at Swarthmore College, daily classes were held at which the following topics were discussed: analysis and its relevance to the understanding and appreciation of music; music history; music theory, composition and performance.

Members of the Seminar attended rehearsals and concerts by the Orchestra, for which scores were available at the library along with records and other study materials. Dr. Swing conducted an additional daily class on individual student performance.

Several artists appearing in the Festival concerts and other eminent Music Center Faculty members took part as guest teachers in the Seminar, all of which afforded participants unique insights into the various elements which constitute musical performance. Among them were Joseph Silverstein, violin soloist and concert master of the Boston Symphony Orchestra; Gunther Schuller President of New England Conservatory of Music and Artistic Director of the Berkshire Music Center; Michael Tilson Thomas, Conductor; and Peter Maxwell Davies and Oliver Knussen, young English composers.

After studying the "Messiah" in depth from a London recording with Colin Davis conducting, Mrs. Daulton said "it was thrilling to see him conduct this oratorio in person. "His lively tempos were refreshing, and the soloists and Tanglewood Festival Chorus gave a thrilling performance," she said.

She noted that she was fortunate to have had 12 hours of piano seminars conducted by Andre Watts, concert pianist. "His charm and friendly personality match his great talent," Mrs. Daulton said.

In addition to the weekend performances by the Boston Symphony there were daily presentations by the Berkshire Music Center Orchestra comprised of music majors from all over the world, the Boston University chamber and vocal groups and the youth orchestra.

Mrs. Daulton serves as organist at Rollstone Congregational Church. She directed the music for the Stratton Players, spring production of "Girl Crazy" followed by the musical "Annie Get Your Gun" sponsored by the Fitchburg School Department.

Last year she completed a course in piano teaching at the New England Conservatory of Music in Boston along with studies in music at the Conversatory at Christ Church.

SENTINEL (E)
FITCHBURG, MASS.
D. 24,001
SEP 16 1973

NEWS (E)
SPRINGFIELD, MASS.
JUL 26 1973
New England Newsclip

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The focus throughout will be on those works performed by the Boston Symphony Orchestra at Tanglewood as well as repertoire performed by the students of the Berkshire Music Center.

Attendance at orchestra rehearsals will complement the daily classes, and artists drawn from those appearing at Tanglewood this summer will be Guest Teachers during the Seminar.

Additional information on scholarship applications and membership in the Seminar may be obtained by calling Ken Miller at the Berkshire Music Center office.

REGISTER
NEW HAVEN, CONN.
AUG 5 1973
New Haven Newspapers

Area Residents Studying At Tanglewood Institute

Four West Haven residents are continuing their musical education this summer at the Boston University Tanglewood Institute in Lenox, Mass.

They are Lynn Boettger and Gerald Walters, both students at West Haven High School, and Patricia Whitney and Robert H. Hunter 3d, both June graduates of the same high school.

As participants in the 49-voice Choral Institute, they are studying voice with artists-in-residence and sing in a solo group, a madrigal ensemble and the Institute Chorus.

Miss Boettger, daughter of Mr. and Mrs. Rudolf Boettger, 69 Warner Ave., West Haven, has sung at the Connecticut Southwest Division Music Festival and has soloed at school and community concerts.

Mr. Walters, whose parents are Mr. and Mrs. Gerald Walters, 58 Thomas St., West Haven, has appeared in "The King and I," "Guys and Dolls," "Carnival" and "The Music Man."

Mr. Hunter, son of Mr. and Mrs. Robert H. Hunter Jr., 2 Whitney Lane, West Haven, has sung, danced and acted in many theatrical productions. He has performed with Sothern Divisional and All-Connecticut choruses. He plans to attend Central Connecticut State College.

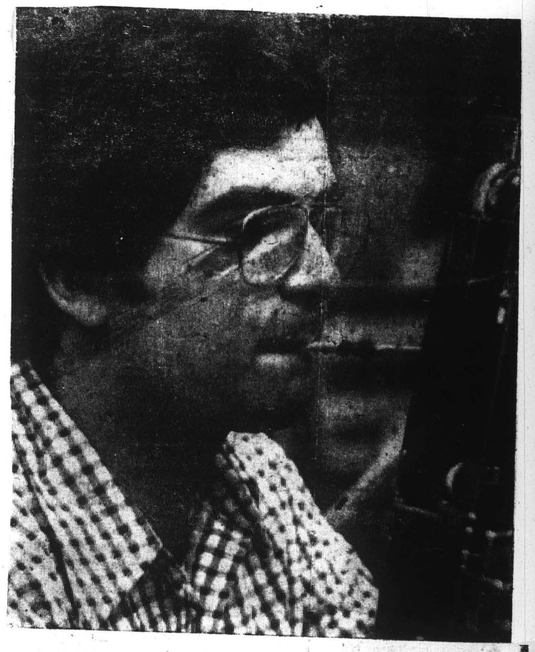
Miss Whitney, daughter of Mr. and Mrs. John B. Whitney, 194 Homeside Ave., West Haven, has performed in several theatrical productions and has soloed in school and church choirs. She is a member of a madrigal chorus and a girls' ensemble and is a student of piano and flute. She plans to enroll at Western Connecticut State College in Danbury this fall.

The students studied voice during the year with Mr. Louis Negri.

The four-week Choral Institute enables selected high school singers to study with prominent concert artists and to spend part of the summer in the musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. They attend group sessions in solfege, conducting, diction, movement and private master classes. They receive four college credits for the summer program.

SYOSSET, N. Y.
ADVANCE
(NEW YORK CITY MARKET AREA)
W. 5,500
SEP 7 1973

FARMINGDALE, N. Y.
CENTER ISLAND
NEWS
D. 9,017
SEP 6 1973



DANIEL SMITH

Daniel Smith of 3 Gateway Drive in Syosset is seen here practicing at Tanglewood in Lenox, Massachusetts where he is studying with the Berkshire Music Center Fellowship Program. The program stresses both chamber and orchestral music. Contemporary music is also included in the total program.

Spending his first summer at Tanglewood, Daniel said, "I'm very happy to be here, this has been one of the most rewarding experiences of my life." He is studying under a Maurice Milliment Fellowship.

Daniel's music career has taken him all over Europe including two summers playing as a soloist with the Rome Festival Orchestra. He received a B. A. in music from the Manhatten School of Music, a Masters degree and Professional Diploma in Music Performance from Columbia University and has done post-graduate work at Mannes College.

This autumn Daniel will begin his sixth year as a music teacher in the Plainview school system. He has been working with instrumentalists and school bands.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 20 1973

Mark Belair, 21, Of Latham, In Tanglewood Orchestra

LATHAM — A former Latham man who learned to play music while a student at Shaker High School here is now playing with an orchestra at Tanglewood, Mass.

He is Mark Belair, 21, son of Mr. and Mrs. Raymond Belair of 26 Swayze Dr. Latham.

He and his wife, the former Patricia Sheehy, daughter of Mr. and Mrs. John Sheehy of 16 Southern Dr., Latham, now reside at 25 Taconic St., Pittsfield.

Mark is playing in the percussion section of the Berkshire Music Center Orchestra under a fellowship grant. He is a 1970 graduate of Shaker.

He will be attending the New England Conservatory of Music in Boston this fall while still on the faculty of the Berkshire Music School in Pittsfield.

Together with Gunther Schuller, noted philharmonic symphony asistant conductor, Mark recorded an album which is No. 1 on the classical chart. It is the Scott Joplin Red Back Book and is performed by the New England Conservatory Rag Time Ensemble conducted by Schuller.

While at Shaker Mark also appearel at Saratoga Springs studying music at a school sponsored by the Philadelphia Orchestra of which Eugene Ormandy is conductor.

THE CAPITAL TIMES
MADISON, WISC.
D. 42,029
AUG 28 1973

Primous Fountain Work Is Premiered at Tanglewood

Primous Fountain III, 24, of Madison, has been composing since he was 15. Born in St. Petersburg, Fla., and raised in Chicago, Primous is a self-taught composer.

This month he had one of his works premiered at Tanglewood, Lenox, Mass., during the tenth annual Fromm Festival of Contemporary Music. "Ritual Dances of the Amaks", dedicated to the composer's mother and father, was commissioned by the Fromm Music Foundation at Harvard and completed by Primous last January.

* * *

In 1968 Fountain received a BMI award and has had his compositions performed by both the Chicago Symphony and for the ABC network show "For Blacks Only."

Primous Fountain III

In 1970 Fountain came to Tanglewood as a compostion fellow of the Berkshire Music Center. There he met Gunther Schuller, artistic director of the Music Center. Since then Fountain and Schuller have been close friends, and it was Schuller who conducted the premiere of Fountain's piece at the Fromm Festival.

* * *

Fountain regards his music as something not necessarily academic, but rather an expression reflecting a "black man's experience of living." Although he spends a majority of his time writing, he feels that **"You don't gain experience out of music, but a great deal of your experience and feelings are expressed in music, regardless of whether you're thinking of them or not."**

Fountain now is occupied with ideas for a ballet which would incorporate a large orchestra, and is working on both a piano piece and a small orchestra work.

Women

Mrs. Daulton Attends Tanglewood Seminar

Mrs. Marion Daulton, well known organist and pianist in the Fitchburg area, was privileged to participate in the Listening and Analysis Seminar at Tanglewood during August. Mrs. Daulton as a student was the recipient of a tuition scholarship provided through a grant from the Massachusetts Council on the Arts and Humanities.

The purpose of the seminar was to broaden the musical horizons of the participants. Mrs. Daulton was among 25 persons to attend the second four week seminar.

Under the leadership of Peter Gram Swing, chairman of the Music Department at Swarthmore College, daily classes were held at which the following topics were discussed: analysis and its relevance to the understanding and appreciation of music; music history; music theory, composition and performance.

Members of the Seminar attended rehearsals and concerts by the Orchestra, for which scores were available at the library along with records and other study materials. Dr. Swing conducted an additional daily class on individual student performance.

Several artists appearing in the Festival concerts and other eminent Music Center Faculty members took part as guest teachers in the Seminar, all of which afforded participants unique insights into the various elements which constitute musical performance. Among them were Joseph Silverstein, violin soloist and concert master of the Boston Symphony Orchestra; Gunther Schuller President of New England Conservatory of Music and Artistic Director of the Berkshire Music Center; Michael Tilson Thomas, Conductor; and Peter Maxwell Davies and Oliver Knussen, young English composers.

After studying the "Messiah" in depth from a London recording with Colin Davis conducting, Mrs. Daulton said "it was thrilling to see him conduct this oratorio in person. "His lively tempos were refreshing, and the soloists and Tanglewood Festival Chorus gave a thrilling performance," she said.

She noted that she was fortunate to have had 12 hours of piano seminars conducted by Andre Watts, concert pianist. "His charm and friendly personality match his great talent," Mrs. Daulton said.

In addition to the weekend performances by the Boston Symphony there were daily presentations by the Berkshire Music Center Orchestra comprised of music majors from all over the world, the Boston University chamber and vocal groups and the youth orchestra.

Mrs. Daulton serves as organist at Rollstone Congregational Church. She directed the music for the Stratton Players, spring production of "Girl Crazy" followed by the musical "Annie Get Your Gun" sponsored by the Fitchburg School Department.

Last year she completed a course in piano teaching at the New England Conservatory of Music in Boston along with studies in music at the Conservatory at Christ Church.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 20 1973

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NEWS (E)
FITCHBURG, MASS.

SEP 16 1973

New England Newsclip

Scholarships Available For Listening, Analysis

A limited number of scholarships are available for participation in the Listening and Analysis Seminar at Tanglewood, July 29 through Aug. 26.

Provided by the Massachusetts Council on the Arts and Humanities for residents of the commonwealth, the scholarships cover the complete tuition charge for the Seminar which is open to performers, teachers, students and musical amateurs.

Peter Gram Swing, chairman of the department of music at Swarthmore College (Pennsylvania), will lead the four-week seminar comprising daily classes in musical structures, theory, history and repertoire.

The focus throughout will be on those works performed by the Boston Symphony Orchestra at Tanglewood as well as repertoire performed by the students of the Berkshire Music Center.

Attendance at orchestra rehearsals will complement the daily classes, and artists drawn from those appearing at Tanglewood this summer will be Guest Teachers during the Seminar.

Additional information on scholarship applications and membership in the Seminar may be obtained by calling Ken Miller at the Berkshire Music Center office.

SENTINEL (E)
FITCHBURG, MASS.

SEP 16 1973

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AUG 28 1973

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Primous Fountain III

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Fountain now, is occupied with ideas for a ballet which would incorporate a large orchestra, and is working on both a piano piece and a small orchestra work.

Area Residents Studying At Tanglewood Institute

Four West Haven residents are continuing their musical education this summer at the Boston University Tanglewood Institute in Lenox, Mass.

They are Lynn Boettger and Gerald Walters, both students at West Haven High School, and Patricia Whitney and Robert H. Hunter 3d, both June graduates of the same high school.

As participants in the 49-voice Choral Institute, they are studying voice with artists-in-residence and sing in a solo group, a madrigal ensemble and the Institute Chorus.

Miss Boettger, daughter of Mr. and Mrs. Rudolf Boettger, 69 Warner Ave., West Haven, has sung at the Connecticut Southwest Division Music Festival and has soloed at school and community concerts.

Mr. Walters, whose parents are Mr. and Mrs. Gerald Walters, 58 Thomas St., West Haven, has appeared in "The King and I," "Guys and Dolls," "Carnival" and "The Music Man."

Mr. Hunter, son of Mr. and Mrs. Robert H. Hunter Jr., 2 Whitney Lane, West Haven, has sung, danced and acted in many theatrical productions. He has performed with Sothern Divisional and All-Connecticut choruses. He plans to attend Central Connecticut State College.

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The students studied voice during the year with Mr. Louis Negri.

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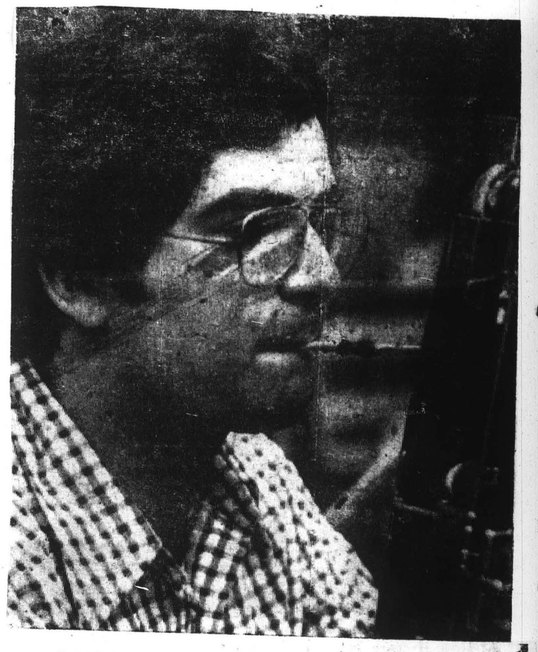
SYOSSET, N. Y.
ADVANCE
(NEW YORK CITY MARKET AREA)
W. 5,500

SEP 7 1973

FARMINGDALE, N. Y.
CENTER ISLAND
NEWS
D. 6,017

SEP 6 1973



DANIEL SMITH

Daniel Smith of 3 Gateway Drive in Syosset is seen here practicing at Tanglewood in Lenox, Massachusetts where he is studying with the Berkshire Music Center Fellowship Program. The program stresses both chamber and orchestral music. Contemporary music is also included in the total program.

Spending his first summer at Tanglewood, Daniel said, "I'm very happy to be here, this has been one of the most rewarding experiences of my life." He is studying under a Maurice Milliment Fellowship.

Daniel's music career has taken him all over Europe including two summers playing as a soloist with the Rome Festival Orchestra. He received a B. A. in music from the Manhatten School of Music, a Masters degree and Professional Diploma in Music Performance from Columbia University and has done post-graduate work at Mannes College.

This autumn Daniel will begin his sixth year as a music teacher in the Plainview school system. He has been working with instrumentalists and school bands.

Conducted by Boston University

Miss Nickerson Attends Tanglewood Institute

Cheryl Nickerson, 17, daughter of Mr. and Mrs. Donald C. Nickerson of 69 Nahant st, is one of a select group of teenagers continuing her musical education at the prestigious Boston University Tanglewood Institute in Lenox. A participant in the 49-voice Choral Institute, Miss Nickerson studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

The four-week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, Summer home of the Boston Symphony Orchestra. In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer program.

Miss Nickerson, who attends Wakefield High School, studies voice during the school year with Mrs. Grace Colemann and Miss Eleanor Babikian. She has sung at New England District Festivals, All State Concerts, an All Eastern Division concert and "American Youth Performs" in Symphony Hall, Boston. She has also been a soloist at the First and Broadway Methodist Church in Somerville.

JERICHO, N. Y.
NEWS JOURNAL
W. 1,518
SEP 7 1973

ITEM (E)
WAKEFIELD, MASS.
D. 7,000
AUG 3 1973 New England Newsclip

CONFERRING OVER EVALUATION made by Conductor Joe Huszti, left, is this Madrigal Ensemble at B.U.'s Tanglewood Institute, Lenox. Cheryl Nickerson of Wakefield is fourth from left in the group which includes fellow students Debbie Leary Cindy Swenton, Bob Hunter and Bob Barker.

June Ingram at Tanglewood

Mystic

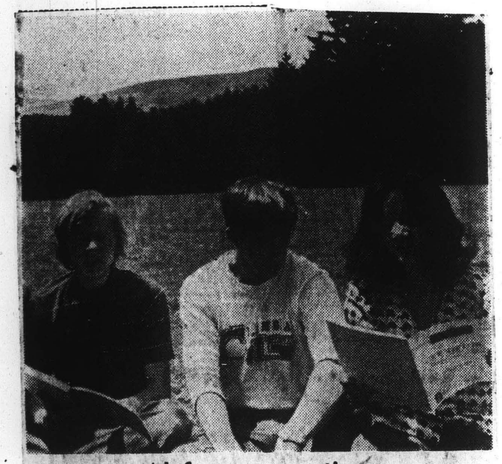
June Sherry Ingram, daughter of Mr. and Mrs. George William Ingram of 352 Packer Road, is continuing her musical education this summer in the Applied Music Instruction program of the Boston University Tanglewood Institute in Lenox, Mass.

As a member of the Applied Music Instruction program, Miss Ingram studies intensively with Institute faculty, including Boston University professors, some of whom are members of the Boston Symphony Orchestra. The eight-week course enables selected instrumentalists to study with prominent artists in the lively musical atmosphere of Tanglewood.

A 1973 cum laude graduate of Connecticut College, New London, Miss Ingram is a member of the Eastern Connecticut Symphony Orchestra, and a charter member of the Eastern Connecticut Symphony Youth Orchestra, with which she has been a violin and viola coach. She was concert mistress of the Connecticut College Orchestra and the Pfizer Players stage orchestra in Groton, and played first violin for the Connecticut College String Quartet. A participant in the Cappella Cantorum in Deep River, and the United States Coast Guard Musical is New London, she has been a member of the East Lyme Arts Council and her college's Music Department Advisory Committee.

NEWS
GROTON, CONN.
D. 4,556
AUG 16 1973 New England Newsclip

SUNNYVALE, CAL.
VALLEY JOURNAL
ZONE 11
W. 42,000
AUG 11 1973



Al fresco practice

Irene Liu, right, practices with other members of the Choral Institute in Tanglewood.

Sunnyvale teen at Tanglewood

Irene Liu, 18, daughter of Mr. and Mrs. Julian Liu of 1529 Klamath Drive, Sunnyvale, is one of a group of teenagers studying music at the Boston University Tanglewood Institute in Lenox, Mass. She is a participant in the 49-voice Choral Institute, and studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the institute chorus, directed by Associate Professor Joseph Huszti of Boston University.

The four-week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra.

Miss Liu, a 1973 graduate of Homestead High School in Cupertino, has been first chair viola in the International Youth Orchestra in Lausanne, Switzerland, and with the California Youth Symphony.

She has played dramatic roles in "Bye Bye Birdie," "The Crucible" and "You Can't Take it With You."

At Homestead High School, she earned the Bank of America Fine Arts Award, the Homestead Fine Arts Award, and recognition as Best Character Actress and Best Comedy Actress.

Miss Liu plans to enroll at San Jose State University in September.

MESSENGER (E)
ST. ALBANS, VT.
D. 3,135
AUG 7 1973 New England Newsclip

City Youth Continues Education

Robert Barker, 16, son of Mr. and Mrs. Robert Barker, Jr., of 10 Driscoll Drive, St. Albans, is one of a select group of teenagers continuing his musical education at the prestigious Boston University Tanglewood Institute in Lenox, Mass. A participant in the 49-voice Choral Institute, Barker studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

The four week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer programs.

Barker, who attends Bellows Free Academy, studies voice during the school year with Mrs. Lauria Grandey and choral singing with Mrs. Donna Costes. He has participated in All State and All New England music festivals as well as several dramatic productions including "Camelot" as "Pellinore."

Local Student in Tanglewood Group

BOSTON — Paula Kenyon, 16, daughter of Mr. and Mrs. Richard W. Kenyon of 85 Hemlock Avenue, Attleboro, is one of a select group of teenagers continuing her musical education at the prestigious Boston University Tanglewood Institute in Lenox.

A participant in the 49-voice Choral Institute, she studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

The four week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra.

In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer program.

PAULA KENYON in her Choral Institute madrigal ensemble, practices informally outdoors.

Miss Kenyon, who attends Attleboro High School, studies voice during the school year with Carolyn Smith of the Massachusetts Institue of Technology. She has sung solo in church and in the chorus of Jesus Christ Superstar", and has been involved in variety shows. Miss Kenyon is a student of violin and piano.

This is the eighth year that young students have been given the opportunity to study music, art or theatre at the Boston University Tanglewood Institute. They work in rehearsal halls, classrooms, old barns, wooden sheds, and even tree-lined clearings scattered about the 210 acre estate overlooking Lake Mahkeenac which attracted Emerson, Holmes, Melville and Hawthorne many years ago.

Of the 244 talented people enrolled in the 1973 season of the Tanglewood Institue, 96, who are instrumentalists between the ages of 14 and 18, comprise the Young Artists Program. Another 49 in the same age bracket belong to the Choral Institute. The remaining 99, mostly college students, are enrolled in the piano, theater, applied music, choral conducting or painting and drawing programs.

Before being accepted by the Institute, the students go through stringent screening. But the stringency does not end after they are accepted. Everyone at the Choral Institute begins work in full ensemble early in the morning and reassembles in a madrigal group after lunch, with breaks for individual instruction or practice. They perform periodically before the appreciative audiences attending the summer-long Tanglewood Festival.

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000
AUG 6 1973 New England Newsclip

DAY (E)
NEW LONDON, CONN.
D. 33,500
AUG 16 1973 New England Newsclip

SUBURBAN PRESS
NATICK, MASS.
W. 15,500
AUG 9 1973 New England Newsclip

Local students at Tanglewood

Bos Symphony

Natick High School students Pamela Joan Brown, Cynthia Cobb and Nancy Herlin are among a select group of teenagers continuing their musical education at the Boston University Tanglewood Institute in Lenox.

Participants in the 49-voice Choral Institute, the local students study voice with artists-in-residence, and sing in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

Pamela Brown, 17, is the daughter of Mr. and Mrs. Richard J. Brown of 10 Pitts Street. She has sung with the Massachusetts All State, Northeast District and Natick High School choruses. A student of piano, she ia a member of the school band and has played in many productions.

Cynthia, 16, daighter of Mr. and Mrs. Irving Wilson Cobb, Jr. of 47 Felch Road, has been involved for five years with Boston Children's Theatre. She had the leading role in "Carousel", and has sung with the Natick High School chorus and has been a soloist in church. A member of the National Honor Society, Miss Cobb earned her school's Latin and Business Awards.

Nancy Herlin, 17, is the daughter of Mr. and Mrs. Edward H. Herlin of 14 Halsey Way. She has sung with All State, Northeast District and Natick High School choruses. A student of piano and french horn and a member of the high school band, Miss Herlin has accompanied the high school chorus for two years.

June Ingram Is Applied Music Pupil

MYSTIC — June Sherry Ingram, daughter of Mr. and Mrs. George William Ingram of 352 Packer Road, is continuing her musical education this summer in the Applied Music Instruction program of the Boston University Tanglewood Institute, Lenox, Mass.

As a member of the Applied Music Instruction program, Miss Ingram studies with institute faculty including Boston University professors, some of whom are members of the Boston Symphony Orchestra.

The eight-week course enables selected instrumentalists to study with prominent artists in the lively musical atmosphere of Tanglewood. Applied music students practice amid the scenery of the Berkshire Mountains and have free access to all rehearsals and performances of the Boston Symphony Orchestra and the Berkshire Music Center. They receive three college credits for successful completion of the program.

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JERICHO, N. Y.
NEWS JOURNAL
W. 1,515

SEP 7 1973

ITEM (E)
WAKEFIELD, MASS.
W. 7,000

AUG 3 1973

New England Newsclip

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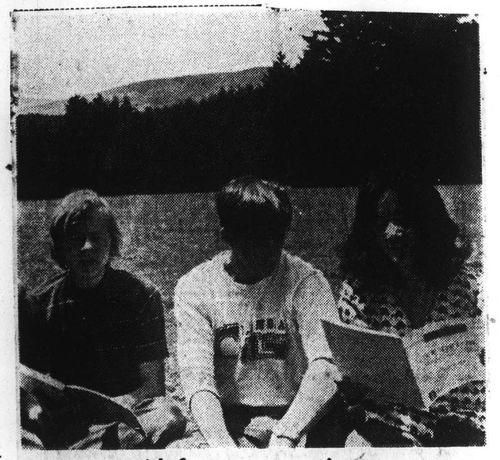
NEWS
NEWTON, CONN.

AUG 15 1973

New England Newsclip

SUNNYVALE, CAL.
VALLEY JOURNAL
ZONE 11
W. 42,000

AUG 11 1973



Al fresco practice

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MESSENGER (E)
ST. ALBANS, VT.

AUG 7 1973

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Barker, who attends Bellows Free Academy, studies voice during the school year with Mrs. Lauria Grandey and choral singing with Mrs. Donna Costes. He has participated in All State and All New England music festivals as well as several dramatic productions including "Camelot" as "Pellinore."

Local Student in Tanglewood Group

BOSTON — Paula Kenyon, 16, daughter of Mr. and Mrs. Leonard W. Kenyon of 85 Hemlock Avenue, Attleboro, is one of a select group of teenagers continuing her musical education at the prestigious Boston University Tanglewood Institute in Lenox.

A participant in the 49-voice Choral Institute, she studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

The four week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra.

In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer program.

PAULA KENYON in her Choral Institute madrigal ensemble, practices informally outdoors.

Miss Kenyon, who attends Attleboro High School, studies voice during the school year with Carolyn Smith of the Massachusetts Institue of Technology. She has sung solo in church and in the chorus of "Jesus Christ Superstar", and has been involved in variety shows. Miss Kenyon is a student of violin and piano.

This is the eighth year that young students have been given the opportunity to study music, art or theatre at the Boston University Tanglewood Institute. They work in rehearsal halls, classrooms, old barns, wooden sheds, and even tree-lined clearings scattered about the 210 acre estate overlooking Lake Mahkeenac which attracted Emerson, Holmes, Melville and Hawthorne many years ago.

Of the 244 talented people enrolled in the 1973 season of the Tanglewood Institue, 96, who are instrumentalists between the ages of 14 and 18, comprise the Young Artists Program. Another 49 in the same age bracket belong to the Choral Institute. The remaining 99, mostly college students, are enrolled in the piano, theater, applied music, choral conducting or painting and drawing programs.

Before being accepted by the Institute, the students go through stringent screening. But the stringency does not end after they are accepted. Everyone at the Choral Institute begins work in full ensemble early in the morning and reassembles in a madrigal group after lunch, with breaks for individual instruction or practice. They perform periodically before the appreciative audiences attending the summer-long Tanglewood Festival.

SUN CHRONICLE (E)
ATTLEBORO, MASS.

AUG 6 1973

New England Newsclip

DAY (D)
NEW LONDON, CONN.

AUG 16 1973

New England Newsclip

AUG 9 1973

New England Newsclip

Local students at Tanglewood

Natick High School students Pamela Joan Brown, Cynthia Cobb and Nancy Herlin are among a select group of teenagers continuing their musical education at the Boston University Tanglewood Institute in Lenox.

Participants in the 49-voice Choral Institute, the local students study voice with artists-in-residence, and sing in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

Pamela Brown, 17, is the daughter of Mr. and Mrs. Richard J. Brown of 10 Pitts Street. She has sung with the Massachusetts All State, Northeast District and Natick High School choruses. A student of piano, she ia a member of the school band and has played in many productions.

Cynthia, 16, daighter of Mr. and Mrs. Irving Wilson Cobb, Jr. of 47 Felch Road, has been involved for five years with Boston Children's Theatre. She had the leading role in "Carousel", and has sung with the Natick High School chorus and has been a soloist in church. A member of the National Honor Society, Miss Cobb earned her school's Latin and Business Awards.

Nancy Herlin, 17, is the daughter of Mr. and Mrs. Edward H. Herlin of 14 Halsey Way. She has sung with All State, Northeast District and Natick High School choruses. A student of piano and french horn and a member of the high school band, Miss Herlin has accompanied the high school chorus for two years.

June Ingram Is Applied Music Pupil

MYSTIC — June Sherry Ingram, daughter of Mr. and Mrs. George William Ingram of 352 Packer Road, is continuing her musical education this summer in the Applied Music Instruction program of the Boston University Tanglewood Institute, Lenox, Mass.

As a member of the Applied Music Instruction program, Miss Ingram studies with institute faculty including Boston University professors, some of whom are members of the Boston Symphony Orchestra.

The eight-week course enables selected instrumentalists to study with prominent artists in the lively musical atmosphere of Tanglewood. Applied music students practice amid the scenery of the Berkshire Mountains and have free access to all rehearsals and performances of the Boston Symphony Orchestra and the Berkshire Music Center. They receive three college credits for successful completion of the program.

Peter Hopps (second from right), in his Choral Institute madrigal ensemble, prepares to start singing during an informal outdoor practice.

Peter Hopps studies music at BU's Tanglewood School

Peter Hopps, 18, son of Mr and Mrs Roland E. Hopps Jr of 10 East Highland Ave, is one of a select group of teenagers continuing his musical education at the prestigious Boston Univ Tanglewood Institute in Lenox, Mass. A participant in the 49-voice Choral Institute, Hopps studies voice with artists-in-residence, and signs with a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston Univ Assoc Professor Joseph Huszti.

The four week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer program.

Hopps, a 1973 graduate of Barrington High School, studied voice during the school year with Denise Lusignan. He has sung with the All State Senior High School Choir and Chorus and Madrigal Singers, and has performed in several theater productions. He was a member of the All New England Music Festival of Portsmouth, New Hampshire.

Hopps plans to attend Dean Junior College in Franklin, Mass.

This is the eighth year that young students have been given the opportunity to study music, art or theater at the Boston Univ Tanglewood Institute. They work in rehearsal halls, classrooms, old barns, wooden sheds, and even tree-lined clearings scattered about the 210 acre estate overlooking Lake Mahkeenac which attracted Emerson, Holmes, Melville and Hawthorne many years ago.

Of the 244 talented people enrolled in the 1973 season of the Tanglewood Institute, 96, who are instrumentalists between the ages of 14 and 18, comprise the Young Artists Program. Another 49 in the same age bracket belong to the Choral Institute. The remaining 99, mostly college students, are enrolled in the piano, theater, applied music, choral conducting or painting and drawing programs.

Before being accepted by the Institute, the students go through stringent screening. But the stringency does not end after they are accepted. Everyone at the Choral Institute begins work in full ensemble early in the morning and reassembles in a madrigal group after lunch, with breaks for individual instruction or practice. They perform periodically before the appreciative audiences attending the summer-long Tanglewood Festival.

TIMES
BARRINGTON, R. I.
W. 4,346

AUG 16 1973

REVIEW
DARIEN, CONN.
W. 4,500

AUG 16 1973

New England Newsclip

MUSIC STUDENT

Arthur W. Porter, son of Mr. and Mrs. Arthur L. Porter of 31 Briar Brae Road, has participated this summer in a choral music program at Boston University's Tanglewood Institute in Lenox, Mass. The four-week program enables selected high school singers to study with prominent concert artists.

Judith Wyman Studies Music At Tanglewood

Judith Wyman, 16, daughter of Mrs. Sylvia L. Wyman of 493 Auburn Street, is one of a select group of teenagers continuing her musical education at the prestigious Boston University Tanglewood Institute in Lenox, Massachusetts.

A participant in the 49-voice Choral Institute, Ms. Wyman studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

The four week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer program.

Ms. Wyman attends Newton High School and has been a member of the school chorus for three years. She has performed in "Cabaret", "Fiddler on the Roof", and other productions. Ms. Wyman is also a student of piano.

Before being accepted by the Institute, the students go through stringent screening. But the stringency does not end after they are accepted. Everyone at the Choral Institute begins work in full ensemble early in the morning reassembles in a madrigal group after lunch, with breaks for individual instruction or practice. They perform periodically before the appreciative audiences attending the summer-long Tanglewood Festival.

GRAPHIC
BOSTON, MASS.
W. 10,905

AUG 9 1973

New England Newsclip

Miss Snyder Attends B.U. Choral Institute At Tanglewood

STOW — Elizabeth Snyder, 15, daughter of Mrs. Evelyn M. Snyder of Thistle Farm, Stow, is one of a select group of teenagers continuing her musical education at the prestigious Boston University Tanglewood Institute in Lenox, Massachusetts. A participant in the 49-voice Choral Institute, Ms Snyder studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

The four-week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer program.

Miss Snyder, who attends Nashoba Regional High School in Bolton, studies voice during the school year with Robert Lague, a music teacher at Lexington Junior High School in Lexington. She has performed in many Gilbert and Sullivan operettas and has accompanied a choir on piano. She has played the piano for eight years.

This is the eighth year that young students have been given the opportunity to study music, art or theater at the Boston University Tanglewood Institute. They work in rehearsal halls, classrooms, old barns, wooden sheds, and even tree-lined clearings scattered about the 210 acre estate overlooking Lake Mahkeenac which attracted Emerson, Holmes, Melville and Hawthorne many years ago.

ELIZABETH SNYDER (second from the right), in her Choral Institute madrigal ensemble practicing informally.

Of the 244 talented people enrolled in the 1973 season of the Tanglewood Institute, 96, who are instrumentalists between the ages of 14 and 18, comprise the Young Artists Program. Another 49 in the same age bracket belong to the Choral Institute. The remaining 99, mostly college students, are enrolled in the piano, theater, applied music, choral conducting or painting and drawing programs.

Before being accepted by the Institute, the students go through stringent screening. But the stringency does not end after they are accepted. Everyone at the Choral Institute begins work in full ensemble early in the morning and reassembles in a madrigal group after lunch, with breaks for individual instruction or practice. They perform periodically before the appreciative audiences attending the summer-long Tanglewood Festival.

ASSABET VALLEY
BEACON
ACTON, MASS.

AUG 9 1973

SPRINGFIELD NEWS
SPRINGFIELD, MASS.
W. 8,750

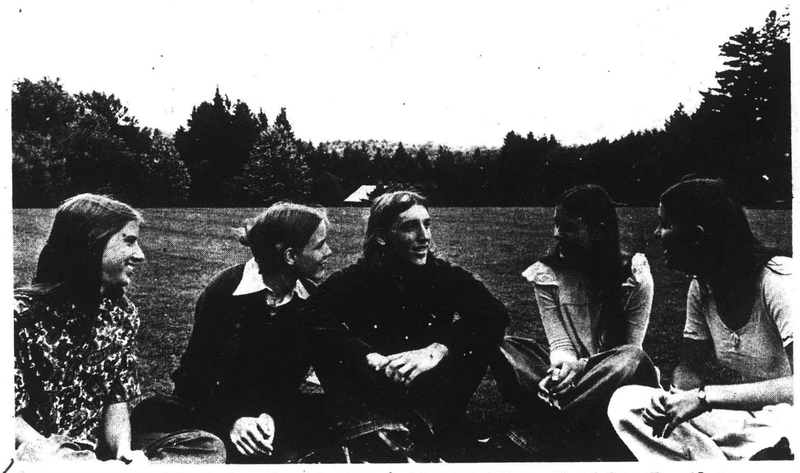
AUG 16 1973

New England Newsclip

VILLAGER
BERKELEY, MASS.
W. 1,500

AUG 9 1973

New England Newsclip



JUDITH WYMAN (left), in her Choral Institute madrigal ensemble, practices informally outdoors.

Judith Wyman Attends BU Choral Institute At Tanglewood Inst.

Judith Wyman, 16, daughter of Mrs. Sylvia L. Wyman of 493 Auburn st., Auburndale, is one of a select group of teenagers continuing her musical education at the prestigious Boston University Tanglewood Institute in Lenox, Massachusetts. A participant in the 49-voice Choral Institute, Miss Wyman studies voice with artists-in-residence, and sings in a solo group, a madrigal ensemble, and the Institute Chorus, directed by Boston University Associate Professor Joseph Huszti.

The four week Choral Institute enables selected high school singers to study with prominent concert artists, and to spend part of the summer in the lively musical atmosphere of Tanglewood, summer home of the Boston Symphony Orchestra. In the peaceful surroundings of the Berkshire Mountains, the students attend group sessions in solfege, conducting, diction, movement, and private master classes. They receive four college credits for the summer program.

Miss Wyman attends Newton High School and has been a member of the school chorus for three years. She has performed in "Cabaret", "Fiddler on the Roof", and other productions. Miss Wyman is also a student of piano.

LONGMEADOW NEWS
HARTFORD, CONN.

AUG 22 1973

New England Newsclip

Students Take Part In Tanglewood Rites

LONGMEADOW — Longmeadow High School had two students who took part in the four-week Boston University Choral Institute at Tanglewood this summer.

Gary A. Clay, 17, son of Mr. and Mrs. William H. Clay Jr. of 87 Crestview Circle, and Anna Fromer, 16, daughter of Mr. and Mrs. Milton Fromer of 28 Merriweather Dr., will both receive four college credits for the program.

Miss Fromer studies voice during the school year with Mrs. Hilda Haag and Alfredo Carbonell. She has sung with the Springfield Symphony Orchestra, Kodimoh Synagog Chorus and the Springfield Area Honors Chorus.

Clay, who had parts in the play "Our Town" and the musical comedy "The Velveteen Rabbit" at LHS, is also a student of piano and baritone horn and a member of the National Honor Society.

They are among 49 teenagers selected to take part in the choral institute directed by Joseph Huszti of BU. Their program included work in full ensemble in the morning, a madrigal group after lunch, and individual instruction and practice as well as performances before audiences at Tanglewood.

BULLETIN
NATICK, MASS.
W. 7,600

AUG 16 1973

New England Newsclip

TOWN CHATTER

STUDYING AT Tanglewood this summer is Anna M. Fromer, 16, of Longmeadow. She is participating in Boston University's Tanglewood Institute in Lenox. Students will receive four college credits for the summer program, which includes studies with prominent concert artists and private lessons.

NATICK STUDENTS STUDY AT TANGLEWOOD

Pamela Brown, daughter of Mr. and Mrs. Richard J. Brown of 10 Pitts Street, Cynthia Cobb, daughter of Mr. and Mrs. Irving Wilson Cobb of 47 Felch Road, and Nancy Herlin, daughter of Mr. and Mrs. Edward Herlin of 14 Halsey Way are participating in a Choral Institute at the Boston University Tanglewood Institute in Lenox, Mass. The four week Choral Institute enables selected high school singers to study with prominent concert artists, attend group sessions in sol fege, conducting, direction, movement, and private master classes. They will receive four college credits for the program.

Pamela Brown, 17, has sung with the Massachusetts All State, Northeast District and Natick High School choruses. A student of piano, she is a member of the school band and has played in many productions.

Cynthia Cobb, 16, has been involved for five years with Boston Children's Theatre. She had the leading role in "Carousel". She has sung with the Natick High School chorus and has been a soloist in church. A member of the National Honor Society, Cynthia earned her school's Latin and Business Awards.

Nancy Herlin, 17, has sung with All State, Northeast District and Natick High School choruses. She is a student of piano and French horn and a member of the high school band. Nancy has accompanied the high school chorus for two years.

Whitestone

Another opening, another show

BSO music director Seiji Ozawa, left, rehearses with violin soloists Joseph Silverstein, center, and Jerome Rosen on the Bach Concerto for Two Violins in preparation for tonight's opening concert at Tanglewood, featuring an all-Bach program.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 31,000
JUL 6 1973

Short Drive To Tanglewood Worthwhile Summer Trip

One of the most worthwhile drives a music-lover might take during the summer months is the short trip over the beautiful Berkshire Mountains to Tanglewood.

Tanglewood, an estate of 210 acres in the Berkshires, was given to the Boston Symphony Orchestra in the 1930's and is world famous as the summer home of this outstanding orchestra, the Berkshire Festival and the Berkshire Music Center, and advanced school for the study of music.

Nathaniel Hawthorne lived on the Tanglewood grounds and once wrote he could barely work in the presence of such scenic beauty. It is nearly unchanged today.

The Boston Symphony Orchestra performs in the famous Tanglewood Shed, but many listeners prefer to relax with blankets and folding chairs on the lawn.

The Berkshire Festival at Tanglewood, will open July 6 with Seiji Ozawa, artistic director, conducting the Boston Symphony Orchestra in an all-Bach program, including the Brandenburg Concerto No. 1, the Concerto for Two Violins and the Cantatas No. 189 and 52. Joseph Siverstein and Jerome Rosen will be the violin soloist while vocalists Seth McCoy and Benita Valente will be heard on the cantatas.

Tanglewood concerts by the Boston Symphony are presented Friday and Saturday evenings and Sunday afternoons for eight straight summer weekends.

An abbreviated Boston Symphony Orchestra is heard for the first two weekends and these programs generally features the music of baroque and classic composers.

Nine of the 24 concerts will feature the music of a single composer. The music of Mozart will be heard July 7 and 13. Brahms will be featured on July 27, Stravinsky on Aug. 4, Berlioz on Aug. 24 and the entire weekend of July 20-22 will feature the music of Beethoven.

Guest conductors who will be heard at Tanglewood include Stanislaw Skrowaczewske, Riccardo Muti, Eugene Ormandy, William Steinberg, Raphael Frubeck DeBurgos, Lawrence Foster, Arthur Fiedler and James DePreist.

Two conductors will be featured for an entire weekend. These are Michael Tilson Thomas, who will conduct Aug. 3-5, and Colin Davis, who will conduct Aug. 10-12.

Six outstanding piano soloists will be heard in various programs throughout the season, including Andre Watts, Philippe Entremont, Christoph Eschenbach, Malcolm Frager, Earl Wild and Byron Janis.

Visiting violin soloists include Sidney Harth, who wll be heard on the Beethoven Concerto July 22, and Miriam Fried who will play the Brahms Concerto July 22.

Vocal soloists to be heard will be Thomas Stewart, Benita Valente, Seth McCoy, Phillis Curtin, Joanna Simon, Pete Lagger, Kenneth Riegel, David Evitts, Helen Watts, Ryland Davies Mallory Walker, Victor Braun, Lou Ann Wyckoff anfd Maureen Forrester.

Open rehearsals by the Boston Symphony are held every Saturday at 10:30 a.m.

Friday evening performances of the Boston Symphony begin at 9 p.m. and are preceeded by a weekend Prelude Concert which begins at 7 p.m. Weekend preludes present guest artists and members of the Boston Symphony in short recitals offered at no extra charge to ticket holders.

Weekend preludes scheduled this season include performances by Larry Smith on July 6; Malcolm Frager on July 13; Andre Watts on July 20; Peter Lagger on July 27; the Tanglewood Festival Chorus on Aug. 3; Phyllis Curtin and Ryan Edwards on Aug. 10; Earl Wild on Aug. 17, and the Boston Symphony Chamber Players on Aug. 24.

The beautiful Tanglewood grounds are open two hours before every major concert. The grounds are serviced by a cafeteria, and picnicking on the grounds is encouraged. Saturday evening performances begin at 8:30 p.m. while Sunday's concerts are at 2:30 p.m.

An important part of the summer musical scene at Tanglewood is the Festival of Contemporary Music, sponsored by the Berkshire Music Center in cooperation with the Fromm Foundation. Often called a "festival within a festival," the event turns Tanglewood into the contemporary music capital of the world, as new and challenging works, many receiving premiere performances, are presented.

The Festival of Contemporary Music will begin Aug. 4 at Tanglewood.

Another Tanglewood special event will be Tanglewood on Parade Aug. 14, featuring many concerts during the day by Berkshire Music Center members and a gala concert beginning at 8:30 p.m. with Seiji Ozawa and Gunther Schuller conducting.

Andre Watts will be piano soloist and narrator on a program to include Copland's Lincoln Portrait, the Liszt Piano Concerto No. 1, Strauss' Also Sprach Zarathustra and Tchaikovsky's Cappricio Italien.

On Aug. 21 Arthur Fiedler will conduct the Boston Pops Orchestra in an annual favorite to begin at 8:30 p.m.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUN 30 1973

Tanglewood Opens With Ozawa Conducting Bach

The 1973 Tanglewood weekend of concerts on season opens its first Friday, July 6 at 9 p.m. with music adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach.

The concert opens with Bach's Brandenburg concerto no. 1 and is followed by Concerto for two violins with Boston Symphony Orchstra Concertmaster Joseph Silverstein and Assistant Concertmaster Jerome Rosen as soloists.

The concert then continues with Cantata no. 189 with tenor Seth McCoy. Although th authorship of Cantata no. 189 'Meine Seele ruhmt und preist' has been attributed to Bach for many years, recent scholarship shows that it was in fact probably written by Melchoir Hofmann, and organist in Leipzig between 1705 and 1715.

The concert closes with Bach's Cantata no. 52 'Falsche Welt, dir trau' ich nicht' with soprano Benita Valente and the Tanglewood Festival Chorus, John Oliver, director, as soloists.

This concert follows the Friday 7 p.m. Weekend Prelude with organist Larry Smith performing Bach's Concerto in G. Four chorale preludes, and Passacaglia and fugue in C minor.

On Saturday, July 7 at 10:30 a.m. in th Shed, there will be, as every Saturday morning during the Tanglewood season, an open rehearsal of works to be performed Sunday.

On Saturday, July 7 at 8:30 p.m., Stanislaw Skrowaczewski, music director of the Minnesota Orchestra and 1973 Tanglewood Granrud arist-in-residence, will conduct the Boston Symphony in an all - Mozart program.

The concert opens with Adagio and fugue in C minor and is followed by Sinfonia concertante for winds featuring Boston Symphony principal players Ralph Gomberg, oboe, Harold Wright, clarinet, Charles Kavaloski, horn, and Sherman Walt, bassoon. The concert continues with Mozart's Concert aria for baritone 'Mentre ti lascio, o figlia' with soloist Thomas Steward, and closes with Symphony no. 35 "Haffner".

On Sunday July 8 at 2:30 p.m., Seiji Ozawa conducts Creation (in English) with the Orchestra in Haydn's Creation (in English with soprano Benita Valente as Gabriel and Eve, tenor Seth McCoy as Uriel, baritone Thomas Stewart as Raphael and Adam, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, director

NEWS (E)
SPRINGFIELD, MASS.
D. 35,578
JUN 19 1973
New England Newsclip

Tanglewood Season Opener July 6: Bach

LENOX— The 1973 Tanglwood season opens its first weekend of concerts July 6 at 9 p.m. with Music Adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach.

The concert opens with Bach's Bradenburg concerto No. 1 and is followed by Concerto for two violins with Boston Symphony Orchestra Concertmaster Joseph Silverstein and Assistant Concertmaster Jerome Rosen as soloists.

The concert then continues with Cantata No. 189 with tenor Seth McCoy. Although the authoriship of Cantata No. 189 'Meine Seele ruhmt und Preist' has been attributed to Bach for many years, recent scholarship shows that it was in fact probably written by Melchoir Hofmann, an organist in Leipzig between 1705 and 1715. The concert closes with Bach's Cantata No 52 'Falsche Welt dir trau' ich nicht' with soprano Benita Valente and the Tanglewood Festival Chorus, John Oliver, director, as soloists. This concert follows the Friday evening 7 p.m. Weekend Prelude with organist Larry Smith performing Bach's Concerto in G. Four chorale preludes, and Passacaglia and fugue in C minor.

On July 7 at 10:30 a.m. in the Shed, there will be, as every Saturday morning during the Tanglewood season, an open rehearsal of works to be performed Sunday.

At 8:30 p.m. July 7 Stanislaw Skrowaczewski, music director of the Minnesota Orchestra and 1973 Tanglewood Granrud artist-in-residence, will conduct the Boston Symphony in an all-Mozart progran. The concert opens with Adagio and fugue in C minor and isfollowed by Sinfonia concertante for winds featuring Boston Sympohony principal players Ralph Gomberg, oboe, Harold Wright, clarinet, Charles Kavaloski, horn, and Sherman Walt, bassoon. The concert continues with Mozart's Concert aria for baritone 'Mentre ti lascio, o figlia' with soloist Thomas Stewart, and closes with Symphony No. 35 "Haffner."

July 8 at 2:30 p.m. Seiji Ozawa conducts the Orchestra in Haydn's Creation (in English) with soprano Benita Valente as Gabriel and Eve, tenor Seth McCoy as Uriel, baritone Thomas Stewart as Raphael and Adam, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, director.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 16,895
JUN 19 1973
New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 3 1973
New England Newsclip

Opening concerts

Tanglewood weekend program

The 1973 Berkshire Music Festival at Tanglewood will open Friday with a primarily Bach program conducted by artistic director Seiji Ozawa.

The Weekend Prelude at 7 p.m. in the Tanglewood Shed will feature organist Larry Smith performing Bach's Concerto in G. four chorale preludes, "Passacaglia" and Fugue in C Minor.

Bach works

Ozawa will conduct the Boston Symphony Orchestra in a Bach and Hoffmann program at 9 p.m. The "Brandenburg Concerto No. 1" will be followed by Concerto for Two Violins. for which Concertmaster Joseph Silverstein and Assistant Concertmaster Jerome Rosen are soloists. The orchestra will also play Hofmann's Cantata No. 189 with tenor Seth McCoy.

The concert will close with Bach's Cantata No. 52 sung by soprano Benita Valente and the Tanglewood Festival Chorus, directed by John Oliver.

On Saturday at 8:30 p.m., Stanislaw Skrowaszewski, music director of the Minnesota Orchestra and artist-in-residence at Tanglewood, will conduct the Boston Symphony in an all-Mozart program. The evening will begin with the Adagio and Fugue in C Minor. Senfonia certanta for Winds will feature BSO principal players Ralph Gomberg, oboe; Harold Wright, clarinet; Charles Kavaloski, horn, and Sherman Walt, bassoon.

The program will close with Mozart's Concert Aria for Baritone, with soloist Thomas Stewart, and the "Haffner Symphony."

On Sunday afternoon at 2:30, Ozawa will conduct the orchestra in Haydn's "Creation" (in English) with Miss Valente, McCoy, Stewart, the Tanglewood Choir and the Festival Chorus.

As usual, an open rehersal of Sunday's works will be held Saturday morning at 10:30 in the Shed.

TIMES
HARTFORD, CONN.
S. 135,000
JUL 1 1973
New England Newsclip

Tanglewood Opening

Special to The Times

LENOX, Mass. — The 1973 Tanglewood season opens its first weekend of concerts Friday, July 6 (9 p.m.) with Music Adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach.

The concert opens with Bach's Brandenburg Concerto No. 1 and is followed by Concerto for two violins with Boston Symphony Orchestra Concertmaster Joseph Silverstein and Assistant Concertmaster Jerome Rosen as soloists.

The concert then continues with Cantata No. 189 with tenor Seth McCoy.

Although the authorship of Canata No. 189 'Meine Seele ruhmt und preist' has been attributed to Bach for many years, recent study shows that it was, in fact, probably written by Melchoir Hofmann, an 18th century Leipzig organist.

The concert closes with Bach's Canata No. 52 'Falsche Welt, dir trau' ich nicht' with soprano Benita Valente and the Tanglewood Festival Chorus, John Oliver, director, as soloists. This concert follows the Friday (7 p.m.) Weekend Prelude with organist Larry Smith performing Bach's Concerto in G, Four chorale preludes, and Passacaglia and fugue in C minor.

On Saturday, July 7 (10:30 a.m.) in the Shed, there will be, as every Saturday morning during the Tanglewood season, an open rehearsal of works to be performed Sunday.

On Saturday, July 7 (8:30 p.m.), Stanislaw Skrowaczewski, music director of the Minnesota Orchestra and 1973 Tanglewood Granrud artist-in-residence, will conduct the Boston Symphony in an all-Mozart program.

The concert opens with Adagio and fugue in C minor and is followed by Sinfonia concertante for winds featuring Boston Symphony principal players Ralph Gomberg, oboe, Harold Wright, clarinet, Charles Kavaloski, horn, and Sherman Walt, bassoon.

The concert continues with Mozart's Concert aria for baritone 'Mentre ti lascio, o figlia' with soloist Thomas Stewart, and closes with Symphony No. 35 "Haffner".

On Sunday, July 8 (2:30 pm), Seiji Ozawa conducts the Orchestra in Haydn's Creation (in English) with soprano Benita Valente as Gabriel and Eve, tenor Seth McCoy as Uriel, baritone Thomas Stewart as Raphael and Adam, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, director.

Tanglewood to open new season with weekend concerts, July 6

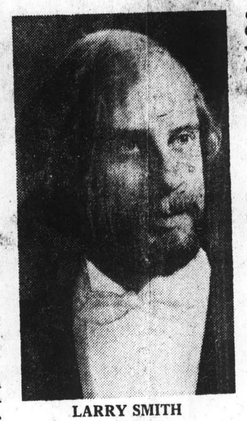
TANGLEWOOD, Mass. — The 1973 Tanglewood season opens its first weekend of concerts July 6, at 9 p.m. with music adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach.

The concert opens with "Brandenburg Concerto No. 1" and is followed by "Concerto for Two Violins." Boston Symphony concertmaster Joseph Silverstein and assistant concertmaster Jerome Rosen are the soloists.

The concert continues with Cantata No. 189. Seth McCoy is the featured tenor in the performance.

The concert closes with Bach's Cantata No. 52. Soprano Benita Valente and the Tangelwood Festival Chorus will be featured. John Oliver is the director of the chorus.

This concert follows the "Weekend Prelude" at 7 p.m. Friday. Organist Lary Smith performs Bach's Concerto in G, Four Chorale Preludes, and Passacaglia and Fugue in C Minor in this offering.



LARRY SMITH
. . . Organist

On Saturday morning, July 7, at 10:30 a.m. in the "Shed," there will be, as every Saturday morning during the Tanglewood season an open rehearsal of the works to be performed Sunday.

On July 7 at 8:30 p.m., Stanislaw Skroaczewski, music director of the Minnesota Orchestra and 1973 Tanglewood Grand Artist-in Residence, will conduct the Boston orchestra in an all-Mozart program.

The concert opens with Adagio and Fugue in C Minor and is followed by Sinfonia Concertante for Winds. This piece features the Symphony's principal players: Ralph Gomberg, oboe; Harold Wright, clarinet; Charles Kavaloski, horn and Sherman Walt, bassoon.

The concert continues with Mozart's Concert Aria for Baritone and closes with Symphony No. 35. Baritone Thomas Stewart is the featured soloist in the aria.

On Sunday, July 8, Seiji Ozawa once again will conduct the orchestra in a program at 2:30 p.m. Haydn's "Creation," performed in English, will be featured.

Soprano Benita Valente appears as "Gabriel" and "Eve;" tenor Seth McCoy as "Uriel," baritone Thomas Stewart as "Raphael," and "Adam" and the Tanglewood Choir and Festival Chorus.

MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 45,349 SUN. 41,720

JUN 20 1973

Ozawa opens Tanglewood's concert series

LENOX, Massachusetts—The 1973 Tanglewood season opens its first weekend of concerts on Friday, July 6 at 9 with Music Adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach. The concert opens with Bach's Brandenburg concerto no. 1 and is followed by Concerto for two violins with Boston Symphony Orchestra Concertmaster Joséph Silverstein and Assistant Concertmaster Jerome Rosen as soloists.

The concert then continues with Cantata no 189 with tenor Seth Mc Coy. Although the authorship of Cantata no 189 'Meine Seele ruhmt und preist' has been attributed to Bach for many years, recent scholarship shows that it was in fact probably written by Melchior Hofmann, an organist in Leipzig between 1705 and 1715. The concert closes with Bach's Cantata no 52 'Falsche Welt, dir trau' ich night' with soprano Benita Valente and the Tanglewood Festival Chorus, John Oliver, director, as soloists.

On Saturday, July 7 at 8:30 p.m., Stanislaw Skrowaczewski, Music Director of the Minnesota Orchestra and 1973 Tanglewood Granrud Arist-in-Residence, will conduct the Boston Symphony in an all-Mozart program. The concert opens with Adagio and fugue in C minor and is followed by Sinfonia concertante for winds featuring Boston Symphony principal players Ralph Gomberg, oboe, Harold Wright, clarinet, Charles Kavaloski, horn, and Sherman Walt, bassoon. The concert continues with Mozart's Concert aria for baritone 'Mentre ti lascio.

SYRACUSE
Herald Journal
D. 129,656

JUN 25 1973

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 4 1973

Tanglewood to Open With Bach Concert

The 1973 Tanglewood season opens its first weekend of concerts at Lenox, Mass., at 9 p.m. Friday with music adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach.

* * *

The concert will include Brandenburg Concerto No. 1, Concerto for Two Violins, with concertmaster Joseph Silverstein and assistant concertmaster Jerome Rosen as soloists, and Cantata No. 189 with tenor Seth McCoy.

Closing the program will be Cantata No. 52 "Falsche Welt, dir trau' ich nicht" with soprano Benita Valente and the Tanglewood Festival Chorus.

This concert follows the Friday evening weekend prelude at 7 with organist Larry Smith performing Bach's Concerto in G, Four Chorale Preludes, and Passacaglia and Fugue in C minor.

On Saturday at 8:30 p.m. Stanislaw Skrowaczewski, music director of the Minesota Orchestra and 1973 Tanglewood Granrud artist-in-residence, will conduct the Boston Symphony in n all-Mozart program.

* * *

The concert includes Adagio and Fugue in C minor, Sinfonia Concertante for Winds, featuring symphony principal players Ralph Gomberg, oboe; Harold Wright, clarinet; Charles Kavaloski, horn, and Sherman Walt, bassoon; Mozart's Concert Aria for Baritone, "Mentre ti lascio, o figlia," with soloist Thomas Stewart, and Symphony No. 35 "Haffner."

Ozawa conducts the orchestra at 2:30 p.m. Sunday in Haydn's Creation (in English) with soprano Valente as Gabriel and Eve, tenor McCoy as Uriel, baritone Stewart as Raphael and Adam, the Tanglewood Choir and Tanglewood Festival Chorus.

REGISTER (E)
NEW HAVEN, CONN.
D. 108,945

JUL 1 1973
New England Newsclip

Tanglewood Opens

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On Sunday afternoon, July 8 at 2:30 p.m. Seiji Ozawa conducts the Orchestra in Haydn's Creation (in English) with soprano Benita Valente as Gabriel and Eve, tenor Seth McCoy as Uriel, baritone Thomas Stewart as Raphael and Adam, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, director.

BEE
NEWTOWN, CONN.
D. 11,768

JUN 29 1973
New England Newsclip

Season Opens At Tanglewood July 6

The 1973 Tanglewood season in Lenox, Mass., opens its first weekend of concerts on Friday, July 6, at 9 pm with Music Adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach. This concert follows the Friday evening 7 pm Weekend Prelude with organist Larry Smith performing Bach's Concerto in G, Four chorale preludes, and Passacaglia and Fugue in C minor.

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For information phone 413-637-1600.

(M)
SPRINGFIELD, MASS.
D. 83,000

JUL 6 1973
New England Newsclip

Tanglewood: Bach

TANGLEWOOD — The 1973 Tanglewood season opens its first weekend of concerts tonight at 9 with Music Adviser Seiji Ozawa conducting the Boston Symphony Orchestra in works by Bach.

The concert opens with Bach's Brandenburg concerto No. 1 and is followed by Concerto for two violins with Boston Symphony Orchestra Concertmaster Joseph Silverstein and Assistant Concertmaster Jerome Rosen as soloists.

The concert then continues with Cantata No. 189 with tenor Seth McCoy. Although the authorship of Cantata No. 189 'Meine Seele ruhmt and preist' has been attributed to Bach for many years, recent scholarship shows that it was probably written by Melchoir Hofmann, an organist in Leipzig between 1705 and 1715.

The concert closes with Bach's Cantata No. 52 'Falsche Welt, dir trau' ich nicht' with soprano Benita Valente and the Tanglewood Festival Chorus, John Oliver, director, as soloists.

This concert follows the 7 p.m. Weekend Prelude with organist Larry Smith performing Bach's Concerto in G, Four chorale preludes, and Passacaglia and fugue in C minor.

Tomorrow morning at 10.30 in the shed there will be, as every Saturday morning during the Tanglewood season, an open rehearsal of works to be performed Sunday.

Tomorrow at 8.30 p.m., Stanislaw Skrowaczewski, Music Director of the Minnesota Orchestra and 1973 Tanglewood Granrud artist-in-residence, will conduct the Boston Symphony in an all-Mozart program.

On Sunday afternoon at 2.30 p.m., Seiji Ozawa conducts the orchestra in Haydn's Creation (in English) with soprano Benita Valente as Gabriel and Eve, tenor Seth McCoy as Uriel, baritone Thomas Stewart as Raphael and Adam, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, director.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 1 1973

Editor's Choice

DANCE

- Capitaland may easily claim the title as dance capital of the U.S. On Tuesday night, Martha Graham's Dance Company begins its residence at Lake Palcid, Dame Margot Fonteyn kicks off the season at Jacob's Pillow at Lee and the New York City Ballet opens its season at Saratoga with Melissa Hayden and John Clifford teamed for Balanchine's new "Cortege Hongrois."

MUSIC

- Seiji Ozawa opens the concert season at Tanglewood Friday with an all-Bach including the Brandenburg Concerto No. 1 and Concerto for Two Violins featuring Joseph Silverstein and Jerome Rosen of the BSO.

THEATER

- George Bernard Shaw's "St. Joan" inaugurates the summer season at the Williamstown Theater Thursday. Emery Battis and David Leary, both Williamstown veterans, are featured.

ART

- The Hudson-Mohawk Regional Art Exhibition currently at the Albany State University art galleries, has been called one of the best ever.

FILMS

- Some of the best films of the year have begun runs in area theater houses. Among the choice are Peter Bogdanovitich's "Paper Moon," Norman Jewison's "J. C. Superstar," and "Live and Let Die," starring the irrepressible "Saint," Roger Moore, as the new 007.

Ozawa's Bach lacks proper bite at Tanglewood

By George Gelles
Special to The Globe

LENOX — The inaugural concert by the Boston Symphony Friday night at Tanglewood was largely a dreary affair. Seiji Ozawa conducted, and Bach, by custom, was the featured composer.

There were some nice touches to Ozawa's program. Cantata No. 52, which closed the evening, starts with a sinfonia borrowed from the First Brandenburg, the work that opened the evening. And the Cantata No. 89, formerly ascribed to Bach, is now known to have been written [illegible] by Melchior Hoffman. Hindsight [illegible] marvelous teacher: in retrospect we can safely wonder if an authentic work by Bach would be rhythmically so square and cluttered with conventional doublings. So it's instructive to hear Hoffman, a-k-a Bach, to play with our expectations of the great, and question what qualitative standards one sets on the strength of a famous name alone.

CONDUCTOR Seiji Ozawa conducts inaugural concert at Tanglewood.

To conduct is to clarify, to reanimate a document that is essentially dead; Ozawa shows no special affinity for scores of Bach. He conducts them from the viewpoint of the 19th Century and smears on them a stylistic sauce that obscures their intentions. What he values, despite the total reduction of size of the orchestra, is the big sound and the big line. His interpretations are geared to the dynamics of music from a later date. There's a general inflexibility to his Baroque, an insensitivity to the weights and textures of phrases. The larger statement comes across clearly, but a wealth of detail is virtually ignored. Competent and straightforward, the performances stopped being interesting early.

Words help. Though the cantata texts are modest in their literary achievements, they nonetheless have a profile of their own. Some of their consistency is instinctively reflected in Ozawa's shaping of the instrumental line, which gives his work a measure more of idiomatic validity.

It's precisely this quality that one seeks in his readings of the scores that are purely orchestral. Take, for instance, the D Minor Concerto for two violins which, with the Brandenburg and the cantatas, completed the program. Look at another interpretation of the work, one [illegible] by Georges Balanchine [illegible] "Concerto Barocco."

The ballet illuminates the music with gestures of striking simplicity. Never mind the Grand Design; what in large part makes the piece work so well is the care and infallible discretion which finds the visual analogue for the musical affect.

In the Largo, for example, Balanchine emphasizes the few beats of staccato eighth-notes with his dancers hopping on point, a step saved for this spot in the score where it gives just the right articulation. Or in the development section, Balanchine finds the kinetic equivalent to the soloist's interplay with intricate interweavings of dancers, a sequence that resolves with effortless logic into the wedge shape of the recapitulation. In Ozawa's performance on Friday the staccato notes and the development section in no way emphasized the recap, marked merely by the slightest hiccup of a pause.

Balanchine, I think, understands the piece more profoundly. He is more fully aware of its ambiguities and of the emotive import of details. It's a comparable sensibility I like from a conductor. The gift to convey the opposite gesture. Ozawa, with Bach, is not yet there.

Interpretation aside, the playing he got from the BSO was adequate at best and too often sloppy. The instrumental works sounded under-rehearsed, the cantatas rather too careful. Joseph Silverstein and Jerome Rosen were the violin soloists, Seth McCoy and Benita Valente sang cantatas Nos. 189 and 52, respectively. In its too-brief appearance the Tanglewood Festival Chorus was handsome indeed. It's a shame, though, that the Berkshire Festival views Bach as an antique. In adopting so regressive a stand the orchestra brings itself no glory.

Disappointment at Tanglewood

By ELLEN PFEIFER
Music Critic

During the composition of his oratorio, "The Creation," Haydn related that "he had never been so religious," that he "daily fell on his knees and asked God for strength." This religious feeling, to judge from the work it inspired, must have been one of great joy in God and His created world, one of unbelievable wonder at the perfection of all beings.

That sense of joy and wonder, however, was precisely the thing that was missing in the performance of "The Creation," by Seiji Ozawa and the Boston Symphony Orchestra Sunday afternoon at Tanglewood.

OZAWA, who has made no bones of the fact that he is just beginning "to get into Haydn," has programmed a large number of the symphonies in the first of his seasons

• Concert Review

as music director with the orchestra and last summer (also on the first Sunday Berkshire concert), performed "The Seasons," in a badly-mutilated and unstylistic version.

Obviously his concentrated study of Haydn is beginning to pay off. This year's oratorio performance displayed much less serious problems than that of last year, because these are now problems stemming from not having lived long enough with a work rather than those created by miscalculation or bad judgment.

I AM STILL not at all convinced, however, that these Haydn oratorios belong in a setting such as Tanglewood, where one has to amplify the keyboard to make it audible and select singers with big voices so they can be heard, thereby sacrificing stylistic tone color and vocal flexibility that would be most appropriate in these works. That is one basic decision of Ozawa's I have difficulty living with.

The thing that was impossible to live with last year — the cuts in "The Seasons" — was not a difficulty in "The Creation," mainly because it is a substantially shorter work. Only a chorus and several measures near the end hit the cutting room floor, and they were not indispensable.

IT WAS the soloists and Ozawa's way with their music (curiously, this was not so with the choruses) that resulted in the pallid and unfocused quality of this performance. Neither Thomas Stewart nor Seth McCoy is particularly attuned to the style of this music, although Benita Valente has had considerable experience with Baroque and classic repertory (and this is a work that definitely looks backward to the former).

None, however, seemed particularly tuned in to the emotional content of this quite naively communicative work. That is very strange coming from Valente and Stewart, two singers who have always impressed me with their strong word sense.

OZAWA, too, who usually has such intense responses to music failed to bring out all the magic in the accompaniments with their descriptions of storms, tempests, and animals. The evocation of chaos, which opens "The Creation," was rough-edged and not a bit mysterious or bizarre (compared to the wonderful performance Gunther Schuller gave with the New England Conservatory orchestra this spring).

The very best thing about this performance was, beyond a doubt, the beautifully prepared Tanglewood Festival Chorus which sang with unfailingly attractive tone, precise articulation, and good diction (they couldn't help it if the words from the Novello English translation were put together with such god-awful syntax.)

The Berkshire Eagle

Pittsfield, Massachusetts, Monday, July 9, 1973

Whitestone

RECORD-BREAKING OPENING weekend at Tanglewood drew 26,858 patrons, with Friday night's 7,811 also a record for an opening night. Saturday's open rehearsal had 3,312 in attendance, with 7,606 for Saturday night and 8,130 for Sunday afternoon. Last year's opening weekend attendance was 23,224. Music director Seiji Ozawa is shown leading the Boston Symphony Orchestra in Haydn's "The Creation" yesterday in the Shed.

1 FIRST WEEKEND

JULY 6
7 pm Weekend Prelude
LARRY SMITH
9 pm SEIJI OZAWA
Bach: Brandenburg Concerto No. 1
Bach: Concerto for Two Violins
Joseph Silverstein, Jerome Rosen
Cantata No. 189 Seth McCoy
Bach: Cantata No. 52 Benita Valente

JULY 7
10:30 am Open Rehearsal
8:30 pm STANISLAW SKROWACZEWSKI
MOZART PROGRAM
Adagio and Fugue
Sinfonia Concertante for Winds
Concert Aria for Baritone
Thomas Stewart
"Haffner" Symphony

JULY 8
2:30 pm SEIJI OZAWA
Haydn: Creation
Benita Valente
Seth McCoy
Thomas Stewart
Tanglewood Festival Chorus
John Oliver, Director

16 Springfield Union, Springfield, Mass., Saturday, July 7, 1973

7811 Enthusiasts Attend Tanglewood Season Opener

By R.C. HAMMERICH

LENOX — The Boston Symphony Orchestra began its annual eight weeks at Tanglewood Friday night in traditional fashion with Bach, and with encouraging support, 7811 listeners.

Before intermission it was the secular Bach of the chamber orchestra, after it was the church - composer Bach of the vocal cantatas.

And there was a cantata (No. 189) by Melchior Hoffman which had been attributed to Bach for many years.

The secular Bach Friday sounded best (for me) with the slow, flowing, limpid melodies that are so often sandwiched between jolly, strongly propulsive movements.

There was a sweet and silky violin in the second movement in the Brandenburg Concerto No. 1, and the wind trios in the final section were nicely blended and smoothly flowing.

The middle section of the Concerto for Two Violins, also, flowed easily and gracefully, while the surrounding, faster movements sometimes throbbed with life and sometimes chugged along a bit mechanically.

Stars of the violin concerto were Joseph Silverstein and Jerome Rosen, and of the Brandenburg were the oboes of Ralph Gomberg, John Holmes and Wayne Rapier.

On stage for the Brandenburg were about 50 musicians, the other half of the orchestra being in Boston for the Esplanade concerts. About 25 played the Concerto for Two Violins, and after intermission a sextet of violin, flute, oboe, harpsichord, cello and bass appeared to accompany tenor Seth McCoy for the Hofmann cantata.

McCoy has a light and vibrant voice which is nimble enough for the florid decorations of the early 18th-century music and warm enough to put life into its dryness.

The orchestra was brought back up to about 35 to join the Tanglewood Chorus (about 40 voices) and soprano Benita Valente for Bach's No. 52, which, perhaps, delivered more emotional content than the earlier part of the program.

But then, Bach and his compatriots produced a kind of music that seems dry and cool to 20th-century ears, and Friday the general impression was quiet, pleasant, optimistic and relaxing.

The 7 p.m. prelude program (48 minutes) was offered by Larry Smith, recital organist and member of the faculty of Converse College, Spartenburg, N. C. His recent trend toward a relaxation of the austerity with which Bach's music was presented, say, 10-15 years ago.

The Concerto in G (after a concerto by Count Johann Ernst) was cool and straight; four chorale preludes, which followed, became gradually warmer and more expressive; and the Passacaglia and Fugue in C Minor, which ended the program, showed an even greater range of rhythmic variance and expressivity.

The meters were rock steady, however, the start - stops clean and precise and the volumes level.

The Tanglewood organ tends to sound clean, anyway, because the great shed has no back or side walls to bounce the vibrations and extend the reverberance.

Tonight at 8.30 Stanislaw Skrowaczewski will conduct an all - Mozart program including an adagio and fugue, the Sinfonia Concertante for Winds, a concert aria for baritone and orchestra and the "Haffner" Symphony.

The 2.30 program Sunday, conducted by Seiji Ozawa, will present Haydn's oratorio, "The Creation," in English with three soloists and the Tanglewood Chorus.

Ozawa's Bach lacks proper bite at Tanglewood

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Special to The Globe

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Concert Review

[illegible] director with the season and last summer [illegible] the first "Sunday Afternoon" concert, performed [illegible] The season [illegible]

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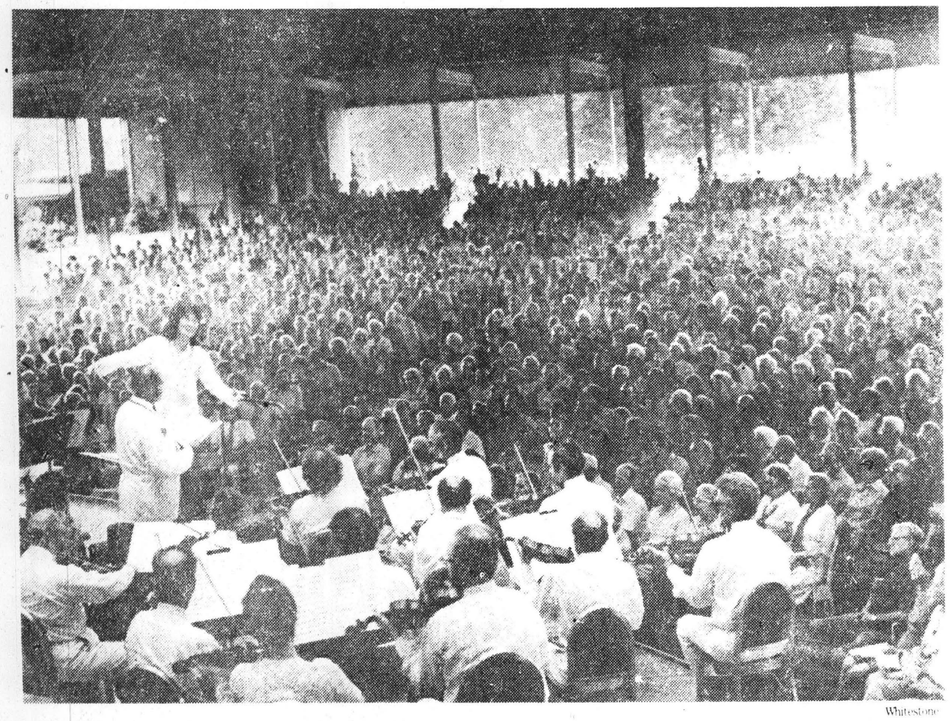
The Berkshire Eagle

Pittsfield, Massachusetts, Monday, July 9, 1973



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The orchestra was brought back up to about 35 to join the Tanglewood Chorus (about 40 voices) and soprano Benita Valente for Bach's No. 52, which, perhaps, delivered more emotional content than the earlier part of the program.

But then, Bach and his compatriots produced a kind of music that seems dry and cool to 20th-century ears, and Friday the general impression was quiet, pleasant, optimistic and relaxing.

The 7 p.m. prelude program (48 minutes) was offered by Larry Smith, recital organist and member of the faculty of Converse College, Spartenburg, N. C. His recent trend toward a relaxation of the austerity with which Bach's music was presented, say, 10-15 years ago.

The Concerto in G (after a concerto by Count Johann Ernst) was cool and straight; four chorale preludes, which followed, became gradually warmer and more expressive; and the Passacaglia and Fugue in C Minor, which ended the program, showed an even greater range of rhythmic variance and expressivity.

The masters were rock steady, however, the starts crisp and precise and the volumes level.

The Tanglewood organ tends to sound clean, anyway, because the great Shed has no back or side walls to bounce the vibrations and extend the reverberance.

Tonight at 8:30 Stanislaw Skrowaczewski will conduct an all-Mozart program including an adagio and fugue, the Sinfonia Concertante for Winds, a concert aria for baritone and orchestra and the "Haffner" symphony.

The 2:30 program Sunday, conducted by Seiji Ozawa, will present Haydn's oratorio, "The Creation," in English with three soloists and the Tanglewood Chorus.

FIRST WEEKEND

Weekend Prelude
LARRY SMITH
SEIJI OZAWA
Bach: Brandenburg Concerto No. 1
Bach: Concerto for Two Violins
Joseph Silverstein, Jerome Rosen
Cantata No. 189 **Seth McCoy**
Bach: Cantata No. 52 **Benita Valente**

Open Rehearsal
STANISLAW SKROWACZEWSKI
MOZART PROGRAM
Adagio and Fugue
Sinfonia Concertante for Winds
Concert Aria for Baritone
Thomas Stewart
"Haffner" Symphony

SEIJI OZAWA
Haydn: Creation
Benita Valente
Seth McCoy
Thomas Stewart
Tanglewood Festival Chorus
John Oliver, Director

INFORMATION OBSCURED

CHRISTIAN SCIENCE
MONITOR (M)
BOSTON, MASS.
D. 187,307

JUL 14 1973

New
England
Newslip

Tanglewood, Caramoor launch festival season

By Louis Snyder

It's classical musical festival time again throughout our land, and one can be either very specialized — as at Caramoor, Katonah, N.Y. — or more expansive — Boston Symphony at Tanglewood, Lenox, Mass. — just for instance.

Caramoor, which has been giving chamber concerts on Saturdays and Sundays since late June, came forth with the first staged performance in the East of Luigi Cherubini's 1797 opera, "Medea." The next afternoon

Music

in the Berkshires, Haydn's oratorio, "The Creation" (1798), was played and sung on the BSO's summer home grounds for the first time.

In both places, the weather allied itself graciously with the music. The stars and a generous slice of yellow moon hung over the dire doings of "Medea"; next afternoon, at Tanglewood, a misty sun and the suspicion of a breeze assisted at Haydn's wide-eyed musical version of the beginnings of our life.

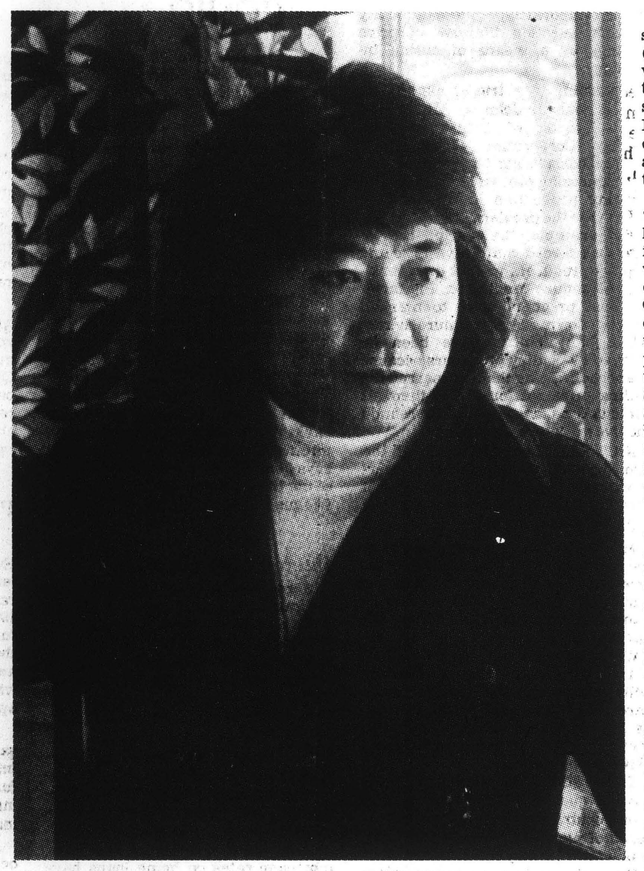
Elegant occasions

Although this is the 28th season of summer music at Caramoor, the vast estate of the late Walter and Lucie B. Rosen, it is not among the best known festivals. It has maintained a reputation for esoteric programs, carefully executed, and for the past 10 seasons under the leadership of Julius Rudel has presented both new and old music of more interest to connoisseurs than milling crowds. It is available to everyone, but the seating capacity of the outdoor Venetian Theater (1,500) usually meets the demand for the larger attractions, and the 400-seated Spanish Courtyard at the main house, is just about right for the smaller chamber concerts.

While there are no rules about attire, the elegance of Caramoor has been continued to a degree to make the mindless dresser unduly conspicuous. And it is interesting to note that dressing for the music seems in no way to hamper enjoyment of it. The tradition of musical performance as an occasion still tacitly exists at Caramoor, and in these days of almost unthinking casualness, it is an enlightening experience to encounter the practice of such a time-honored concept.

'Medea' updated

Cherubini's "Medea" has been shrouded for years in yards of idiotic fol-de-rol. It was believed that any soprano who undertook the cruelly taxing title role would inevitably go mad, and that the vocal demands of the part of Medea, who is onstage for long periods of time, would be the ruination of any singer's technique. True, it certainly doesn't help it. But in our time, Maria Callas has sung it abroad with success, and in 1955 and 1956, Eileen Farrell was the thrilling Medea in concert versions in New York and at Caramoor, respectively, and onstage in San Francisco.



Seiji Ozawa, Boston Symphony music director

Last Saturday's "Medea," repeated on Tuesday at the Wolf Trap Festival in Virginia, and scheduled for another performance last night at Caramoor, had soprano Maralin Niska as the fabled enchantress, Mr. Rudel conducting, and a production staged by Frank Corsaro. It made use of single setting by Lloyd Evans, and had in its cast Richard Cassilly as Jason, Norma French as Glauce, Frances Bible as Neris, and Richard T. Gill as Creon. The Caramoor Festival Chorus and Orchestra also had large parts to paly.

High emotional pitch

Without Miss Niska, or someone equally capable (and how many are there?) of encompassing the difficulties of the title role, it would be foolhardy even to consider producing "Medea." Musically, it is purely a tour de force. Histrionically, it is pitched on one key — defiant anguish. Thus, the singer's only recouse during an evening of agonized frustration (Medea's beloved Jason is about to marry another) is to color the voice with infinte degrees of emotional shading to complement a constantly changing situation. It is, as traditionally supposed, almost impossible to do, and it is to Miss Niska's credit that she succeeded as well as she did with this outraged vixen. But while one could admire the use and staying power of her siren-like vocal equipment, it was extraordinary technique rather than penetrating characterization that one was left with, when all was done. And this despite her striking presence, and a stage-worthiness marked by those individualistic, startlingly abrupt turns, familiar from her Cassandra ("The Trojans") and Emilia Marty ("The Makropoulos Affair").

Except for Miss Bible as the nurse, who profited by the one bit of gracious vocalism Cherubini offered any of his singers, the others had negligible opportunities. Mr. Cassilly, big, stolid, and unfortunately costumed, used his clarion tenor voice to good advantage but created no illusion. Miss French's silvery lyric soprano was appropriate for the fated bride-to-be, and Mr. Gill, the impressive bass, did what he could with the role of a host in whose house major catastrophes become the order of the day.

The directorial hand of Mr. Corsaro, which can be magical ("Koanga") or heavy ("Don Giovanni"), lay lightly on this production. Except for a pair of bandaged sychophants who accompanied Medea on her rounds of revenge and destruction, there were few inventive attempts (and probably just as well) to enliven an innately static libretto.

Cherubini, of course, composed "Medea" as "Medee," to a French libretto and with spoken dialogue instead of recitatives. The Italian version came later, and is now in currency, no doubt, because of the Callas revival in 1953. However, anyone who has heard all or portions of the original French version, as presented by two American conservatories (Hartt College and Manhattan School of Music), knows that it has a style and elegance nowhere matched by its relentless Italian counterpart. Sorry — in this form it still doesn't seem viable.

Record-breaking opening

Tanglewood's first weekend closed with its largest initial total attendance on record—26,859—for three concerts and an open rehearsal. A warm, sunny afternoon brought out scores of picnickers on the vast lawns (where it is allowed), and by 2:30 p.m. the Shed was comfortably if not completely filled.

Surprisingly, Haydn's oratorio, "The Creation," has never been presented before at Tanglewood, and although part of the Boston Symphony is yet to arrive from its duties on Boston's Esplanade, there were enough instrumentalists to join with soloists and the Tanglewood Choir and Festival Chorus to meet the requirements of the score. The work, performed under Seiji Ozawa's direction, allowed one intermission after the "Heavens are telling" chorus, and a short pause before Part 3.

Mr. Ozawa's way with large scale orchestral-choral works has, in the past, proved to be especially felicitous, and this was also true of "The Creation." While, in a sense, the open-hearted, uncomplicated beauty of the score asks for no "interpretation," it does require the kind of technical alignment of vocal and instrumental forces that the conductor has shown he can give.

With the orchestra in fine form, and such of its soloists as flutist Doriot Dwyer and clarinetist Harold Wright particularly notable; with the John Oliver-trained choruses continuing to amaze, and three knowledgeable vocalists — soprano Benita Valente, tenor Seth McCoy, and bass-baritone Thomas Stewart — dividing the parts, it would have been almost impossible not to achieve a thoroughgoing listening experience. Only carpers went away unmoved.

For once again the beauty of the day and the lush green of the surroundings conspired with what one heard to reinforce the statement of faith in Haydn's score. Even several colonies of young birds, nested in the rafters of the Shed and vocally evident at feeding time, helped put this masterwork in perspective far beyond matters of words and notes.

NEW YORK, N. Y.
VILLAGE VOICE
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AUG 2 1973

Daphne with spunk

Perhaps not a masterpiece to stand beside those of Monteverdi, but certainly a small, sparkling ray from the dawn of operatic history had its first American performances July 21 and 22 at the Caramoor Festival. The production of the one-act, 70-minutes-long "Dafne" of Marco da Gagliano was by the New York
ca Antiqua and had ar-
n the Spoleto Festival,
f Corfu. This musical
nded just 20 years ago
te Noah Greenberg, is
cted by George Houle,
f Houle's enthusiasms
he little known music of
hose surname we don't
who is identified in his-
e name of Gagliano, the
Florence where he was
75.
a churchman as well as
c composer, set his
in 1608 to the same
hat Ottavio Rinuccini
en for Jacopo Peri's now
opera of that name. It
iced in the palace of Vin-
zaga, Duke of Mantua—
palace where Mon-
"Orfeo" had its lavish
the year before. The
e famous excerpt from
Metamorphoses," and
mor, and concision are
principal qualities. It is
self who sings the Pro-
the story of Apollo's
he gigantic Python,
the arrows of Cupid,
the target of one of
e arrows, falling in love
nwilling Daphne, find-
e has been transformed
rel tree (Nature's pro-
from Apollo's desire),
ating the laurel as a
reward all art and
om that time onward.
with shrewd change of
density among recita-
c and florid arietta,
d lively multiple-part
off-stage echo effects,
s, filled his hour on the
much beguiling music,
harm still works after
The Ovidian Prologue,
a simple melodic line,
tible to rich, haunting
as suggested by the
that is the only indica-
ccompaniment in the
nted shortly after the
iere. Houle's realization
mber-orchestra support
advantage, in his a-
t of the Prologue and
ese suggestions. Apollo,
tessitura from tenor to
or, gets quite a bit of
sthenics, as do Cupid
, both of them sopranos
Musica's performing

Judy Hubbell sang
hne and Cupid (they
ear on stage at the
), Houle interpolated
c to allow time for cos-
ges. Before Daphne's first entrance, after an exit by Cupid, a Frescobaldi Toccata is played. And while Apollo is chasing Daphne off-stage, there is a set of variations for recorder by a 17th century Dutch composer, Jacob Van Eyck, on a popular English "Daphne" song. One of the shepherds, sung at Caramoor by the bass, Rodney Godshall, has been given a lament that fits the mood of general alarm over Python, the music being "Il Dannato" from Marco's "Musice" of 1615. This solo begins, appropriately, with the words "Valli profonde." And since the composer suggested in his preface to the score an overture but didn't provide one himself, Houle had his musicians play a Trio Sonata by Francesco Turini.

Hubbell sang and acted a spunky but frightened Daphne and a brash, bratty, but rather likeable Cupid. Daniel Collins sang Apollo most movingly and with a great deal of style. Ray De Voll, Christine Whittlesey, and David Britton were also particularly remarkable in a strong cast. The busy, costumed instrumentalists, besides Houle, were Shelley Gruskin, Wendy Gillespie, Catherine Liddell, Stan Charkey, and Frederick Renz. William Woodman's graceful but not precious staging; Wendy Hilton's gently hopping choreography, based on Cesare Negre; Santo Loquasto's deliquescent double-staircase setting and shimmering late-Renaissance costumes; and Martin Kapell's subtle lighting comprised a lovely production. The show will tour the college circuit in the fall and winter and will be back in New York next March 12 through 17 at the Hunter College Playhouse. It's most highly recommended.

THE NEW YORK Philharmonic's free concert July 24 in Central Park's Sheep Meadow introduced to New York William Kraft's nine-year-old Concerto for Four Percussionists and Orchestra. Kraft, chief percussionist and an assistant conductor of the Los Angeles Philharmonic, has written a lively, virtuosic piece, and its usefulness is evident from the way it has been showing up in various cities recently. Its three connected movements set off vivid contrasts between fast and slow, loud and soft, spectacular and reticent. Sometimes a songful, frail glockenspiel will have center stage, and sometimes the tympani will make thunder and lightning out of a sizzling cadenza. Kraft's handling of the orchestra as a whole is expert and imaginative, but his use of an arsenal of percussion is even more impressive, set off as it is by an idiom based on, without quite ripping off, Bartok. Henry Lewis conducted the Concerto with apparent confidence, and the soloists—Roland Kohloff, Walter Rosenberger, Morris Lang, and Richard Fitz—performed like champions. Lewis and the Philharmonic also served up a warm, lyric reading of Dvorak's "New World" Symphony and accompanied violinist Berl Senofsky's rich-toned, easefully songful performance of Bruch's "Scottish Fantasy."

"PLEASE DON'T LET It Rain!" was the successful title of the July 13 midnight concert of Peter Link music at the Delacorte Theatre in Central Park. Link has written pop songs, mood pieces, and stage music for Broadway and for the various manifestations of the New York Shakespeare Festival, under whose auspices the concert was given. But it was almost as much a musical revue as a concert. A.J. Antoon, director of several Papp enterprises, distributed the singers and musicians with a canny eye for smooth effect all over Loquasto's "As You Like It" set, and Link—band leader and singer —seemed to have fine rapport with everyone else on stage. For two solid hours, the music, words, and easy talk, despite some downs among ups, flowed like a

The New York Pro Musica Antiqua in "Dafne" at Caramoor
The New York Philharmonic Orchestra in Central Park
"Please Don't Let It Rain!" at Delacorte Theatre
Julius Rudel conducting in two Caramoor concerts
Haydn's "The Creation" at Tanglewood (Kerner)

not very lazy river. Among the highlights: the evening's musical introduction, based on lots of different percussion; the gentle wit of Randy Wilson's singing "Run by the River"; Dennis Cooley's nice, smooth voice in "Lady in Waiting"; Marion Ramsey digging into "Sigh no more"; Marta Heflin singing soft magic into "Fire Engine" and "Charlie." However, I must say I gagged over a wretched item called "Sad but True." The lyricists included Euripides, Shakespeare, and several younger writers, including an obviously gifted Susan McGonagle, age nine.

WHILE STILL on the subject of outdoor music, I should say something about two other Caramoor concerts and one Tanglewood event. At Caramoor, in an all-Czech concert conducted by Julius Rudel a few weeks ago Zara Nelsova defied the tone-endangering urges of humidity and gave one of the most deeply beautiful accounts of the Dvorak Cello Concerto I had ever heard. The technical demands of the piece were met handsomely, but the seamless lines of melody throughout the concerto were what made the performance so marvellous.

On July 14, Rudel celebrated Bastille Day by conducting a concert of Schubert, Mahler, Richard Strauss, and Wagner, with soprano Jessye Norman as soloist in three of Wagner's Wesendonk songs ("Im Treibhaus," "Schmerzen," and "Traeume," in the standard Mottl-Wagner orchestrations), Strauss's "Meinem Kinde" and "Zueignung," and five Mahler songs. Miss Norman kept her big voice reined in to a soft, sensitive lyric sound for most of this. The only damage this did was to obliterate the fierce contrasts of love and death in the dialogue of Mahler's "Wo die Schoenen Trompeten blasen." Rudel gave Norman lustrous orchestral support and also provided a lively Schubert Second Symphony, a delicate Wagner "Siegfried Idyll," and a neat, pretty reading of the long-lost "Blumine" movement from Mahler's First Symphony.

AT TANGLEWOOD, Seiji Ozawa topped out the first weekend of this summer's Berkshire Festival with an exultant performance of Haydn's "The Creation," sung in English. Among the soloists, baritone Thomas Stewart was everywhere eloquent and musical. The words and moods came over clearly, and he seemed to have no trouble with the formidably low-lying stretches of his music. The soprano, Benita Valente, sang with sounds like luminous pearls, but I wish her words could have been half-way understandable and her interpretations of them less bland. Seth McCoy, the tenor, struck a midpoint between tonal smoothness and emotional commitment. The Boston Symphony Orchestra played with verve and beauty, with perhaps a special word of praise due to the flute soloist, Doriot Dwyer. The Tanglewood Choir and Festival Chorus sang sumptuously, as did a few birds in the rafters of the Music Shed. For the record, a large cut (leaving some of the text hanging in the air) and a small one (relieving the soprano and tenor of a bad coloratura deal) were made in Part Three.

—Leighton Kerner

New
England
Newslip

Tanglewood opening draws record crowd

LENOX — Tanglewood's 1973 symphonic season got off to a record start last night as 7,811 Bach fans attended the first of this year's Berkshire Festival concerts.

A Tanglewood spokesman said the Friday crowd was the largest for an opening night since the BSO started keeping records of such things in 1963.

The shed, which seats 5,066, was close to sold out by the time conductor Seiji Ozawa lifted his baton to begin the all-Bach concert, with the rest of the audience spread out on the lawn under the first dry skies of the week.

The weekend weather forecast promised more of the same for today's and Sunday's concerts, indicating another possible record for opening weekends. However, the Tanglewood press office, said that tickets for shed seats for the rest of the weekend still are available. The only weekend for which the shed is completely sold out is the weekend of July 20-22, when the BSO has scheduled an all-Beethoven series.

TROY RECORD
CORD, JULY 8, 1973

A joyous evening opens Tanglewood

By MARK STUART
Staff Writer

LENOX, Mass. — Seiji Ozawa opened the 37th Tanglewood season here Friday before the biggest opening night crowd in the history of the festival. It was mainly a Bach program that opened, swept through the middle, and closed — all on the note of joy.

Ozawa didn't interpret Bach — he celebrated him.

There have been disappointing Ozawa programs here in the green Berkshire Hills, but not this weekend. Even the elements conspired to aid him. After weeks of rainy weekends, this one turned out to be a knockout — one of sunny days and cool, crisp nights.

Nothing, however, could take the play away from the eclectic and electric Ozawa. He was in his element, offering two first-time performances by the Boston Symphony — Bach's Cantata No. 52, "SalsheWelt, dir trau ich nicht," and a cantata by Melcior Hofmann, formerly attributed to Bach as No. 189.

The sounds of joy began with the opening number, the Brandenburg Concerto No. 1. It leaped, soared, skipped, cavorted, and sang all over the shed and out over the big crowd lounging on the lawn.

Another high

Then, when it seemed surely as if the high-point of the evening had been reached at the very start, Joseph Silverstein and Jerome Rosen appeared to perform the concerto in "C" for Two Violins in "D" minor, and another high was reached.

The Hoffman Cantata was an interesting piece. It is easy to see how the experts for so long could have believed it was Bach's; it's a great copy of the master's style. Seth McCoy, a smooth tenor, was on time and on pitch as the soloist. The top drawer deskmen of the orchestra — Doriot Anthony Dwyer on flute, Ralph Gomberg on oboe, Jules Eskin on cello, Henry Portnoi on double bass, Larry Smith on the organ, and Silverstein on the violin was superb in rounding out the performance.

Then came Cantata No. 52. Benita Valente, a handsome dark-haired soprano, was simply marvelous, and the Tanglewood Festival Chorus ended the evening on a note of exhilaration in the final chorale — as thrilling a finish as anything accomplished by Secretariat this year.

The rest of the weekend can hardly be expected to top opening night, but the Boston Symphony is giving it a hell of a try. Stanley Skrowaczewski has an all Mozart evening and then Ozawa returns tonight for Haydn's "Creation." It should be a knockout.

AMERICAN (E)
WATERBURY, CONN.
D. 40,675
JUL 6 1973
New England Newsclip

A Review

Bach Selections Stir Tanglewood

By SYLVIA MEYERS

LENOX, Mass. — Bright, sunny weather combined with the drawing power of Bach, Mozart, and Haydn to attract large crowds of music lovers to the first concerts of Tanglewood's 37th season in Lenox, Mass., this weekend.

As is normally the case at the beginning of the Boston Symphony Orchestra's summer series of concerts at Tanglewood, only about half of the complete orchestra was present to perform. (The rest of the orchestra remains in Boston for the Esplanade concerts there.) Thus the program this weekend was entirely music for small orchestra, augmented occasionally by a chorus—and delightful music it was!

Friday night's program, conducted by Seiji Ozawa, was devoted primarily to works of J. S. Bach. The concert began with the popular Brandenberg Concerto No. 1 in F. Particularly striking in this piece were the spirited trio passages for oboe, bassoon, and horns. The second piece in the program was the Concerto for Two Violins in D Minor, which featured bravura solo performances by violinists Joseph Silverstein and Jerome Rosen. The concert concluded with two short cantatas. The first, "Meine Seele Ruhmt und preist," by M. Hofmann (though originally attributed to Bach), featured tenor Seth McCoy and an orchestral ensemble of only seven musicians. The second, Bach's Cantata No. 52, "Falsche Welt, dir trau' ich nicht," called for a larger chamber orchestra, a soprano soloist, and, in the final chorale movement, a chorus. Very fine performances were given both by soprano Benita Valente and the Tanglewood Festival Chorus, which is directed by John Oliver.

Friday night's concert drew a crowd of 7,811 people, which is the largest opening night audience at Tanglewood since attendance records were first kept in 1963.

Saturday night's concert drew another large audience of 7,605 for a program devoted entirely to works by Mozart. For this concert, the symphony was led by guest conductor Stanislaw Skrowaczewski, music director of the Minnesota Orchestra.

Next weekend's concerts at Tanglewood will feature works by Mozart, Vivaldi, Rossini, Handel, Haydn, and Shostakovich. The Prelude Concert Friday night at 7 will have Malcolm Frager performing piano works of Haydn and Mozart. Then at 9 p.m. the Boston Symphony Orchestra, under Ozawa, will perform three Mozart works: Horn Concerto No. 3 in E Flat, Clarinet Concerto in A, and Sinfonia Concertante for Violin and Viola.

Saturday evening, at 8:30 the orchestra will be conducted by Riccardo Muti, principal conductor of the New Philharmonia Orchestra of London and permanent conductor of the Florence Maggio Musicale Orchestra.

Festival Opening Sets Gate Record

By R. C. HAMMERICH

LENOX — One of the most popular large choral works brought 8130 listeners to Tanglewood Sunday afternoon and helped set an attendance record for the Berkshire Festival's opening weekend . . . 26,858.

Seiji Ozawa, artistic director for the festival who will become music director for the Boston Symphony Orchestra next fall, conducted the orchestra, three soloists and the combined Tanglewood Choir and Tanglewood Festival Chorus in a 100-minute performance of Haydn's "The Creation."

The story of the creation lends itself to drama ("Let There Be Light") as well as placid lyricism reflecting pastoral scenes, and Haydn spent a large measure of his wisdom at age 65 on the score, especially the orchestral score.

There are many short choral sections, much interplay among the participants (rather than long independent passages) and a few sublime duets and trios for the soloists.

They were Benita Valente, soprano; Seth McCoy, tenor; and Thomas Stewart, baritone.

Miss Valente sang with a smooth, silky, unforced manner and produced some soaring moments. McCoy has a bright vibrant voice, and Stewart displayed a baritone of strong virility with big tones, like a basso.

They combined for a nice balance, Miss Valente's voice being mellow enough to avoid domination and Stewart's baritone strong enough to keep from being buried.

The chorus was nimble and clean, full of sparkling life, although as usual nearly no words could be understood.

The soloists also seemed to have a somewhat casual attitude about diction, which was unfortunate. They sang in English, and an understanding of the words is important with this work.

Ozawa's attitude toward the music seemed to be free of distortion, and it came across neatly with a sprightly pace and a tasteful use of dynamics.

The Saturday-night program offered several varieties of Mozart's genius — his depth of feeling as well as his party moods.

It was conducted by a man who has, on several occasions, demonstrated at Tanglewood a special understanding of Mozart's style, Stanislaw Skrowaczewski, music director of the Minnesota Orchestra.

He opened with a dark and brooding view of the Adagio and Fugue in c Minor (K.546) a piece which is uncharacteristically romantic in style even though inspired by Bach's strict fugues.

It is short but made an impression that was unbeaten during the rest of the program: The Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon (K.297b), a concert aria for baritone (K.513) and the "Haffner" symphony (K.385).

The sinfonia gives the best of the solo work to the oboe (Ralph Gomberg) and clarinet (Harold Wright), although the horn (Charles Kavaloski) has some fancy passages.

The whole is intricately woven, something like a baroque concerto, and is a good example of Mozart's cheerful style. But easily the best part of it, in my opinion, are the sweetly flowing melodies of the middle section.

Something the same might be said of the "Haffner" symphony that ended the program.

Skrowaczewski set a comfortable pace for it and he helped it show its gutsiness as well as its joy.

The concert aria ("Mentre ti lascio") was composed frankly as a vocal display piece and Thomas Stewart's firmly - edged baritone seemed more at ease in the upper register than down low. But the piece was rather dull.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
JUL 8 1973
New England Newsclip

Music review

Magnificent Haydn at Tanglewood

By Jay C. Rosenfeld

"MAGNIFICENT!" is as near as the language affords to describe the performance of Haydn's "The Creation" at Tanglewood yesterday afternoon. Heroically pulling all the many and various strands into a beautiful fabric stood Seiji Ozawa, conducting the Boston Symphony Orchestra, the Tanglewood Festival Chorus and three outstanding vocal soloists.

Haydn's glorious oratorio has several sublime moments, but there are no weak nor dull ones throughout its short two-hour recital. Every component responded to the conductor's galvanic summons with alacrity, vitality and an infectious spirit that invoked triumphal enthusiasm at the end of the afternoon.

* * *

Even in the grandeur of the total performance no detail was skimped nor overlooked, and all the minute felicities with which the score is replete were observed as scrupulously as the familiar majestic orchestral episodes, choruses and the remarkably rewarding vocal solos. Ozawa called the chorus conductor, John Oliver, to the stage at the finale to share the acclaim with Benita Valente, who sang the role of Gabriel and then of Eva; Thomas Stewart, who sang Raphael and, subsequently, Adam; and of Seth McCoy, whose assignment was Uriel.

The three archangels are from Milton's "Paradise Lost." Milton posts Gabriel at "the eastern gate of paradise." He allots Uriel the role of "regent of the sun" and represents Raphael "as sent by God to instruct Adam."

The oratorio was sung in English, necessitating several inconsequential adjustments of syllables, but the impact never lagged and the never-failing vigor of the afternoon in every respect was exciting and impassioned.

* * *

For the opening weekend of the 1973 Berkshire Festival, Tanglewood enjoyed and profited by every possible favor the gods could confer. Unsurpassed Berkshire weather (the Friday evening sunset was spectacular), record-breaking crowds (Friday, traditionally the lowest in attendance of the weekend trio, welcomed 7,811), and, of prime importance, some stunning performers in programs of Bach, Mozart and Haydn.

It takes years of experience and an accumulation of maturity to conduct the Bach Brandenburg concertos. They flow onward with the power of the elements and require the serenity that befits the musical scriptures which they really are. Conductors who were much older than Ozawa, and who played them many times on this same stage in previous years, were content to allow the orchestra to proceed on its own momentum instead of guiding every step forward. The lovely oboe quasi-cadenza six bars from the end of the adagio hardly needs to be dissected from the podium, and it is debatable that the *forte* in the accompanying strings of the second section of the *pollaca* needs to be observed to the obfuscation of the four bars of the sprightly dactylic idiom which temporarily illuminates that short movement.

* * *

The Brandenburg concerto makes paradoxical demands on a conductor. A superficial unwritten law informs and restricts them to more mature performers and leaders and, in a sense, this applied Friday night. Ozawa tried to inject more significance in certain spots than the music warrants. It may have appeared futile to him to let gravity and nature take some of the responsibility. All that the music of that period requires is an ingredient of sangfroid to be given shape and phrase to display its essential character. It often proves to be one of the most difficult assignments in the art.

The Bach Concerto for Two Violins received brilliant articulation in the hands of concertmaster Joseph Silverstein and the new assistant concertmaster, Jerome Rosen.

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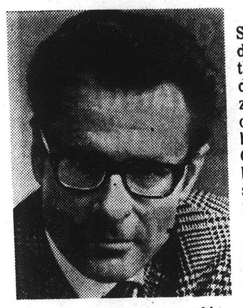

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Skrowaczewski has a distinctive and personal conducting manner. He extracts a brisk reply to his sharply etched but unextravagant indications. The "Haffner" symphony (K. 385) was consistently stimulating and was marked by musical validity and emphatic justification.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,
JUL 9 1973
New England Newsclip

TROY RECORD
CORD, JULY 8, 1973

A joyous evening opens Tanglewood

By MARK STUART
Staff Writer

LENOX, Mass. — Seiji Ozawa opened the 37th Tanglewood season here Friday before the biggest opening night crowd in the history of the festival. It was mainly a Bach program that opened, swept through the middle, and closed — all on the note of joy.

Ozawa didn't interpret Bach — he celebrated him.

There have been disappointing Ozawa programs here in the green Berkshire Hills, but not this weekend. Even the elements conspired to aid him. After weeks of rainy weekends, this one turned out to be a knockout — one of sunny days and cool, crisp nights.

Nothing, however, could take the play away from the eclectic and electric Ozawa. He was in his element, offering two first-time performances by the Boston Symphony — Bach's Cantata No. 52, "SalsheWelt, dir trau ich nicht," and a cantata by Melcior Hofmann, formerly attributed to Bach as No. 189.

The sounds of joy began with the opening number, the Brandenburg Concerto No. 1. It leaped, soared, skipped, cavorted, and sang all over the shed and out over the big crowd lounging on the lawn.

Another high

Then, when it seemed surely as if the high-point of the evening had been reached at the very start, Joseph Silverstein and Jerome Rosen appeared to perform the concerto in "C" for Two Violins in "D" minor, and another high was reached.

The Hoffman Cantata was an interesting piece. It is easy to see how the experts for so long could have believed it was Bach's; it's a great copy of the master's style. Seth McCoy, a smooth tenor, was on time and on pitch as the soloist. The top drawer deskmen of the orchestra — Doriot Anthony Dwyer on flute, Ralph Gomberg on oboe, Jules Eskin on cello, Henry Portnoi on double bass, Larry Smith on the organ, and Silverstein on the violin was superb in rounding out the performance.

Then came Cantata No. 52. Benita Valente, a handsome dark-haired soprano, was simply marvelous, and the Tanglewood Festival Chorus ended the evening on a note of exhilaration in the final chorale — as thrilling a finish as anything accomplished by Secretariat this year.

The rest of the weekend can hardly be expected to top opening night, but the Boston Symphony is giving it a hell of a try. Stanley Skrowaczewski has an all Mozart evening and then Ozawa returns tonight for Haydn's "Creation." It should be a knockout.

AMERICAN (E)
WATERBURY, CONN.
D. 40,675
JUL 6 1973
New England Newsclip

A Review

Bach Selections Stir Tanglewood

By SYLVIA MEYERS

LENOX, Mass. — Bright, sunny weather combined with the drawing power of Bach, Mozart, and Haydn to attract large crowds of music lovers to the first concerts of Tanglewood's 37th season in Lenox, Mass., this weekend.

As is normally the case at the beginning of the Boston Symphony Orchestra's summer series of concerts at Tanglewood, only about half of the complete orchestra was present to perform. (The rest of the orchestra remains in Boston for the Esplanade concerts there.) Thus the program this weekend was entirely music for small orchestra, augmented occasionally by a chorus—and delightful music it was!

Friday night's program, conducted by Seiji Ozawa, was devoted primarily to works of J. S. Bach. The concert began with the popular Brandenberg Concerto No. 1 in F. Particularly striking in this piece were the spirited trio passages for oboe, bassoon, and horns. The second piece in the program was the Concerto for Two Violins in D Minor, which featured bravura solo performances by violinists Joseph Silverstein and Jerome Rosen. The concert concluded with two short cantatas. The first, "Meine Seele Ruhmt und preist," by M. Hofmann (though originally attributed to Bach), featured tenor Seth McCoy and an orchestral ensemble of only seven musicians. The second, Bach's Cantata No. 52, "Falsche Welt, dir trau' ich nicht," called for a larger chamber orchestra, a soprano soloist, and, in the final chorale movement, a chorus. Very fine performances were given both by soprano Benita Valente and the Tanglewood Festival Chorus, which is directed by John Oliver.

Friday night's concert drew a crowd of 7,811 people, which is the largest opening night audience at Tanglewood since attendance records were first kept in 1963.

Saturday night's concert drew another large audience of 7,605 for a program devoted entirely to works by Mozart. For this concert, the symphony was led by guest conductor Stanislaw Skrowaczewski, music director of the Minnesota Orchestra.

Next weekend's concerts at Tanglewood will feature works by Mozart, Vivaldi, Rossini, Handel, Haydn, and Shostakovich. The Prelude Concert Friday night at 7 will have Malcolm Frager performing piano works of Haydn and Mozart. Then at 9 p.m. the Boston Symphony Orchestra, under Ozawa, will perform three Mozart works: Horn Concerto No. 3 in E Flat, Clarinet Concerto in A, and Sinfonia Concertante for Violin and Viola.

Saturday evening, at 8:30 the orchestra will be conducted by Riccardo Muti, principal conductor of the New Philharmonia Orchestra of London and permanent conductor of the Florence Maggio Musicale Orchestra.

AMERICAN (M)
SPRINGFIELD, MASS.
JUL 8 1973
New England Newsclip

Festival Opening Sets Gate Record

By R. C. HAMMERICH

LENOX — One of the most popular large choral works brought 8130 listeners to Tanglewood Sunday afternoon and helped set an attendance record for the Berkshire Festival's opening weekend . . . 26,858.

Seiji Ozawa, artistic director for the festival who will become music director for the Boston Symphony Orchestra next fall, conducted the orchestra, three soloists and the combined Tanglewood Choir and Tanglewood Festival Chorus in a 100-minute performance of Haydn's "The Creation."

The story of the creation lends itself to drama ("Let There Be Light") as well as placid lyricism reflecting pastoral scenes, and Haydn spent a large measure of his wisdom at age 65 on the score, especially the orchestral score.

There are many short choral sections, much interplay among the participants (rather than long independent passages) and a few sublime duets and trios for the soloists.

They were Benita Valente, soprano; Seth McCoy, tenor; and Thomas Stewart, baritone.

Miss Valente sang with a smooth, silky, unforced manner and produced some soaring moments. McCoy has a bright vibrant voice, and Stewart displayed a baritone of strong virility with big tones, like a basso.

They combined for a nice balance, Miss Valente's voice being mellow enough to avoid domination and Stewart's baritone strong enough to keep from being buried.

The chorus was nimble and clean, full of sparkling life, although as usual nearly no words could be understood.

The soloists also seemed to have a somewhat casual attitude about diction, which was unfortunate. They sang in English, and an understanding of the words is important with this work.

Ozawa's attitude toward the music seemed to be free of distortion, and it came across neatly with a sprightly pace and a tasteful use of dynamics.

The Saturday-night program offered several varieties of Mozart's genius — his depth of feeling as well as his party moods.

It was conducted by a man who has, on several occasions, demonstrated at Tanglewood a special understanding of Mozart's style, Stanislaw Skrowaczewski, music director of the Minnesota Orchestra.

He opened with a dark and brooding view of the Adagio and Fugue in c Minor (K.546) a piece which is uncharacteristically romantic in style even though inspired by Bach's strict fugues.

It is short but made an impression that was unbeaten during the rest of the program: The Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon (K.297b), a concert aria for baritone (K.513) and the "Haffner" symphony (K.385).

The sinfonia gives the best of the solo work to the oboe (Ralph Gomberg) and clarinet (Harold Wright), although the horn (Charles Kavaloski) has some fancy passages.

The whole is intricately woven, something like a baroque concerto, and is a good example of Mozart's cheerful style. But easily the best part of it, in my opinion, are the sweetly flowing melodies of the middle section.

Something the same might be said of the "Haffner" symphony that ended the program.

Skrowaczewski set a comfortable pace for it and he helped it show its gutsiness as well as its joy.

The concert aria ("Mentre ti lascio") was composed frankly as a vocal display piece and Thomas Stewart's firmly - edged baritone seemed more at ease in the upper register than down low. But the piece was rather dull.

Music review

Magnificent Haydn at Tanglewood

By Jay C. Rosenfeld

"MAGNIFICENT!" is as near as the language affords to describe the performance of Haydn's "The Creation" at Tanglewood yesterday afternoon. Heroically pulling all the many and various strands into a beautiful fabric stood Seiji Ozawa, conducting the Boston Symphony Orchestra, the Tanglewood Festival Chorus and three outstanding vocal soloists.

Haydn's glorious oratorio has several sublime moments, but there are no weak nor dull ones throughout its short two-hour recital. Every component responded to the conductor's galvanic summons with alacrity, vitality and an infectious spirit that invoked triumphal enthusiasm at the end of the afternoon.

* * *

Even in the grandeur of the total performance no detail was skimped nor overlooked, and all the minute felicities with which the score is replete were observed as scrupulously as the familiar majestic orchestral episodes, choruses and the remarkably rewarding vocal solos. Ozawa called the chorus conductor, John Oliver, to the stage at the finale to share the acclaim with Benita Valente, who sang the role of Gabriel and then of Eva; Thomas Stewart, who sang Raphael and, subsequently, Adam; and of Seth McCoy, whose assignment was Uriel.

The three archangels are from Milton's "Paradise Lost." Milton posts Gabriel at "the eastern gate of paradise." He allots Uriel the role of "regent of the sun" and represents Raphael "as sent by God to instruct Adam."

The oratorio was sung in English, necessitating several inconsequential adjustments of syllables, but the impact never lagged and the never-failing vigor of the afternoon in every respect was exciting and impassioned.

* * *

For the opening weekend of the 1973 Berkshire Festival, Tanglewood enjoyed and profited by every possible favor the gods could confer. Unsurpassed Berkshire weather (the Friday evening sunset was spectacular), record-breaking crowds (Friday, traditionally the lowest in attendance of the weekend trio, welcomed 7,811), and, of prime importance, some stunning performers in programs of Bach, Mozart and Haydn.

It takes years of experience and an accumulation of maturity to conduct the Bach Brandenburg concertos. They flow onward with the power of the elements and require the serenity that befits the musical scriptures which they really are. Conductors who were much older than Ozawa, and who played them many times on this same stage in previous years, were content to allow the orchestra to proceed on its own momentum instead of guiding every step forward. The lovely oboe quasi-cadenza six bars from the end of the adagio hardly needs to be dissected from the podium, and it is debatable that the *forte* in the accompanying strings of the second section of the *pollaca* needs to be observed to the obfuscation of the four bars of the sprightly dactylic idiom which temporarily illuminates that short movement.

* * *

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REPUBLICAN EAGLE (E)
SPRINGFIELD, MASS.
JUL 8 1973
New England Newsclip

Concert Review

Tanglewood, Ozawa, Bach Draw Largest Opening Night Crowd Since 1963

By MARTHA deB. BEAVER

At Tanglewood in Lenox the Boston Symphony Orchestra opened the Berkshire Festival Friday evening at 9 with an all-Bach program conducted by Seijii Ozawa, artistic director.

The customary bonus weekend prelude at 7 featured Larry Smith in a group of organ works, including a G major Concerto, four chorale preludes and the Passacaglia and Fugue in C minor.

An enthusiastic audience of 7,811 applauded Ozawa, although there were many who disagreed with his interpretation of this German giant of composition.

The attendance was the largest since 1963's record opening night. Saturday morning rehearsal, at which Sunday's program is always reviewed, drew 3,312.

Perfect weather embraced Saturday evening's all-Mozart concert, conducted with sensitive and searching musicianship by Stanislaw Skrowaczewski, direetor of the Minnesota Orchestra (formerly the Minneapolis Symphony) since 1960.

Born and educated in Poland, Skrowaczewski made his first public appearance and started composing at a very early age. He won several important prizes for his works during the 1950s, when he also made his conducting debut in the United States with the Cleveland Orchestra; he has conducted major symphony orchestras in North and South America, Israel and Europe. His Concerto for English Horn was premiered in New York in 1970.

Intense and direct, Skrowaczewski wasted no time in getting to the music at hand. The orchestra, immediately alert, responded with unusual vigor and their usual virtuosic excellence. There seemed little doubt that conductor and musicians were in complete accord.

From the opening low-pitched tones of the Adagio and fugue in C minor for strings, K.546, to the swiftly paced gaiety of the Haffner Symphony's Finale: presto, it was an evening of unparalleled musical excellence.

At intermission, it seemed that the works following the just-performed Sinfonia Concertante in E flat for oboe, clarinet, horn and bassoon, would prove anti-climactic.

Flawlessly executed by the four principal wind players, oboist Ralph Gomberg, hornist (now in his second season) Charles Kavoloski, bassoonist Sherman Walt, clarinetist Harold Wright, balance between soloists and orchestra was superbly controlled by Skrowaczewski, color and nuance beautifully achieved, through minimum indications.

The third movement variations were especially appealing, given just enough gracious lift by soloists and orchestra. Throughout thesymphonic piece, Gomberg is given much of the work's intricate rhythmic and decorative detail, his breathtaking turns, trills, and swift passages, occasionally matched by those of horn, clarinet and bassoon, perfectly pitched and projected.

The second half of the concert proved to be as impeccably interpreted and performed. Baritone Thomas Stewart displayed rare rich and articulate vocal power, along with practised ease of presentation, in a first performance at the Festival of the concert aria "Mentre ti lascio, o figlia (As I leave you, my daughter)." Tenderly restrained at first, the aria builds through increased agitation to a fortissimo climax, the tense and anguished words "Ah mi si spezza il cor' (Alas, my heart is breaking)," repeated over and over.

Written by Mozart for his young pupil, Gottfried von Jacquin, close friend and a bass, who was to die a few months after the composer, the aria's text derives from a libretto by Mobilli, Duke of Sant'Angelo, set under the title "La Disfatta di Dario" (The Defeat of Darius). Mozart selected the aria where the father, presumably King Darius, bids his daughter an anguished farewell before leading his armies to defeat against Alexander the Great.

With every work Skrowaczewski compels your close attention, as he opens new vistas of interpretation, clarifying the composer's ingenious constructional devices. The Haffner Symphony was no exception.

Stresses and rhythmic changes were always tastefully marked and set, transitions smoothly determined. Final resolutions of each movement were distinctly outlined, attentive silence between sections compelled through the conductor's uplifted arms.

Always on top of the music, in complete control, Skrowaczewski leaves the musicians little speculation about his intentions. The strings' melodic lines were faster than usually heard, but always clear, detached and neatly integrated, with a wide dynamic range so often overlooked in Mozart performances.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 16,695
JUL 10 1973
New England Newsclip

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 12 1973
New England Newsclip

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528
JUL 9 1973
New England Newsclip

Tanglewood

Friday, July 6

A huge and greatly enthusiastic audience welcomed the Boston Symphony Orchestra as it opened the summer season at Tanglewood. Over five thousand people arrived to hear a nearly all Bach program conducted by Seiji Ozawa.

The Brandenburg Concerto No. 1 in F by Bach got the program off to a sprightly start and one sensed by the confident and assured manner of Mr. Ozawa that everything was and would be under the complete control of his broad gesture. The last movement was particularly attractive with its two Trios. These are Trios in the real sense of the word using only three instruments: two oboes and one bassoon in Trio I and two horns and oboe in Trio II. The Trios fairly crackled with spontaneity following the Menuetto and the intervening Polacca.

The high point of the whole program followed: the Concerto for Two Violins in D minor, again by Bach. The two soloists, Joseph Silverstein and Jerome Rosen, created a remarkably flowing line and their counterpoint was impeccable. We all know what to expect from Mr. Silverstein, so I will mention Mr. Rosen. New this last season to the BSO, he came from the Detroit Orchestra to share the first desk with Mr. Silverstein, the concert master. His tone matched Silverstein's perfectly and the audience responded by calling for five curtain calls for the performers. Both concerti were given warm readings; they were not presented in the dry Baroque style that we have often heard.

A Cantata by M. Hofmann followed intermission. This work, "Meine Seele Ruhmt Und Preist," was formerly attributed to J.S. Bach as Cantata 189 and it could surely pass for Bach. Seth McCoy sang the tenor solo with fine elegance and with solid accompaniment by Doriot Anthony Dwver, flute, Ralph Gomberg, oboe, and Joseph Silverstein, violin. Jules Eskin, cello, Henry Portnoi, bass, and Larry Smith, organ, furnished a beautifully supportive continuo.

To close the program, the Bach Cantata 52, "Falsche Welt, Dir Trau' Ich Nicht" was chosen. Benita Valente was the soprano soloist and she soared through the music with a marvelous clarity and ease.

For all the perfection of performance, I had the feeling that compositions appropriate to the size of the massive auditorium would have been more fitting for this opening program. The Hofmann solo cantata, a chamber piece, properly belongs in a small hall as actually does the Brandenburg and the Double Concerto.

Finally, it was gratifying to see many young people in the audience.

Robert Keys Clark

Disappointment at Tanglewood

By ELLEN PFEIFER
Music Critic

During the composition of his oratorio, "The Creation," Haydn related that "he had never been so religious," that he "daily fell on his knees and asked God for strength." This religious feeling, to judge from the work it inspired, must have been one of great joy in God and His created world, one of unbelievable wonder at the perfection of all beings.

That sense of joy and wonder, however, was precisely the thing that was missing in the performance of "The Creation," by Seiji Ozawa and the Boston Symphony Orchestra Sunday afternoon at Tanglewood.

OZAWA, who has made no bones of the fact that he is just beginning "to get into Haydn," has programmed a large number of the symphonies in the first of his seasons

• Concert Review

as music director with the orchestra and last summer (also on the first Sunday Berkshire concert), performed "The Seasons," in a badly-mutilated and unstylistic version.

Obviously his concentrated study of Haydn is beginning to pay off. This year's oratorio performance displayed much less serious problems than that of last year, because these are now problems stemming from not having lived long enough with a work rather than those created by miscalculation or bad judgment.

I AM STILL not at all convinced, however, that these Haydn oratorios belong in a setting such as Tanglewood, where one has to amplify the keyboard to make it audible and select singers with big voices so they can be heard, thereby sacrificing stylistic tone color and vocal flexibility that would be most appropriate in these works. That is one basic decision of Ozawa's I have difficulty living with.

The thing that was impossible to live with last year — the cuts in "The Seasons" — was not a difficulty in "The Creation," mainly because it is a substantially shorter work. Only a chorus and several measures near the end hit the cutting room floor, and they were not indispensable.

IT WAS the soloists and Ozawa's way with their music (curiously, this was not so with the choruses) that resulted in the pallid and unfocused quality of this performance. Neither Thomas Stewart nor Seth McCoy is particularly attuned to the style of this music, although Benita Valente has had considerable experience with Baroque and classic repertory (and this is a work that definitely looks backward to the former).

None, however, seemed particularly tuned in to the emotional content of this quite naively communicative work. That is very strange coming from Valente and Stewart, two singers who have always impressed me with their strong word sense.

OZAWA, too, who usually has such intense responses to music failed to bring out all the magic in the accompaniments with their descriptions of storms, tempests, and animals. The evocation of chaos, which opens "The Creation," was rough-edged and not a bit mysterious or bizarre (compared to the wonderful performance Gunther Schuller gave with the New England Conservatory orchestra this spring).

The very best thing about this performance was, beyond a doubt, the beautifully prepared Tanglewood Festival Chorus which sang with unfailingly attractive tone, precise articulation, and good diction (they couldn't help it if the words from the Novello English translation were put together with such god-awful syntax.)

HERALD-AMERICAN
BOSTON, MASS.
D. 457,284
JUL 10 1973
New England Newsclip

TIMES (E)
HARTFORD, CONN.
D. 135,009
JUL 9 1973
New England Newsclip

'Creation' at Tanglewood

By DOROTHY STOWE
Times Music Critic

LENOX, Mass. — Seiji Ozawa, artistic director of the Berkshire Festival and musical advisor to the Boston Symphony, felicitously chose Haydn's "Creation" for the first Sunday afternoon shed concert of the Tanglewood season.

"The Creation" is not the work of the genial Papa Haydn, but rather of Franz Joseph Haydn in all his mature dignity. In it he scaled heights of sublime perception which marked him a worthy precursor of Beethoven, while maintaining open the channels of communication which still endear him to the populace. In short, he touched both heaven and earth causing earthlings to humbly contemplate the glory of their Maker.

Ozawa's authority and comprehension deepen with each season as does a growing rapport with a knowledgeable audience which recognizes his unassuming dedication and the innate musicality and charm of his spirit.

In yesterday's performance, Ozawa's special affinity for the classicists was everywhere evident. The large forces were always within tasteful bounds of propriety, rising with majestic power to the climactic moments, yet never in thick textures of overbearing dynamics. The reduced orchestra was a joy, accompanying and supporting with delicate precision.

The combined Tanglewood Choir and Tanglewood Festival Chorus, expertly prepared by John Oliver, displayed plenty of reserve, pealing forth the exultant tidings with secure assurance.

It is a well balanced, cleanly articulated group, always an ornament to choral productions at Tanglewood. The familiar "The Heavens are Telling" was a model of exultant conviction.

Soloists were some of the finest of recent years. Soprano Benita Valente proved worthy to sing Gabriel-Eve, since hers is a voice of heavenly femininity. The tone is never too heavy, always sufficient, bright yet full, ideally rounded, smooth from top to bottom. Moreover, she is an artist of the first order; "With Verdure Clad" has never sounded more joyously pristine. Only her diction could bear improvement.

Seth McCoy took full honors in diction using his beautiful tenor with sensitive expressiveness as the Angel Uriel. And Thomas Stewart's rich baritone was equally well suited to stentorian pronouncements or flowing commentary arias. The perfectly blended solo trios were among the afternoon's greatest pleasures.

The week's total of 26,858 represented the largest opening weekend on record for the festival. Sunday's crowd of 8,000 was augmented by about 100 featured friends who have made the loft their own and constantly proclaim, "Anything you can sing I can sing louder."

At the risk of offending ecologists, I submit that those birds have got to go. They have miserable voices.

Matches Beauty of Day of 'Creation' Performance

By RICHARD CONWAY

It was a particularly appropriate day to be listening to Haydn's great oratorio, "The Creation." Written nine years before his death, and containing some of his happiest and most inspired music, "The Creation" ranks as one of the most popular of large choral works.

The performance at Tanglewood Sunday afternoon by the Boston Symphony Orchestra, with the Tanglewood Choir and Festival Chorus, and soloists Benita Valente, Seth McCoy, and Thomas Stewart, under the direction of Seiji Ozawa, matched the vibrancy, warmth, and beauty of the day.

Many of the 8,000 who came to hear Haydn's masterwork chose to bask in the rays of the golden sun. Others sought the cooling green of grass and trees. Even the birds caught the inspiration of the day and of the music, and, especially in the final section of the work, joined their voices in songs of praise.

Under Ozawa's vital direction, the music pulsed with the innocent joy and depth of wisdom that the aging Haydn brought to this re-telling of the act of creation. The music abounds with naive pictorial descriptions of chaos, storms, flowing waters, creeping beasts, and sinuous worms. Often, though, the music takes startling turns, as in the final chords of the orchestral introduction with its anticipation of the Tristan chords of Wagner. There are unexpected harmonic moves that foreshadow the works of Schubert. There are alwaye marvelous touches of orchestral coloring.

The choruses, which had been prepared by John Oliver, sang with the vitality and enthusiasm for which the work calls. Attention to detail was obvious. For example, the careful handling of the staccato notes in the first choral passage, or the beautiful long crescendos in "The Lord Is Great."

Of the three soloists, baritone Thomas Stewart was the most completely successful, I think. There is a certain roughness to his voice which can be disconcerting; but he sings with a great deal of skill and sensitive interpretation, and has enough of a basso quality in his voice to handle the low tones with clarity and projection.

Tenor Seth McCoy also sang with fine feeling for the text. His low tones were not being projected well Sunday, and, as a result, I think he was at his best in the recitative passages, rather than the arias.

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The close to 27,000 who came to Tanglewood for the opening weekend concerts set a record for the open week at the Berkshire Festival.

Concert Review

Tanglewood, Ozawa, Bach Draw Largest Opening Night Crowd Since 1963

By MARTHA deB. BEAVER

At Tanglewood in Lenox the Boston Symphony Orchestra opened the Berkshire Festival Friday evening at 9 with an all-Bach program conducted by Seijii Ozawa, artistic director.

The customary bonus weekend prelude at 7 featured Larry Smith in a group of organ works, including a G major Concerto, four chorale preludes and the Passacaglia and Fugue in C minor.

An enthusiastic audience of 7,811 applauded Ozawa, although there were many who disagreed with his interpretation of this German giant of composition.

The attendance was the largest since 1963's record opening night. Saturday morning rehearsal, at which Sunday's program is always reviewed, drew 3,312.

Perfect weather embraced Saturday evening's all-Mozart concert, conducted with sensitive and searching musicianship by Stanislaw Skrowaczewski, director of the Minnesota Orchestra (formerly the Minneapolis Symphony) since 1960.

Born and educated in Poland, Skrowaczewski made his first public appearance and started composing at a very early age. He won several important prizes for his works during the 1950s, when he also made his conducting debut in the United States with the Cleveland Orchestra; he has conducted major symphony orchestras in North and South America, Israel and Europe. His Concerto for English Horn was premiered in New York in 1970.

Intense and direct, Skrowaczewski wasted no time in getting to the music at hand. The orchestra, immediately alert, responded with unusual vigor and their usual virtuosic excellence. There seemed little doubt that conductor and musicians were in complete accord.

From the opening low-pitched tones of the Adagio and fugue in C minor for strings, K.546, to the swiftly paced gaiety of the Haffner Symphony's Finale: presto, it was an evening of unparalleled musical excellence.

At intermission, it seemed that the works following the just-performed Sinfonia Concertante in E flat for oboe, clarinet, horn and bassoon, would prove anti-climactic.

Flawlessly executed by the four principal wind players, oboist Ralph Gomberg, hornist (now in his second season) Charles Kavoloski, bassoonist Sherman Walt, clarinetist Harold Wright, balance between soloists and orchestra was superbly controlled by Skrowaczewski, color and nuance beautifully achieved, through minimum indications.

The third movement variations were especially appealing, given just enough gracious lift by soloists and orchestra. Throughout thesymphonic piece, Gomberg is given much of the work's intricate rhythmic and decorative detail, his breathtaking turns, trills, and swift passages, occasionally matched by those of horn, clarinet and bassoon, perfectly pitched and projected.

The second half of the concert proved to be as impeccably interpreted and performed. Baritone Thomas Stewart displayed rare rich and articulate vocal power, along with practised ease of presentation, in a first performance at the Festival of the concert aria "Mentre ti lascio, o figlia (As I leave you, my daughter)." Tenderly restrained at first, the aria builds through increased agitation to a fortissimo climax, the tense and anguished words "Ah mi si spezza il cor' (Alas, my heart is breaking)," repeated over and over.

Written by Mozart for his young pupil, Gottfried von Jacquin, close friend and a bass, who was to die a few months after the composer, the aria's text derives from a libretto by Metilli, Duke of Sant'Angelo, set under the title "La Disfatta di Dario" (The Defeat of Darius). Mozart selected the aria where the father, presumably King Darius, bids his daughter an anguished farewell before leading his armies to defeat against Alexander the Great.

With every work Skrowaczewski compels your close attention, as he opens new vistas of interpretation, clarifying the composer's ingenious constructional devices. The Haffner Symphony was no exception.

Stresses and rhythmic changes were always tastefully marked and set, transitions smoothly determined. Final resolutions of each movement were distinctly outlined, attentive silence between sections compelled through the conductor's uplifted arms.

Always on top of the music, in complete control, Skrowaczewski leaves the musicians little speculation about his intentions. The strings' melodic lines were faster than usually heard, but always clear, detached and neatly integrated, with a wide dynamic range so often overlooked in Mozart performances.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
D. 16,805
JUL 10 1973

Tanglewood

Friday, July 6

A huge and greatly enthusiastic audience welcomed the Boston Symphony Orchestra as it opened the summer season at Tanglewood. Over five thousand people arrived to hear a nearly all Bach program conducted by Seiji Ozawa.

The Brandenburg Concerto No. 1 in F by Bach got the program off to a sprightly start and one sensed by the confident and assured manner of Mr. Ozawa that everything was and would be under the complete control of his broad gesture. The last movement was particularly attractive with its two Trios. These are Trios in the real sense of the word using only three instruments: two oboes and one bassoon in Trio I and two horns and oboe in Trio II. The Trios fairly crackled with spontaneity following the Menuetto and the intervening Polacca.

The high point of the whole program followed: the Concerto for Two Violins in D minor, again by Bach. The two soloists, Joseph Silverstein and Jerome Rosen, created a remarkably flowing line and their counterpoint was impeccable. We all know what to expect from Mr. Silverstein, so I will mention Mr. Rosen. New this last season to the BSO, he came from the Detroit Orchestra to share the first desk with Mr. Silverstein, the concert master. His tone matched Silverstein's perfectly and the audience responded by calling for five curtain calls for the performers. Both concerti were given warm readings; they were not presented in the dry Baroque style that we have often heard.

A Cantata by M. Hofmann followed intermission. This work, "Meine Seele Ruhmt Und Preist," was formerly attributed to J.S. Bach as Cantata 189 and it could surely pass for Bach. Seth McCoy sang the tenor solo with fine elegance and with solid accompaniment by Doriot Anthony Dwyer, flute, Ralph Gomberg, oboe, and Joseph Silverstein, violin. Jules Eskin, cello, Henry Portnoi, bass, and Larry Smith, organ, furnished a beautifully supportive continuo.

To close the program, the Bach Cantata 52, "Falsche Welt, Dir Trau' Ich Nicht" was chosen. Benita Valente was the soprano soloist and she soared through the music with a marvelous clarity and ease.

For all the perfection of performance, I had the feeling that compositions appropriate to the size of the massive auditorium would have been more fitting for this opening program. The Hofmann solo cantata, a chamber piece, properly belongs in a small hall as actually does the Brandenburg and the Double Concerto.

Finally, it was gratifying to see many young people in the audience.

Robert Keys Clark

JOURNAL
KNOXVILLE, TENN.
D. 125
JUL 12 1973

NEWS (E)
SPRINGFIELD, MASS.
D. 95,526
JUL 9 1973

Disappointment at Tanglewood

By ELLEN PFEIFER
Music Critic

During the composition of his oratorio, "The Creation," Haydn related that "he had never been so religious," that he "daily fell on his knees and asked God for strength." This religious feeling, to judge from the work it inspired, must have been one of great joy in God and His created world, one of unbelievable wonder at the perfection of all beings.

That sense of joy and wonder, however, was precisely the thing that was missing in the performance of "The Creation," by Seiji Ozawa and the Boston Symphony Orchestra Sunday afternoon at Tanglewood.

OZAWA, who has made no bones of the fact that he is just beginning "to get into Haydn," has programmed a large number of the symphonies in the first of his seasons

Concert Review

as music director with the orchestra and last summer (also on the first Sunday Berkshire concert), performed "The Seasons," in a badly mutilated and unstylistic version.

Obviously his concentrated study of Haydn is beginning to pay off. This year's oratorio performance displayed much less serious problems than that of last year, because these are now problems stemming from not having lived long enough with a work rather than those created by miscalculation or bad judgment.

I AM STILL not at all convinced, however, that these Haydn oratorios belong in a setting such as Tanglewood, where one has to amplify the keyboard to make it audible and where singers with big voices so they can be heard, thereby sacrificing stylistic tone color and vocal flexibility that would be most appropriate in these works. That is one basic decision of Ozawa's I have difficulty living with.

The thing that was impossible to live with last year — the cuts in "The Seasons" — was not a difficulty in "The Creation," mainly because it is a substantially shorter work. Only a chorus and several measures near the end hit the cutting room floor, and they were not indispensable.

IT WAS the soloists and Ozawa's way with their music (curiously, this was not so with the choruses) that resulted in the pallid and unfocused quality of this performance. Neither Thomas Stewart nor Seth McCoy is particularly attuned to the style of this music, although Benita Valente has had considerable experience with Baroque and classic repertory (and this is a work that definitely looks backward to the former).

None, however, seemed particularly tuned in to the emotional content of this quite naively communicative work. That is very strange coming from Valente and Stewart, two singers who have always impressed me with their strong word sense.

OZAWA, too, who usually has such intense responses to music failed to bring out all the magic in the accompaniments with their descriptions of storms, tempests, and animals. The evocation of chaos, which opens "The Creation," was rough-edged and not a bit mysterious or bizarre (compared to the wonderful performance Gunther Schuller gave with the New England Conservatory orchestra this spring).

The very best thing about this performance was, beyond a doubt, the beautifully prepared Tanglewood Festival Chorus which sang with unfailingly attractive tone, precise articulation, and good diction (they couldn't help it if the words from the Novello English translation were put together with such god-awful syntax.)

JUL 6 1973

'Creation' at Tanglewood

By DOROTHY STOWE
Times Music Critic

LENOX, Mass. — Seiji Ozawa, artistic director of the Berkshire Festival and musical advisor to the Boston Symphony, felicitously chose Haydn's "Creation" for the first Sunday afternoon shed concert of the Tanglewood season.

"The Creation" is not the work of the genial Papa Haydn, but rather of Franz Joseph Haydn in all his mature dignity. In it he scaled heights of sublime perception which marked him a worthy precursor of Beethoven, while maintaining open the channels of communication which still endear him to the populace. In short, he touched both heaven and earth causing earthlings to humbly contemplate the glory of their Maker.

Ozawa's authority and comprehension deepen with each season as does a growing rapport with a knowledgeable audience which recognizes his unassuming dedication and the innate musicality and charm of his spirit.

In yesterday's performance, Ozawa's special affinity for the classicists was everywhere evident. The large forces were always within tasteful bounds of propriety, rising with majestic power to the climactic moments, yet never in thick textures of overbearing dynamics. The reduced orchestra was a joy, accompanying and supporting with delicate precision.

The combined Tanglewood Choir and Tanglewood Festival Chorus, expertly prepared by John Oliver, displayed plenty of reserve, pealing forth the exultant tidings with secure assurance.

It is a well balanced, cleanly articulated group, always an ornament to choral productions at Tanglewood. The familiar "The Heavens are Telling" was a model of exultant conviction.

Soloists were some of the finest of recent years. Soprano Benita Valente proved worthy to sing Gabriel-Eve, since hers is a voice of heavenly femininity. The tone is never too heavy, always sufficient, bright yet full, ideally rounded, smooth from top to bottom. Moreover, she is an artist of the first order; "With Verdure Clad" has never sounded more joyously pristine. Only her diction could bear improvement.

Seth McCoy took full honors in diction using his beautiful tenor with sensitive expressiveness as the Angel Uriel. And Thomas Stewart's rich baritone was equally well suited to stentorian pronouncements or flowing commentary arias. The perfectly blended solo trios were among the afternoon's greatest pleasures.

The week's total of 26,858 represented the largest opening weekend on record for the festival. Sunday's crowd of 8,000 was augmented by about 100 featured friends who have made the loft their own and constantly proclaim, "Anything you can sing I can sing louder."

At the risk of offending ecologists, I submit that those birds have got to go. They have miserable voices.

Matches Beauty of Day of 'Creation' Performance

By RICHARD CONWAY

It was a particularly appropriate day to be listening to Haydn's great oratorio, "The Creation." Written nine years before his death, and containing some of his happiest and most inspired music, "The Creation" ranks as one of the most popular of large choral works.

The performance at Tanglewood Sunday afternoon by the Boston Symphony Orchestra, with the Tanglewood Choir and Festival Chorus, and soloists Benita Valente, Seth McCoy, and Thomas Stewart, under the direction of Seiji Ozawa, matched the vibrancy, warmth, and beauty of the day.

Many of the 8,000 who came to hear Haydn's masterwork chose to bask in the rays of the golden sun. Others sought the cooling green of grass and trees. Even the birds caught the inspiration of the day and of the music, and, especially in the final section of the work, joined their voices in songs of praise.

Under Ozawa's vital direction, the music pulsed with the innocent joy and depth of wisdom that the aging Haydn brought to this re-telling of the act of creation. The music abounds with naive pictorial descriptions of chaos, storms, flowing waters, creeping beasts, and sinuous worms. Often, though, the music takes startling turns, as in the final chords of the orchestral introduction with its anticipation of the Tristan chords of Wagner. There are unexpected harmonic moves that foreshadow the works of Schubert. There are alwaye marvelous touches of orchestral coloring.

The choruses, which had been prepared by John Oliver, sang with the vitality and enthusiasm for which the work calls. Attention to detail was obvious. For example, the careful handling of the staccato notes in the first choral passage, or the beautiful long crescendos in "The Lord Is Great."

Of the three soloists, baritone Thomas Stewart was the most completely successful, I think. There is a certain roughness to his voice which can be disconcerting; but he sings with a great deal of skill and sensitive interpretation, and has enough of a basso quality in his voice to handle the low tones with clarity and projection.

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Tanglewood concerts

Pianist featured

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At 9 p.m., Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all-Mozart program.

The Horn Concerto No. 3 in E Flat with Boston Symphony principal horn Charles Kavaloski as soloist will open the concert. The program continues with the Clarinet concerto in A featuring Boston Symphony principal clarinet Harold Wright and closes with the Sinfonia concertante in E flat for violin and viola with Boston Symphony concertmaster Joseph Silverstein and Boston Symphony principal viola Burton Fine as soloists.

July 14 at 10:30 a.m., as every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

At 8:30 p.m. Saturday, Riccardo Muti, principal conductor of the New Philharmonia Orchestra of London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the Boston Symphony in works of Vivaldi, Mozart and Rossini.

MALCOLM FRAGER
. . . Pianist

The concert opens with Vivaldi's Concerto in A for strings, followed by Mozart's Piano Concerto in C minor with Andre Watts, 1973 Granrud Artist in Residence, as piano soloist. The concert continues with Mozart's Symphony No. 34 in C and closes with Rossini's Overture to "La Scala di Seta," the first performance of this work to be heard at the Berkshire Festival.

July 15 at 2:30 p.m. Seiji Ozawa will conduct the Boston Symphony in works of Handel, Haydn and Mozart. The concert opens with Handel's Concerto Grosso in B minor, followed by Haydn's Sinfonia Concertante in B flat for oboe, bassoon, violin and cello featuring Boston Symphony Orchestra principal players Ralph Gomberg, oboe; Sherman Walt, bassoon; Joseph Silverstein, violin, and Jules Skin, cello. The concert closes with Mozart's Symphony No. 36 in C, the "Linz".

Herald American
SYRACUSE, N. Y.
S. 251,094
JUL 1 1973

CITIZEN
WINSTED, CONN.
D. 4,600
JUN 30 1973
New England Newsclip

Tanglewood

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Andre Watts, brilliant young pianist who is Granrud Artist-in-Residence at Tanglewood this summer will be soloist Saturday evening, July 14, with the Boston Symphony — Photo by Kriegsmann

Tanglewood

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Organist Larry Smith initiates the concert series at the Weekend Prelude Friday, July 6 at 7 p.m., followed by an all-Bach program by the Boston Symphony, with Ozawa conducting. Soloists are Joseph Silverstein, Jerome Rosen, Seth McCoy and Benita Valente.

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On Sunday at 2:30 p.m. Mr. Stewart will be joined by Benita Valente and Seth McCoy when Ozawa and Oliver combine forces to present Haydn's "Creation."

Second Weekend

Pianist Malcolm Frager will be heard at the Weekend Prelude July 13. The full evening program will be another all-Mozart concert under Ozawa.

Riccardo Muti takes over on Saturday, July 14, and will direct the BSO in Mozart's "Piano Concerto K 491," with Andre Watts as soloist. Works by Vivaldi and Rossini will also be heard.

The Sunday afternoon concert will feature works by Handel and Haydn and conclude with Mozart's "Linz Symphony."

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 5 1973
New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000
JUL 8 1973
New England Newsclip

AT TANGLEWOOD

Famed Pianists to Perform

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ANDRE WATTS

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Where To Go! What To Do!

Arena Civic Theater, Roundhouse, Franklin County Fairgrounds, Greenfield, 8:30 p.m., Butterflies Are Free, final performance.

Berkshire Garden Center, Thursday through Saturday, 10 a.m. to 6 p.m., 13th annual Stockbridge Antique Show.

Berkshire Senior Arts and Crafts Assn., Pittsfield, opens for five weekends; exhibition of arts and crafts.

Williston Summer Theater, Eathampton, July 18 to Aug. 4, morning and matinee shows for children; contact Williston Summer Theater for brochure.

Tanglewood, Lenox, Saturday, 10:30 a.m., Boston Symphony Orchestra open rehearsal; 8:30 p.m., concert with Riccardo Muti, conductor; Sunday, 2:30 p.m., concert, Seiji Ozawa, conductor.

RECORDER (E)
GREENFIELD, MASS.
D. 14,723
JUL 14 1973
New England Newsclip

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NEWTOWN, CONN.
W. 14,768
JUL 18 1973
New England Newsclip

Concerts at Tanglewood, Lenox, Mass. info at 413-637-1600:

Weekend Prelude 7 pm Friday, Seiji Ozawa conducting at 9 pm; Boston Symphony open rehearsal 10:30 am Saturday, Riccardo Muti conducting at 8:30 pm; Seiji Ozawa conducting at 2:30 pm Sunday; July 13-15.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 12 1973
New England Newsclip

Tanglewood

Major Works Scheduled This Weekend

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REPUBLICAN
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Organist Larry Smith initiates the concert series at the Weekend Prelude Friday, July 6 at 7 p.m., followed by an all-Bach program by the Boston Symphony, with Ozawa conducting. Soloists are Joseph Silverstein, Jerome Rosen, Seth McCoy and Benita Valente.

The traditional open rehearsal is scheduled for 10:30 a.m. Saturday. In the evening Stanislaw Skrowaczewski will conduct the BSO in an all-Mozart program that includes the "Haffner Symphony." Thomas Stewart is soloist for the Concert Aria for Baritone."

On Sunday at 2:30 p.m. Mr. Stewart will be joined by Benita Valente and Seth McCoy when Ozawa and Oliver combine forces to present Haydn's "Creation."

Second Weekend

Pianist Malcolm Frager will be heard at the Weekend Prelude July 13. The full evening program will be another all-Mozart concert under Ozawa.

Riccardo Muti takes over on Saturday, July 14, and will direct the BSO in Mozart's "Piano Concerto K 491," with Andre Watts as soloist. Works by Vivaldi and Rossini will also be heard.

The Sunday afternoon concert will feature works by Handel and Haydn and conclude with Mozart's "Linz Symphony."

JOURNAL
LAKEVILLE, CONN.
D. 1,405
JUL 5 1973 New England Newsclip

Where To Go! What To Do!

Arena Civic Theater, Roundhouse, Franklin County Fairgrounds, Greenfield, 8:30 p.m., Butterflies Are Free, final performance.

Berkshire Garden Center, Thursday through Saturday, 10 a.m. to 6 p.m., 13th annual Stockbridge Antique Show.

Berkshire Senior Arts and Crafts Assn., Pittsfield, opens for five weekends; exhibition of arts and crafts.

Williston Summer Theater, Eathampton, July 18 to Aug. 4, morning and matinee shows for children; contact Williston Summer Theater for brochure.

Tanglewood, Lenox, Saturday, 10:30 a.m., Boston Symphony Orchestra open rehearsal; 8:30 p.m., concert with Riccardo Muti, conductor; Sunday, 2:30 p.m., concert, Seiji Ozawa, conductor.

RECORDER (E)
GREENFIELD, MASS.
D. 14,723
JUL 14 1973 New England Newsclip

BEE
NEWTOWN, CONN.
W. 14,758
JUL 18 1973 New England Newsclip

Concerts at Tanglewood, Lenox, Mass. info at 413-637-1600:

Weekend Prelude 7 pm Friday, Seiji Ozawa conducting at 9 pm; Boston Symphony open rehearsal 10:30 am Saturday, Riccardo Muti conducting at 8:30 pm; Seiji Ozawa conducting at 2:30 pm Sunday; July 13-15.

JOURNAL
LAKEVILLE, CONN.
W. 1,405
JUL 12 1973 New England Newsclip

Tanglewood

Major Works Scheduled This Weekend

The second weekend of Tanglewood concerts begins Friday, July 13, with the 7 p.m. Weekend Prelude featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart.

Then at 9 p.m., Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all-Mozart program. The concert opens with the Horn Concerto no. 3 in E flat with Charles Kavaloski as soloist.

The program continues with the Clarinet Concerto in A featuring Harold Wright. The concert closes with the Sinfonia concertante in E flat for violin and viola with Concertmaster Joseph Silverstein and violist Burton Fine as soloists.

Saturday, July 14

On Saturday at 10:30 a.m., as every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m., Riccardo Muti, principal conductor of the New Philharmonia Orchestra of London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the Boston Symphony in works of Vivaldi, Mozart and Rossini.

The concert opens with Vivaldi's Concerto in A for strings and is followed by Mozart's Piano Concerto in C minor with 1973 Granrud Artist-in-Residence Andre Watts as piano soloist.

Sunday, July 15

On Sunday afternoon at 2:30 p.m., Seiji Ozawa will conduct the BSO in works of Handel, Haydn and Mozart.

The concert then closes with Mozart's Symphony no. 36 in C, the "Linz."

LATHAM, N. Y.
TOWNSMAN
(ALBANY MARKET AREA)
W. - CIRC. N. AVAIL.

JUL 12 1973

AREA ARTS

theatre
dance
concert
painting

CALENDAR OF EVENTS

Tomorrow — TANGLEWOOD, Lenox, Mass. 7 p.m. Weekend prelude. Mozart: Sonata in A; 9 p.m. Mozart: Horn concerto No. 3 in E flat, Clarinet concerto in A. Saturday at 10:30 a.m. Boston Symphony Orchestra Open Rehearsal. At 8:30 p.m. Vivaldi: Concerto in A for strings, Mozart: Piano concerto ni C minor, Mozart Symphony No. 34 in C, Rossini: Overture tXo "LaScala di Seta."

Saturday — LENOX ARTS FESTIVAL, Van Morrison. 6 p.m.

Tonight — NEW YORK CITY BALLET at the Saratoga Performing Arts Center. 2:30 p.m.: Student Matinee; 8 p.m. Scotch Symphony, Stravinsky Violin Concerto, and Stars and Stripes.

Through Saturday — JACOB'S PILLOW DANCE FESTIVAL, Harford Ballet Company with Lisa Bradley and Michael Uthoff.

Tonight through Sunday — LAST OF THE RED HOT LOVERS at the Plattsburgh Summer Theater, 8 p.m.

Through Saturday — THE CHERRY ORCHARD in the Main Theater of Albany State University Summer Theater, 8:30 p.m.

Through Sunday — THE EDDY ARNOLD SHOW at the Colonie Summer Theater. Monday through Sunday at 8:30 p.m. Saturdays at 7 and 10 p.m.

Through Sunday — STUDENT PRINCE at the MacHaydn Theater. 8 p.m.

Tomorrow and Saturday — CATCH 22, dramatization of Joseph Heller's novel in Marylrose Academy Auditorium. 8:30 p.m.

Through July 16 — MEASURE FOR MEASURE, Skakespeare presented by the Cit[illegible] d by John Houseman, at the Sp[illegible] y matinee at 2 p.m.

CALENDAR OF ART[illegible]

ST. PETER'S HOSP[illegible] rtist Association now through [illegible] SCHENECTADY CO[illegible] of paintings by Ann Fever. One[illegible] to 9 p.m

BANNER (E)
BENNINGTON, VT.
D. 6,500

JUL 12 1973

New England Newscip

Tanglewood's second weekend opens tonight

LENOX, Mass. — The second weekend of Tanglewood begins tonight with the 7:00 p.m. weekend prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart.

Then at 9 p.m. Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all-Mozart program. The concert opens with the Horn concerto no. 3 in E flat with Boston Symphony principal horn Charles Kavaloski as soloist.

The program continues with the Clarinet Concerto in A featuring Boston Symphony Principal Clarinet Harold Wright. The concert closes with the Sinfonia concertante in E flat for violin and viola with Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Principal Viola Burton Fine as soloists.

On Saturday at 10:30 a.m. as every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. Riccardo Muti, principal conductor of the New Philharmonia Orchestra on London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the Boston Symphony in works of Vivaldi, Mozart and Rossini. The concert opens with Vivaldi's Concerto in A for strings and is followed by Mozart's Piano concerto in C minor with 1973 Granrud Artist-in-Residence Andre Watts as piano soloist. The concert continues with Mozart's Symphony no. 34 in C and closes with Rossini's Overture to 'La scala di seta', the first performance of this work to be heard at the Berkshire Festival.

On Sunday afternoon at 2:30 p.m. Seiji Ozawa will conduct the Boston Symphony in works of Handel, Haydn and Mozart. The concert opens with Handel's Concerto grosso in B minor and is followed by Haydn's Sinfonia concertante in B flat for oboe, bassoon, violin and cello featuring Boston Symphony Orchestra principal players Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello. The concert then closes with Mozart's Symphony no. 36 in C, the "Linz."

TIMES
HARTFORD, CONN.
S. 135,000

JUL 8 1973

New England Newscip

Tanglewood Weekend Of Mozart, Haydn

LENOX, Mass. — The second weekend of Tanglewood begins on Friday, July 13, with the 7 p. m. Weekend Prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart.

At 9 p.m., Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all-Mozart program.

The concert opens with the Horn concerto no. 3 in E flat with Boston Symphony Principal Horn Charles Kavaloski assoloist.

The program continues with the Clarinet concerto in A featuring Boston symphony Principal Clarinet Harold Wright.

The concert closes with the Sinfonia concertante in E flat for violin and viola with Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Principal Viola Burton Fine as soloists.

On Saturday at 10:30 a.m.— as every Saturday morning throughout the Tanglewood season — there will be an Open Rehearsal of works to be performed on Suday.

On Saturday evening at 8:30 p. m. Riccardo Muti, principal conductor of the New Philharmonia Orchestra of London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the Boston Symphony in work of Vivaldi, Mozart and Rossini.

The concert opens with Vivaldi's Concerto in A for strings and is followed by Mozart's Piano concerto in C minor with 1973 Granrud Artits-in-Residence Andre Watts as piano soloist.

The concert continues with Mozart's Symphony no. 34 in C and closes with Rossini's Overture to 'La scala di seta', the first performance of this work to be heard at the Berkshire Festival.

On Sunday afternoon at 2:30 p.m. Ozawa will conduct the Boston Symphony in works of Handel, Haydn and Mozart.

NEWS (E)
SPRINGFIELD, MASS.
D. 2[illegible]

JUL 12 1973

New England Newscip

Second Weekend At Tanglewood

The second week end of Tanglewood, Lenox, begins on Friday with the 7 p.m. weekend prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart.

Then at 9 [illegible] Seiji Ozawa, artistic [illegible]ector of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all - Mozart program. The concert opens with the Horn concerto No. 3 in E flat with Boston Symphony Principal Horn Charles Kavaloski as soloist.

The program continues with the Clarinet concerto in A featuring Boston Symphony Principal Clarinet Harold Wright. The concert closes with the Sinfonia concertante in E flat for violin and viola with Boston Joseph Silverstein and Boston Symphony Principal Viola Burton Fine as soloists.

On Saturday at 10:30 a.m., as every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

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JEWISH
[illegible], CONN.
W. [illegible]

JUL 12 1973

New England Newscip

Tanglewood Second Week

The second weekend of Tanglewood begins this Friday, July 13, with the 7:00 pm Weekend Prelude concert concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart. Then at 9:00 pm, Seiji Ozawa, Artistic Director of Tanglewood and Music Adviser to the Boston Symphany, will conduct the Orchestra in an all-Mozart porgram.

The concert opens with the Horn concerto no. 3 in E flat with Boston Symphony Principal Horn Charles Kavaloski as soloist. The program continues with the Clarinet concerto in A featuring Boston Symphony Principal Clarinet Harold Wright. The concert closes with the Sinfonia concertante in E Flat for violin and viola with Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Principal Viola Burton Fine as soloists.

On Saturday at 10:30 am, as every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 pm, Riccardo Muti, Principal Conductor of the New Philharmonia Orchestra on London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the Boston Symphony in works of Vivaldi, Mozart and Rossini.

The concert opens with Vivaldi's Concerto in A for strings and is followed by Mozart's Piano concerto in C minor with 1973 Granrud Artist-in-Residence Andre Watts as piano soloist. The concert continues with Mozart's Symphony no. 34 in C and closes with Rossini's Overture to 'La scala di seta', the first performance of this work to be heard at the Berkshire Festival.

On Sunday afternoon at 2:30 pm, Seiji Ozawa will conduct the Boston Symphony in works of Handel, Haydn and Mozart. The concert opens with Handel's Concerto grosso in B minor and is followed by Haydn's Sinfonia concertante in B flat for oboe, bassoon, violin and cello featuring Boston Symphony Orchestra Principal Players Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin cello. The Concert then closes with Mozart's Symphony no 36 in C, the "Linz."

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
A. 2[illegible]

JUL 19 1973

New England Newscip

Weekend program

Tanglewood concerts will feature Mozart

The second weekend of the Berkshire Music Festival at Tanglewood will open Friday night with a primarily Mozart program and will feature pianist Malcom Frager in the prelude concert.

Frager will perform sonatas by Haydn and Mozart from 7 to 9 p.m.

Mozart program

At 9, Seiji Ozawa, artistic director of Tanglewood, will conduct the Boston Symphony Orchestra in an all-Mozart program. The concert opens with the Horn Concerto No. 3 in E Flat with Charles Kavaloski, BSO principal horn, as soloist.

The program continues with the Clarinet Concerto in A featuring principal clarinet Harold Wright and closes with the Sinfonia Concertante in E Flat for violin and viola with Boston Symphony concertmaster Joseph Silverstein and principal viola Burton Fine as soloists.

Riccardo Muti, principal conductor of the New Philharmonic Orchestra in London and permanent conductor of the Florence Maggio musicale orchestra, will conduct the symphony in works of Vivaldi, Mozart and Rossini on Saturday evening at 8:30.

The concert opens with Vivaldi's Concerto in A for strings and is followed by Mozart's Piano Concerto in C Minor with the 1973 Granoud artist-in-residence André Watts as piano soloist. The orchestra will also perform Mozart's Symphony No. 34 in C and Rossini's Overture to "La Scala di Seta," the first performance of this work to be heard at the Berkshire Festival.

An open rehearsal of works to be performed on Sunday will be held Saturday morning at 10:30.

BSO players

On Sunday afternoon at 2:30, Ozawa will conduct the orchestra in works by Handel, Haydn and Mozart. The concert opens with Handel's Concerto Grosso in B Minor and will be followed by Haydn's Sinfonia Concertante in B Flat for oboe, bassoon, violin and cello featuring BSO principal players Ralph Gomberg, oboe; Sherman Walt, bassoon; Silverstein, violin; and Jules Eskin, cello. The concert will close with Mozart's Symphony No. 36 in C, the "Linza Symphony."

INFORMATION OBSCURED

LATHAM, N. Y.
TOWNSMAN
(ALBANY MARKET AREA)
W. - CIRC. N. AVAIL.

JUL 12 1973

AREA ARTS

theatre
dance
concert
painting

1 #4

CALENDAR OF EVENTS

Tomorrow — TANGLEWOOD Lenox, Mass. 7 p.m. Weekend prelude. Mozart: Sonata in A; 9 p.m. Mozart: Horn concerto No. 3 in E flat, Clarinet concerto in A. Saturday at 10:30 a.m. Boston Symphony Orchestra Open Rehearsal. At 8:30 p.m. Vivaldi: Concerto in A for strings, Mozart: Piano concerto ni C minor, Mozart Symphony No. 34 in C, Rossini: Overture tXo "LaScala di Seta."
Saturday — LENOX ARTS FESTIVAL. Van Morrison. 6 p.m.
Tonight — NEW YORK CITY BALLET at the Saratoga Performing Arts Center. 2:30 p.m.: Student Matinee; 8 p.m. Scotch Symphony, Stravinsky Violin Concerto, and Stars and Stripes.
Through Saturday — JACOB'S PILLOW DANCE FESTIVAL. Harford Ballet Company with Lisa Bradley and Michael Uthoff.
Tonight through Sunday — LAST OF THE RED HOT LOVERS at the Plattsburgh Summer Theater, 8 p.m.
Through Saturday — THE CHERRY ORCHARD in the Main Theater of Albany State University Summer Theater, 8:30 p.m.
Through Sunday — THE EDDY ARNOLD SHOW at the Colonie Summer Theater. Monday through Sunday at 8:30 p.m. Saturdays at 7 and 10 p.m.
Through Sunday — STUDENT PRINCE at the MacHaydn Theater. 8 p.m.
Tomorrow and Saturday — CATCH 22, dramatization of Joseph Heller's novel in Marylrose Academy Auditorium. 8:30 p.m.
Through July 16 — MEASURE FOR MEASURE, Skakespeare presented by the City Cente[illegible] d by John Houseman, at the Spa Sum[illegible] y matinee at 2 p.m.

BANNER (E)
BENNINGTON, VT.
D. 6,500

CALENDAR OF ARTS

ST. PETER'S HOSP[illegible] tist Association now through [illegible] of paintings SCHENECTADY COU[illegible] to 9 p.m by Ann Fever. Ope[illegible] CANAJOHARIE LIBRAR[illegible] ican artists of the 19[illegible] Ryder, Winslow Homer [illegible] Thon and others. Now [illegible] SCHENECTADY MU[illegible] Open: Tuesday thr[illegible] p.m. Exhibits: Or[illegible] The Bramhall, sculpto[illegible] of ANN LEONARD [illegible] works of the la[illegible] s tonight born sculptor, [illegible] n. weekend 13. The galler[illegible] t featuring SCHERTLE [illegible] n Frager wh[illegible] works by Le[illegible] sonatas by to 9 p.m. a[illegible] Mozart. brush 7 p[illegible] p.m. Seiji Ozawa, BRUSH [illegible] director of exhibit, [illegible] and music adMonde[illegible] the Boston Symphony, JUNI[illegible] conduct the orchestra in 8:30 [illegible] all-Mozart program. The pai concert opens with the Horn one concerto no. 3 in E flat with wai Boston Symphony principal one horn Charles Kavaloski as me soloist.

The program continues with the Clarinet Concerto in A featuring Boston Symphony Principal Clarinet Harold Wright. The concert closes with the Sinfonia concertante in E flat for violin and viola with Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Principal Viola Burton Fine as soloists.

JUL 13 1973
New England Newscip

[illegible]ood's second [illegible] opens tonight

[illegible] The [illegible] of [illegible] s tonight [illegible] n. weekend [illegible] t featuring [illegible] n Frager wh[illegible] sonatas by [illegible] Mozart.

[illegible] p.m. Seiji Ozawa, [illegible] director of [illegible] and music ad[illegible] the Boston Symphony, [illegible] conduct the orchestra in [illegible] all-Mozart program. The concert opens with the Horn concerto no. 3 in E flat with Boston Symphony principal horn Charles Kavaloski as soloist.

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On Saturday at 10:30 a.m. as every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. Riccardo Muti, principal conductor of the New Philharmonia Orchestra on London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the Boston Symphony in works of Vivaldi, Mozart and Rossini. The concert opens with Vivaldi's Concerto in A for strings and is followed by Mozart's Piano concerto in C minor with 1973 Granrud Artist-in-Residence Andre Watts as piano soloist. The concert continues with Mozart's Symphony no. 34 in C and closes with Rossini's Overture to 'La scala di seta', the first performance of this work to be heard at the Berkshire Festival.

On Sunday afternoon at 2:30 p.m. Seiji Ozawa will conduct the Boston Symphony in works of Handel, Haydn and Mozart. The concert opens with Handel's Concerto grosso in B minor and is followed by Haydn's Sinfonia concertante in B flat for oboe, bassoon, violin and cello featuring Boston Symphony Orchestra principal players Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello. The concert then closes with Mozart's Symphony no. 36 in C, the "Linz."

TIMES
HARTFORD, CONN.
S. 135,000

JUL 8 1973
New England Newscip

Tanglewood Weekend Of Mozart, Haydn

LENOX, Mass. — The second weekend of Tanglewood begins on Friday, July 13, with the 7 p. m. Weekend Prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart.

At 9 p.m., Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all-Mozart program.

The concert opens with the Horn concerto no. 3 in E flat with Boston Symphony Principal Horn Charles Kavaloski assoloist.

The program continues with the Clarinet concerto in A featuring Boston symphony Principal Clarinet Harold Wright.

The concert closes with the Sinfonia concertante in E flat for violin and viola with Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Principal Viola Burton Fine as soloists.

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The concert continues with Mozart's Symphony no. 34 in C and closes with Rossini's Overture to 'La scala di seta', the first performance of this work to be heard at the Berkshire Festival.

On Sunday afternoon at 2:30 p.m. Ozawa will conduct the Boston Symphony in works of Handel, Haydn and Mozart.

NEWS (E)
SPRINGFIELD, MASS.
D. [illegible]

JUL 12 1973
New England Newscip

Second Weekend At Tanglewood

The second week end of Tanglewood, Lenox, begins on Friday with the 7 p.m. weekend prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart.

Then at 9 [illegible] Seiji Ozawa, artistic [illegible]ector of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all - Mozart program. The concert opens with the Horn concerto No. 3 in E flat with Boston Symphony Principal Horn Charles Kavaloski as soloist.

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
[illegible]

JUL 9 1973
New England Newscip

Weekend program

Tanglewood concerts will feature Mozart

The second weekend of the Berkshire Music Festival at Tanglewood will open Friday night with a primarily Mozart program and will feature pianist Malcom Frager in the prelude concert.

Frager will perform sonatas by Haydn and Mozart from 7 to 9 p.m.

Mozart program

At 9, Seiji Ozawa, artistic director of Tanglewood, will conduct the Boston Symphony Orchestra in an all-Mozart program. The concert opens with the Horn Concerto No. 3 in E Flat with Charles Kavaloski, BSO principal horn, as soloist.

The program continues with the Clarinet Concerto in A featuring principal clarinet Harold Wright and closes with the Sinfonia Concertante in E Flat for violin and viola with Boston Symphony concertmaster Joseph Silverstein and principal viola Burton Fine as soloists.

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An open rehearsal of works to be performed on Sunday will be held Saturday morning at 10:30.

BSO players

On Sunday afternoon at 2:30, Ozawa will conduct the orchestra in works by Handel, Haydn and Mozart. The concert opens with Handel's Concerto Grosso in B Minor and will be followed by Haydn's Sinfonia Concertante in B Flat for oboe, bassoon, violin and cello featuring BSO principal players Ralph Gomberg, oboe; Sherman Walt, bassoon; Silverstein, violin; and Jules Eskin, cello. The concert will close with Mozart's Symphony No. 36 in C, the "Linza Symphony."

[illegible]
[illegible]
JUL 12 1973
New England Newscip

Tanglewood Second Week

The second weekend of Tanglewood begins this Friday, July 13, with the 7:00 pm Weekend Prelude concert concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart. Then at 9:00 pm, Seiji Ozawa, Artistic Director of Tanglewood and Music Adviser to the Boston Symphany, will conduct the Orchestra in an all-Mozart porgram.

The concert opens with the Horn concerto no. 3 in E flat with Boston Symphony Principal Horn Charles Kavaloski as soloist. The program continues with the Clarinet concerto in A featuring Boston Symphony Principal Clarinet Harold Wright. The concert closes with the Sinfonia concertante in E Flat for violin and viola with Boston Symphony Concertmaster Joseph Silverstein and Boston Symphony Principal Viola Burton Fine as soloists.

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JEWISH ADVOCATE
BOSTON, MASS.
W. 24,000
JUL 12 1973
New England Newsclip

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 167,967
JUL 10 1973
New England Newsclip

Pianist Malcolm Frager

. . . is the solo performer in Tanglewood's second Weekend Prelude, Friday, July 13, at 7 p.m., and appears later with the Boston Symphony under Michael Tilson Thomas on Sunday afternoon, Aug. 5, in the Berkshire Festival series at Lenox, Mass.

REGISTER (E)
TORRINGTON, CONN.
D. 12,000
JUL 10 1973
New England Newsclip

Malcolm Frager begins Tanglewood weekend

LENOX, Mass. — The second weekend of Tanglewood begins July 13, with the 7 p.m. Weekend Prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart. Then at 9 p.m. Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the Orchestra in an all-Mozart program. The concert opens with the Horn concerto No. 3 in E flat with Boston Symphony principal horn Charles Kavaloski as soloist. The program continues with the clarinet concerto in A featuring Boston Symphony principal clarinet Harold Wright. The concert closes with the Sinfonia concertante in E flat for violin and viola with Boston Symphony concertmaster Joseph Silverstein and Boston Symphony principal viola Burton Fine as soloists.

Saturday at 10:30 a.m. as every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

Saturday evening at 8:30, Riccardo Muti, principal conductor of the New Philharmonia Orchestra on London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the Boston Symphony in works of Vivaldi, Mozart and Rossini. The concert opens with Vivaldi's Concerto in A for strings and is followed by Mozart's Piano concerto in C minor with 1973 Granrud artist-in-pesidence Andre Watts as piano soloist. The concert continues with Mozart's Symphony No. 34 in C and closes with Rossini's Overture to 'La scala di seta', the first performance of this work to be heard at the Berkshire Festival.

Sunday afternoon at 2:30, Seiji Ozawa will conduct the Boston Symphony in works of Handel, Haydn and Mozart. The concert opens with Handel's Concerto grosso in B minor and is followed by Haydn's Sinfonia concertante in B flat for oboe, bassoon, violin and ceelo featuring Boston Symphony Orchestra principal players Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin; Jules Eskin, cello. The concert then closes with Mozart's Symphony no. 36 in C, the "Linz."

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,000
JUL 12 1973
New England Newsclip

Second Weekend at Tanglewood Features BSO in Mozart Works

The second weekend of Tanglewood begins on Friday, July 13, with the 7 pm prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn and Mozart. Then at 9 pm, Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all-Mozart program.

The concert opens with the Horn concerto no. 3 in E flat with Principal Horn Charles Kavaloski as soloist. The program continues with the Clarinet concerto in A featuring Principal Clarinetist Harold Wright. The concert closes with the Sinfonia concertante in E flat for violin and viola with Concertmaster Joseph Silverstein and Principal Viola Burton Fine as soloists.

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000
JUL 14 1973
New England Newsclip

As I Hear It

The orchestra

By Jay C. Rosenfeld

AN ORCHESTRA is a composite instrument compounded of bowed-string, plucked-string, woodwind, brass-wind and percussion instruments with the important qualification that each string part is played on a number of instruments in distinction to a chamber music ensemble, in which each string part is played on but one kind of instrument.

* * * *

The impression may prevail in some circles that a composer buys a sheaf of score paper with blank staves for a prescribed set of instruments and then fills in the horizontal lines and intermediate spaces with the flower of his inspiration, much as a big league manager appoints players for the nine positions on a baseball team. ...

The fact is that there is a world of difference in the components required for orchestral literature. Very often at the completion of one work, and before the next one is started, there is a controlled commotion at the back of the concert stage as those players who were employed in the previous piece but will not be needed in the ensuing number leave the stage and those required for the coming number but who were not used in the preceding one enter.

* * * *

For instance, this weekend at Tanglewood, among other things, there will be two Mozart symphonies. By coincidence neither one calls for flutes or clarinets. This may be due to several reasons. The "Linz" symphony to be played tomorrow afternoon was written for Prince Thun of that city and first played at his castle by his domestic orchestra. The chances are that the string sections were pretty small by today's standards and, furthermore, since the performers all doubled in the kitchens, gardens or stables, they may have been of pretty weak competence as compared to today's musicians. And the omission of flutes and clarinets may have been dictated by the unavailability of performers on these instruments, so Mozart cut his pattern from the material at hand.

The "Linz" was written in 1783. The other Mozart symphony to be played tonight was written in Salzburg in 1780. The Leipzig Gewandhaus Orchestra in 1781 had six first and six second violins. To preserve authenticity, Mozart symphonies, as well as those of Haydn and the Brandenburgs of Bach, when played today are usually played with reduced string sections. At full strength, the Boston orchestra has 18 first and 14 second violins, 12 violas, 10 cellos and 9 basses.

The overture to "La Scala di Seta" will also be played tonight. Rossini wrote it in 1812. In 1813, when Carl Maria von Weber, the great operatic composer, contemporary of Rossini, became conductor of the Prague opera, he had an orchestra with four first and four second violins.

The choice of Mozart, Vivaldi, Handel, Haydn and Rossini for this weekend at Tanglewood is, of course, very welcome but it is influenced by the fact that half of the BSO is still in Boston completing the Esplanade concerts.

* * *

There have been instances where the normal orchestra has been expanded. Berlioz, at times wrote for a huge orchestra as did Mahler in a later era. And then the charlatan Antoine Jullien assembled mammoth forces but his purpose was to overwhelm his (outdoor) audiences as massed bands do at football intermissions.

There are humorous articles that show how an efficiency expert would work economies in an orchestra. He notices that there is great duplication among the strings and that some wind players, at times, are not included in the team effort but sit quietly, uninvolved in many passages.

The science of orchestration is a special study and composers, at least the great ones, are usually guided in their choice of instruments and the size of sections by an unerring instinct and a fastidious sense of tone color. They take advantage of the correspondence, or the contrast, between the character of dissimilar instruments.

For example, last week in "The Creation," Haydn often fortified the violins by assigning a unison line to a flute and a much-used device is to give the bassoon a similar purpose with the cellos. It is thus possible to achieve added brilliance or shadow as desired, much as Vermeer or Seurat in their respective metiers.

The results are not always distinctly audible but their purpose is the same as when a gourmet cook throws a pinch of garlic or [illegible] rb in a special concoction. This is al[illegible] art from harmonic wit and pungency and is a special province of sound.

* * *

Some compositions enlist added wind players, some calling for eight horns and six percussionists. Contemporary music often demands unusual instruments and untraditional combinations and inspires fear that the old-time orchestra has had its day. Few composers today write for the orchestra which Beethoven considered "a team." Already, as baseball has introduced the designated hitter, analogous situations are creeping in to music. As the keyboard, once a regular component of an orchestra, is now relegated to very rare participation, so possibly one day the constituents of our orchestras will change. Indeed, Percy Grainger once wrote a composition for 11 ukeleles and one mixed voice.

TIMES
HARTFORD, CONN.
D. 185,000
JUL 15 1973
New England Newsclip

Music

LENOX ARTS CENTER, INC. AT WHEATLEIGH — Lenox, Mass. Four Musical Theater Premieres: **Today** —"H o u d i n i ' ' by Muriel Rukeyser. **July 19-22 and 24-29** — A music-theater-dance work with film. **Aug. 1-5 and 8-12** — "Mandrake the Magician." **Aug. 15-19 and 21-26** — Stage Leers and Love Songs by Stanley Silverman. (413-637-2227).

UNIVERSITY OF CONNECTICUT—Storrs, Jorgensen Auditorium. **July 16** — Ari Karafian, violin. **Thru July 19**—New England String Quartet and guest artist. 8:15 p.m.

TANGLEWOOD — Lenox, Mass. Berkshire Festival Concerts Series. Boston Symphony Orchestra. **July 20**—Eugene Ormandy conducting. **July 21**—Normandy conducts. **July 22**—Skerowaczewski conducts. Tanglewood Festival Chorus. "Weekend Preludes," 7 p.m., will precede each Friday's 9 p.m. concert at no extra charge to evening ticket holders. Saturday concerts begin at 8:30 p.m. and Sunday programs at 2:30 p.m. Open rehearsals in the Shed on Saturday mornings at 10:30 a.m. at a nominal charge.

HU KE LAU RESTAURANT—Rocky Hill, Townline Road. The Tahitians, Polynesian Review. One show Sun. 6 p.m.; one show Tues., Wed. & Thurs. Two shows Fri. & Sat.

YALE LAW SCHOOL—New Haven, courtyard. **July 17**—Stephen Bell, classical guitar. 8:30 p.m.

LIBRARY PARK — Waterbury. Band Concert. **July 17** — Municipal Band; Michael Trentalange, director. 7:30 p.m.

PATRIOT LEDGER (E)
QUINCY, MASS.
JUL 14 1973
New England Newsclip

TANGLEWOOD—
The Boston Symphony's summer season at the music ~~Shed on~~ the grounds of the Tanglewood estate in Lenox in the Berkshires. Tonight: at 9 Riccardo Muti conducts Vivaldi, Concerto in A for strings; Mozart, Piano Concerto in C minor No. 34; Rossini, Overture to La Scala di Seta. Andre Watts, is soloist. Tomorrow at 2:30 p.m.: Seiji Ozawa conducts Ralph Gomberg, oboe; Sherman Walt, bassoon; Joseph Silverstein, violin; Jules Eskin, cello, performing Handel, Concerto Grosso in B minor; Haydn, Sinfonia Concertante in B flat for oboe, bassoon, violin and cello; Mozart, Symphoy 36 in C "linz."
Tuesday: Popular Artists series, John Denver at 7:30 p.m. Fri. at 7 p.m. Weekend Prelude: Andre Watts performs all-Beethoven program: Bagatelle "fur Elise," Rondo a capriccio in G, 32 variations on origigal theme in C minor, Sonata in D No. 3.
At 9 p.m., Eugene Ormandy conducts all-Beethoven program:
Overture to Leonore, Piano Concerto No. 5 in E flat, Symphony No. 5 in C minor, Philadelphia Orchestra.

MEMBI[illegible] a will perform a[illegible] ngress Park, Sara[illegible] p.m. • PAULA [illegible] Lake Wednesday, [illegible] Hope Ephremont, soloist.

THERE WILL BE A FOLK AND JAZZ concert beginning at 8 p.m. Saturday at the McGuire Auditorium, Emma Willard School, Troy. Featured will be Diane Monroe, folksinger.

THE CARPENTERS with Skiles and Henderson will be presented in concert at 8 p.m. Sunday, July 22 at the Saratoga Performing Arts Center, Saratoga Springs.

THE MAHAVISHNU ORCHESTRA and The Section will be presented at 6 p.m. Saturday, July 21 at the Music Barn, Lenox, Mass.

THE BOSTON SYMPHONY ORCHESTRA will present an all-Mozart program under the direction of Seiji Ozawa at 9 p.m. today at Tanglewood, Lenox, Mass. Tomorrow they will perform works by Mozart, Vivaldi, and Rossini at 8:30 p.m.

THE SARATOGA PERFORMING ARTS CENTER, Saratoga Springs, will present the "Virgil Fox Show," at 8 p.m. Sunday, July 15.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 13 1973

PRESS (E)
BRISTOL, CONN.
D. 18,000
JUN 30 1973
New England Newsclip

Tanglewood Will Have Ozawa, Muti Conduct

TANGLEWOOD, LENOX, MASS. — The second weekend of Tanglewood begins on Friday, July 13, with the 7 p.m. Weekend Prelude concert featuring pianist Malcolm Frager who will perform sonatas by Haydn andMozart. Then at 9 -p.m., Seiji Ozawa, Artistic Director of Taglewood and Music Adviser to the Boston Symphony, will conduct the Orchestra in an all-Mozart program.

The concert opens with the Hornconcerto no. 3 in E flat with Boston Symphony Principal Horn Charles Kavaloski as solist. The program continues with theClarinet concerto in A featuring BostonSymphony Principal Clarinet Harold Wright. The concert closes with the Sinfonia concertante in E. flat for violin and viola with Boston Symohony Concertmaster Joseph Silverstein and Boston Symphony P.rincipal Viola Burton Fine as solosist.

On Satuday at 10:30 a.m., as every Saturday morning throughout the Tanglewood season, there will be an Opem Rehearsal of works to be performed on Sunday. On Saturday evening at 8:30 p.m., Riccardo Muti, principal conductor of the New Philharmonia Orchestra on London and permanent conductor of the Klorence Maggio Musicale Orchestra, will cond[illegible] the Boston Symphony [illegible] works of Vivaldi Mozart and Rossini.

SOUTH MIDDLESEX NEWS (E)
FRAMINGHAM, MASS.
JUL 8 1973
New England Newsclip

Tanglewood weekend

TANGLEWOOD, Lenox — The second weekend of Tanglewood begins Friday, July 13, with the 7 p.m. weekend prelude concert featuring pianist Malcolm Frager, who will perform sonatas by Haydn and Mozart.

At 9 p.m., Seiji Ozawa, artistic director of Tanglewood and music adviser to the Boston Symphony, will conduct the orchestra in an all Mozart program.

Saturday at 10:30 a.m., as every Saturday throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

At 8:30 p.m. Saturday, Riccardo Muti, principal conductor of the New Philharmonia Orchestra of London and permanent conductor of the Florence Maggio Musicale Orchestra, will conduct the BSO in works of Vivaldi, Mozart and Rossini.

Sunday at 2:30 p.m. Ozawa will conduct the BSO in works of Handel, Haydn and Mozart.

Two Concerts Given at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — One of the worst traffic jams in Tanglewood's 36-year history plagued Saturday night's concert of the Berkshire Music Festival's second weekend.

The trouble wasn't with Tanglewood personnel, who easily could have handled the 9,730 who attended. Even audiences of 15,000 and more have reached Tanglewood and been admitted without undue delay.

Incidentally, the weekend's total attendance was 27,231.

Saturday night's Tanglewood's concert, beginning at 8:30 p.m., combined with a 6 p.m. program by Van Morrison at the neighboring Lenox Arts Festival, caused utter chaos.

As earlycomers to Tanglewood crept bumper-to-bumper to within a few yards of the box parking lot and Lion's Gate, they came to a complete bottleneck and impasse, with latecomers to the Lenox Arts Festival area. Police directed Tanglewood patrons away from totally congested entrances. They were forced to make a 15-mile detour through Stockbridge and reapproach Tanglewood by Route U.S. 7.

Cars Abandoned

Abandoned cars lined both sides of the two-lane roads for miles. Private driveways were jammed and irate residents called for tow cars. After the 15-mile detour, one ran into crawling traffic from the center of Lenox to the Tanglewood front gates — about a mile and a half.

The program was delayed for 20 minutes — unheard of at Tanglewood. Disgruntled patrons were still arriving after intermission.

Many of them will reconsider Saturday night concerts at Tanglewood, as six more events are sheduled for the same time at the Arts Festival.

A Tanglewood official told us that Stockbridge selectmen are holding an emergency meeting today to try to forestall repetitions of the debacle. The area in question is located in Stockbridge.

A Fine Concert

It was the lot of the Boston Symphony — reduced to 50 players; conductor Riccardo Muti, making his Boston Symphony debut, and pianist Andre Watts to soothe the nerve frayed audience.

The mainly baroque-classic program was a good start and its performance gave the finishing touch.

Muti of the New Philharmonia Orchestra of London is young, energetic, not wasteful of motion and a knowledgeable musician. All of which was vividly reflected in Vivaldi's Concerto in A and Mozart's Symphony No. 34. The strings rewarded him with a vibrant singing tone. The conductor's musicality was most evident in the slow Vivaldi movement — pliant, personal and a model of reserved emotion.

Watts' approach to Mozart's C minor Concerto was a fine example of astute musicianship.

Passage work was immaculate. Muti and the orchestra gave Watts marvelous support, never invading his solo status, catering to his every need and style. Watts found brilliance in the two cadenzas and finale. Only here was some of the keyboard filigree concealed by the ensemble.

Sparkling Handel Concerto

Yesterday afternoon's program of Handel, Haydn and Mozart clearly revealed conductor Seiji Ozawa's interpretive discernment. All of it was conducted from memory.

The young Japanese conductor and the Boston Symphony have become increasingly cooperative.

The result was a sparkling Concerto Grosso in B minor by Handel — totally devoid of hack impression, to which it easily succumbs. Ensemble tone was luscious in the aria and two largos. The rest sparkled with bright sound and coordinated playing.

Haydn's Sinfonia Concertante in B flat had four of the orchestra's principals for soloists — Ralph Gomberg, oboe; Sherman Walt, bassoon; Joseph Silverstein, violin; and Jules Eskin, cello.

The work offered the greatest opportunity to Silverstein, but just about everything materialized beautifully. It was organized, accurate performance in the accepted classic tradition.

After the solemn opening of Mozart's "Linz" Symphony, Ozawa's carefully planned objectives were clear, within and between movements.

Nothing less than a virtuoso orchestra could have fulfilled his tempos, balances and precise phrasings.

Half of the orchestra has been in Boston for the Esplanade concerts. Next weekend the full orchestra will be at Tanglewood for the six remaining weekends, beginning with three Beethoven concerts, for which no seats remain.

Conductors will be Eugene Ormandy Friday and Saturday nights, and Stanislaw Skrowaczewski Sunday afternoons.

SATURDAY NIGHT
Riccardo Muti, conductor
Concerto in A major for Strings — Vivaldi
Piano Concerto in C minor, K.491 — Mozart
Andre Watts, pianist
Symphony No. 34 in C major, K.338 — Mozart
Overture to "La Scala di Seta" — Rossini

SUNDAY AFTERNOON
Seiji Ozawa, conductor
Concerto Grosso in B minor, Opus 6, No. 12 — Handel
Sinfonia Concertante, Opus 84 — Haydn
Ralph Gomberg, oboe
Sherman Walt, bassoon
Joseph Silverstein, violin
Jules Eskin, cello
Symphony No. 36 in C major, K.425, "Linz" — Mozart

Tanglewood Begets Surprises

By R.C. HAMMERICH

LENOX — Once again the Boston Symphony Orchestra's talent for infusing an orchestral work with a chamber-music flavor worked happily for the listeners Sunday afternoon in the rain at Tanglewood.

Seiji Ozawa led an ensemble of about 40 plus a quartet through a nicely blended and balanced performance of Hayden's Sinfonia Concertina in B flat for orchestra and oboe, bassoon, violin and cello.

The quartet has several opportunities for interesting combinations, i.e., the interplay of two duets, one high, one low; or one wind, one string.

The quartet was Ralph Gomberg, Sherman Walt, Joseph Silverstein and Jules Eskin. The orchestra's first-desk players have been working steadily at this sort of interdependent team-play since the BSO chamber players were organized in 1964.

The Handel Concerto Grosso (Opus 6, No. 12) which opened the program with about 35 players was offered with perhaps a bit more sonority than Handel anticipated when he composed it, but the essential small-group atmosphere was maintained, and the rum-te-rum rhythms available in baroque music were neatly avoided.

The Mozart "Linz" Symphony (that beautiful invention composed incredibly in a bit more than three days) was offered after intermission with a carefully phrased, but easy and relaxed manner, almost as if it had been composed by Haydn.

Saturday night, except for Andre Watts, of course, the hit of the program was a six-minute overture composed by Rossini when he was 20 for an otherwise long-forgotten opera, "La Scala Di Seta."

Riccardo Muti, an up and coming young (32) conductor from Italy, conducted it with a grin which was reflected in the whimsical music, the faces of the players and the joyful response of the audience.

Watts, who has become one of the music world's biggest box-office draws since his emergency performance with Leonard Bernstein and the New York Philharmonic in 1963, played the solo role in Mozart's C Minor Piano Concerto (K. 491) with a surprisingly soft, light touch.

It was almost as if he were riding the damper pedal slightly.

It turned out to be a sweetly gentle concerto, graceful enough, certainly, and with moments of thoughtful substance, but without the touches of lacy, crystalline elegance we have come to expect in the Mozart piano concertos.

The opening Vivaldi concerto was hard - edged, strongly - terraced, dynamically organized with sharply - defined phrasing and tonally lean, clean and sinewy.

Muti showed a tendency to see the Mozart symphony (K.338, which followed in termission, also in terms of terraced volumes (alternating passages of sustained loud and soft) which gave it a blocky feeling less appropriate to Mozart than to Vivaldi.

He has a list of impressive credentials for a young conductor, but Saturday he showed a head - high, jut-jawed musical assertiveness and set of mannerisms on the edge of excess.

Sunday Morning

About 300 reverent souls showed up in the rain at 10 a.m. Sunday for the first of the Sunday morning chamber-music programs by the Berkshire Music Center.

Attendance: Friday night, 7319; Saturday morning, 3470; Saturday night, 9730; Sunday afternoon, 6712; Total, 27,231.

The Knickerbocker News
ALBANY, N. Y.
D. 56,633

JUL 13 1973

Kavaloski Illustrates Mozart's Mastery

By EDWARD FRENCH

At the Concert

Friday evening's concert was a splendid illustration of Mozart's mastery of the concerto form, offering Horn Concerto No. 3 in E flat, K. 447 with Charles Kavaloski as the competent soloist, the Clarinet Concerto in A, soloist Harold Wright and the Sinfonia Concertante in E flat for Violin and Viola K. 363 with Joseph Silverstein and Burton Fine doing the honors.

Harold Wright was an ideal choice for the Clarinet Concerto as he has the happy combination of virtuoisty and musicianship so essential in Mozart. His performance of the solo part was marked beautifully molded phrasing, a fine tone at every dynamic level and exceptional technique.

THE SAME combination of virtuosity and musicianship distinguished Silverstein and Fine's performance of the Sinfonia Concertante. Perfect intonation as well as a flawless technique made this a quite special performance. Ozawa's accompaniments were on an equally high plane.

The Friday "Prelude" featured pianist Malcom Frager whose playing of sonatas by Haydn and Mozart was authoritative, technically fluent and tonally exceptionally lovely. It was about as fine playing as we expect to hear for many a day.

Saturday evening a very talented young conductor made his Tanglewood debut. Riccardo Muti's credentials were most impressive and he more than lived up to them.

His control of the orchestra was masterly in a Vivaldi Concerto and a Mozart Symphony. In both works he clearly brought out the architectonics and his choice of tempi was exmplary.

Rossini's Overture to "La Scala di Seta" was a virtuoso tour de force for conductor and orchestra.

ANDRE WATTS, currently "Artist in Residence" at the Berkshire Music Center was soloist in Mozart's C Minor Piano Concerto. It seemed to us he didn't really get involved until the last movement. In the opening Allegro much of the passage work while up to tempo lacked clarity and crispness and the Larghetto didn't sing enough.

In spite of the rain some sixty five hundred came Sunday afternoon to hear Seigi Ozawa conduct Handel, Haydn and Mozart. His reading of Handel's Concerto Grosso in B Minor was well proportioned and stressed the healthy out of doors vitality of this music.

Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin and Jules Eskin, cello, collaborated in a performance of Haydn's Sinfonia Concertante that had the chamber music type of precise yet flexible ensemble. It was a stylistic delight.

Ozawa again evidenced his special feeling for Mozart in the "Linz" Symphony, K. 425. His interpretation was tastefully expressive in the Andante and had an infectious rhythmic verve in the outer movements. Again the orchestra was in top form.

Tanglewood Music a Bit Casual

By ELLEN PFEIFER
Music Critic

Concert Review

That Seiji Ozawa is not altogether comfortable with music composed before the 19th Century, perhaps excluding the most familiar of the Mozart and Haydn symphonies, is an observation one has had to make on a number of occasions, the most recent being the first two Sunday concerts of this year's Tanglewood season.

Traditionally, the first two weeks at the Berkshire Festival are devoted to Baroque and classical works requiring smaller ensembles because a portion of the Boston Symphony is still playing Esplanade concerts in Boston. A rather unfortunate concommitant tradition is that this music often seems underrehearsed and casually performed.

Last Sunday, Ozawa gave us a rather lukewarm performance of Haydn's oratorio, "The Seasons." This week, the works were all instrumental and included Handel's Concerto Grosso in B-minor; Haydn, Sinfonia concertante; and Mozart's "Linz" Symphony.

The performances presented some of the same problems one has met with before — that is, a certain disregard for stylistic conventions and a general lack of affinity which manifests itself in rather bland interpretations.

The Handel, for example, opens with a Largo in dotted rhythms that Ozawa did not over-dot according to the stylistic practice of the time.

Further, he insisted on the kind of metronomic beat that has been one of the most persistent and unmusical features of twentieth century performances of Baroque music. The Aria, familiar to many as a theme song on a local classical music radio station, was particularly subject to this kind of beatiness and consequently sounded peculiarly square and unvocal.

Rough ensemble which had marred the Handel was also a difficulty in the Haydn which featured as soloists Joseph Silverstein, Jules Eskin, Ralph Gomberg and Sherman Walt. Further, due perhaps to the rain, string pitch of the soloists proved erratic until the third movement when both soloists and orchestra seemed finally to pull things together and the music became gay and brilliant.

The Mozart, being perhaps a more familiar work to Ozawa, was quite the best thing on the program — conducted with a 19th Century grandness, perhaps, but still very much more confident and spirited than anything which had preceded it.

2 SECOND WEEKEND

JULY 13
7 pm Weekend Prelude
MALCOLM FRAGER
9 pm SEIJI OZAWA
MOZART PROGRAM
Horn Concerto No. 3 in E — Charles Kavaloski
Clarinet Concerto — Harold Wright
Sinfonia Concertante in E Flat
Joseph Silverstein, Burton Fine

JULY 14
10:30 am Open Rehearsal
8:30 pm RICCARDO MUTI
Vivaldi: Concerto in A
Mozart: Piano Concerto K.491
Andre Watts
Mozart: Symphony No. 34
Rossini: Overture "La Scala di Seta"

JULY 15
2:30 pm SEIJI OZAWA
Handel: Concerto Grosso in B minor
Haydn: Sinfonia Concertante
Ralph Gomberg, Sherman Walt
Joseph Silverstein, Jules Eskin
Mozart: Linz Symphony

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 421,551
JUL 17 1973
New England Newscip

Two Concerts Given at Tanglewood

By RAYMOND WOLIN
Telegram Mu[illegible] Critic

Music Review

LENOX, [illegible] traffic jam of [illegible] year's history shaped [illegible] origins concert [illegible] Music Festival [illegible] end.

The trouble [illegible] Saturday night [illegible] could have [illegible] 15,000 [illegible] reached Tanglewood [illegible] confined within [illegible] incidentally, [illegible] attended [illegible]

Saturday [illegible] Tanglewood's concert [illegible] 8 p.m. conducted [illegible] program, [illegible] neighbor [illegible] 51, caused [illegible] Arrival [illegible] crept [illegible] in between [illegible] passing for [illegible] came to [illegible] bottleneck and [illegible] comes for [illegible] Tanglewood patrons [illegible] tally congested [illegible] were forced to make a [illegible] detour through [illegible] approach [illegible] Route U.S. 7.

Cars Abandoned

Abandoned [illegible] sides of the [illegible] sides. Private [illegible] manned and [illegible] called for tow [illegible] 5 mile detour, [illegible] crawling traffic [illegible] Lenox to [illegible] front gates, [illegible] a half.

The program [illegible] 20 minutes [illegible] Tanglewood. [illegible] cons were still [illegible] intermission.

Many of the [illegible] Saturday night [illegible] Tanglewood, as [illegible] shepherd to the [illegible] the Arts Festival.

A Tanglewood [illegible] that Stockbridge [illegible] holding an [illegible] today to try to [illegible] tions of the debacle. [illegible] question is to [illegible] bridge.

A Fine Concert

It was the [illegible] of the Symphony [illegible] Harvard [illegible] making [illegible] pleasant [illegible] "The [illegible] Mozart [illegible] Tanglewood [illegible] Allegro [illegible]

Tanglewood Begets Surprises

By [illegible] HAMMERICH

[illegible] passed [illegible] relived a [illegible] it had been composed by [illegible] Haydn.

[illegible] Arthur Weiss [illegible] of the program [illegible] made available [illegible] Rossini's [illegible] an otherwise [illegible] forgotten opera, "La Scala di Seta."

Riccardo Muti [illegible] and Eugene Young [illegible] conductor [illegible] Tanglewood [illegible] conducted [illegible] Sinfonia [illegible] Seven of the [illegible] paying respectful [illegible] audience.

With [illegible] Tanglewood [illegible] Mozart [illegible] greatness [illegible] Berlioz [illegible]

[illegible] Mozart's C Minor Piano Concerto, [illegible] surprisingly [illegible] It was [illegible] ruling the [illegible] clarity.

[illegible] concerto [illegible] general [illegible] and [illegible] beautiful [illegible] without the [illegible] revelation [illegible] expected in the [illegible] performance.

[illegible] Young [illegible] Mozart [illegible] mechanical [illegible] curiously [illegible]

[illegible] also in terms of [illegible] volumes, [illegible] passages of sustained [illegible] which gave [illegible] Mozart than to [illegible]

Sunday Morning

[illegible] people [illegible] the park at 10 [illegible] morning [illegible] portraits by [illegible] Berkshire Music Center. Attendance Friday night [illegible] Saturday morning [illegible] Sunday night [illegible]

Kavaloski Illustrates Mozart's Mastery

By EDWARD FRENCH

At the Concert

Friday evening's concert was a splendid illustration of Mozart's mastery of the concerto form, offering Horn Concerto No. 3 in E flat, K. 447 with Charles Kavaloski as the competent soloist, the Clarinet Concerto in A, soloist Harold Wright and the Sinfonia Concertante in E flat for Violin and Viola K. 363 with Joseph Silverstein and Burton Fine doing the honors.

Harold Wright was an ideal choice for the Clarinet Concerto as he has the happy combination of virtuosity and musicianship so essential in Mozart. His performance of the solo part was marked beautifully molded phrasing, a fine tone at every dynamic level and exceptional technique.

THE SAME combination of virtuosity and musicianship distinguished Silverstein and Fine's performance of the Sinfonia Concertante. Perfect intonation as well as a flawless technique made this a quite special performance. Ozawa's accompaniments were on an equally high plane.

The Friday "Prelude" featured pianist Malcom Frager whose playing of sonatas by Haydn and Mozart was authoritative, technically fluent and tonally exceptionally lovely. It was about as fine playing as we expect to hear for many a day.

[illegible] evening a very [illegible] young conductor made his Tanglewood debut. Riccardo Muti's credentials were most impressive and he more than lived up to them.

His control of the orchestra was masterly in a Vivaldi Concerto and a Mozart Symphony. In both works he clearly brought out the architectonic and his choice of tempo was exemplary.

Rossini's Overture to "La Scala di Seta" was a virtuoso tour de force for conductor and orchestra.

ANDRE WATTS, currently "Artist in Residence" at the Berkshire Music Center was soloist in Mozart's C Minor Piano Concerto. It seemed to us he didn't really get involved until the last movement. In the opening Allegro much of the passage work while up to tempo lacked clarity and crispness and the Larghetto didn't sing enough.

In spite of the rain some sixty five hundred came Sunday afternoon to hear Seiji Ozawa conduct Handel, Haydn and Mozart. His reading of Handel's Concerto Grosso in B Minor was very proportioned and showed the [illegible] of chamber [illegible] at its best.

Ralph [illegible] one Sherman Walt bassoon [illegible] Haydn's Sinfonia Concertante [illegible] that had the chamber music type of precise yet flexible ensemble. It was a sylvan delight.

Ozawa again evidenced his special feeling for Mozart in the Linz Symphony. K. 425. His interpretation was [illegible] the Allegro and had an excellent rhythm. [illegible] Mozart [illegible] was [illegible]

Tanglewood Music a Bit Casual

By FRED [illegible]

[illegible]

Tanglewood season.

Traditional [illegible] weeks of the [illegible] Festival [illegible] night and [illegible] young [illegible] feature a [illegible] Footer [illegible]

Concert Fare

[illegible]

Weekend Prelude
MALCOLM FRAGER
SEIJI OZAWA
MOZART PROGRAM
Horn Concerto No. 3 in D **Charles Kavalcski**
Clarinet Concerto **Harold Wright**
Sinfonia Concertante in E Flat
Joseph Silverstein, Burton Fine

SECOND WEEKEND

Open Rehearsal
RICCARDO MUTI
Vivaldi: Concerto in A
Mozart: Piano Concerto K.491
André Watts
Mozart: Symphony No. 34
Rossini: Overture "La Scala di Seta"

SEIJI OZAWA
Handel: Concerto Grosso in B minor
Haydn: Sinfonia Concertante
Ralph Gomberg, Sherman Walt
Joseph Silverstein, Jules Eskin
Mozart: Linz Symphony

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,100
JUL 16 1973
New England Newspapers

Music review

The mighty ramparts of Mozart

By Jay C. Rosenfeld

THE SECOND weekend at Tanglewood consisted of a trio of programs which, except for a few short forays, stayed within the mighty ramparts of Mozart. An anticipatory survey might have seemed to promise three more or less bland concerts, but they proved to be surprisingly exciting thanks to the virtuosity of the performers.

Yesterday afternoon Seiji Ozawa resumed the baton which he had ceded for one evening, Saturday, to a young newcomer, Riccardo Muti.

The "Linz" symphony of Mozart is one of the *specialites de la maison*. It has served Koussevitzky, Bernstein, Munch, Leinsdorf, Zinman and Ozawa himself in previous years, some in multiple repetitions, on the same stage. The Handel, for strings only, is a novelty to this festival and offers a grateful resonance.

* * *

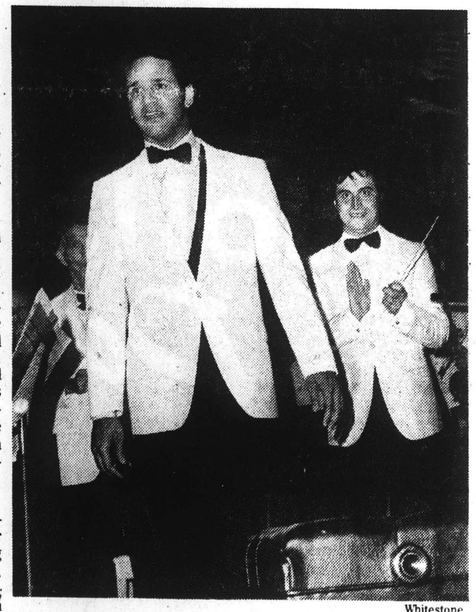
The Haydn Sinfonia Concertante brought forward four of the orchestra's own sterling soloists—Ralph Gomberg, oboe, Sherman Walt, Bassoon, concertmaster Joseph Silverstein and Jules Eskin, cello. The Andante served as an ideal exposition of instrumental tone characteristics and the way a genius such as Haydn sensed to contrast and blend them on occasion. The final movement, *Allegro con Spirito*, has an introductory recitative which the solo violin declaimed with outstanding eloquence.

Ozawa inspired the orchestra to brilliance in the "Linz," sparking zestful tempo and rhythm without recession, but giving less attention comparatively to balance. After the short *Adagio* introduction, the symphony moves into an *Allegro Spiritoso*. The theme, a sustained ascending progression in the first violins, was quite covered by the undulating accompanying figure in the seconds and only emerged distinctly on the repetition. In the Trio of the *Menuetto* the smooth-flowing theme given to the oboe was played by one violin only in unison, an octave lower, instead of utilizing the whole section.

* * *

Muti, whose dossier contains impressive honors as principal conductor of the New Philharmonia Orchestra of London and also that of Florence Maggio Musicale Orchestra, was born in 1941. His program was the first and only one within memory at Tanglewood which ended with an overture, but it compensated for the opening work of the evening, which was the Vivaldi Concerto in A for strings. Not that Vivaldi at all needs an antidote, but the Rossini Overture to "La Scala di Seta" is a mercurial and galvanic short work in which Muti allowed no suspicion of routine to enter.

The Vivaldi Concerto lies in the most rewarding registers of the instruments, and Muti incited the Boston string sections to sound to their best advantage with vigorous freshness. The Mozart Symphony, No. 34 (K338), consists of two allegro *vivaces* with an *andante* between. It is rare Mozart in the sense that it has no minuet or fourth movement. When Sir Adrian Boult played it here in 1966, he transplanted another Mozart minuet, in C Major (K409), to complete the structural balance. The *andante* dispenses with the wind instruments of the surrounding movements and becomes a lovely graceful ballad which Muti welded with noticeable taste and symmetry. The finale is a whirlwind roller-coaster and Muti, as did Boult, let 'er rip, and the Bostonians seemed to be enjoying the frolic. There was no doubt that it pleased the audience.



Whitestone

Conductor Riccardo Muti, right, applauds piano soloist Andre Watts at conclusion of Saturday night concert.

* * *

The soloist of the evening was Andre Watts in the Mozart Piano Concerto in C Minor (K491). Watts immediately fortified the previous reputation he established here at Tanglewood as a deeply sensitive artist. But this concerto engulfs the solo more than some others and Watts would not compromise his artistic integrity by making unwarranted, powerful sallies when the dictates of his innate talent prompted him to a relative humility. In the *Larghetto* a tender mood and a bell-like tone raised his performance to a lofty level, but one could not repress the query whether this concerto was a wise choice to play for an audience of 9,730 people half of whom were on the lawns adjacent to the huge Shed.

The weekend prelude concert Friday night brought a program of unusual construction, played by the eminent young pianist, Malcolm Frager. Two sonatas of Haydn No. 6 in G and No. 37 in D followed by the beautiful and familiar A Major Mozart (K331) proved to be in a cumulatively progressive accession of keys in sharps.

Frager suited his manner of playing to the simple and unpretentious style of Haydn, and it might have become a question whether the soloist or the audience was enjoying the performance more. In the *Menuetto* Frager surely applied his toe to the pedal shod in a pointed ballet shoe. It would be gratuitous to speak of technical prowess of an artist such as Frager in Haydn, but his delicate deftness suited the character of the music.

* * *

In the later sonata the LARGO already has a depth below the essentially superficial style of the earlier one and it led directly into the gay *Finale*. It was interesting to note that the Turkish flavor injected in the first movement had its counterpart in the Mozart which followed. It was an exotic element which obviously intrigued composers of that era. Beethoven included, much as the French earlier this century threw in a dash of American jazz.

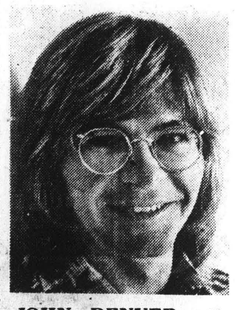
The Mozart gave Frager an opportunity to use a more significant tonal quality than might have been fitting in the Haydns, and it was the mark of the artist how he suited his grasp of the music by all the components in his copious quiver.

Friday night Ozawa confined his efforts solely to the role of accompanist, directing the orchestra to solos by some of the orchestra's principals in Mozart concertos, a task in which he proved himself both discreet and considerate.

The horn concerto, No. 3 in E Flat (K. 447), as played by Charles Kovaloski accentuated the tonal potential of the instrument. Such a roundness of sound and softness of edges have not been heard frequently on any stage, and the soloist's consummate mastery of his task was apparent at every note.

The clarinet concerto in A (K. 622) as played by Harold Wright was sensational. Such refinement and polished phrasing are rarely equaled. The soloist's command was astonishing and the graceful expertness, apparent at every turn, was an unalloyed and continuous joy. In the central *Adagio* the accompanying strings are muted and the complementary balance was exemplary.

The Sinfonia Concertante is a work of bravura for the violin and viola soloists. Concertmaster Silverstein and principal viola Burton Fine pulled out all the stops in their abundant capacity and gave it a refulgent reading. Silverstein's occasional addiction to preciosity, where his extremely cultivated tone appears at its finest, was answered at times by a more robust viola, but the over-all propulsion never failed.



JOHN DENVER will perform tomorrow at 7:30 p.m. in the second Popular Artists Concert at Tanglewood.

Pianist Frager Impressive With Mozart Works at Tanglewood

By RICHARD VINCENT
Music Critic

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 16 1973

The second weekend at Tanglewood produced some outstanding performances, particularly by Malcolm Frager, pianist, who gave the Friday Prelude in the Shed.

Frager's recital was outstanding in every respect. He played two Haydn Sonatas, No. 6 in G and No. 37 in D, and the Mozart Sonata in A, K. 331. This is classical music in every sense of the word, and Frager's playing was impeccable both in terms of command of the instrument and in very special musical sensibilities. He was playing a very good piano indeed, and the tone his touch produced, together with extensive dynamics not often achieved on this percussive musical box, was exceptional, even in the Shed which is not the best place in the world for an intimate piano recital. Frager will play two more times at Tanglewood this summer.

SEIJI OZAWA followed with the regular concert conducting the Boston Symphony's small orchestra in three works by Mozart, the Horn Concerto No. 3, K. 447, the Clarinet Concerto In A, K. 622 and the Sinfonia Concertante in E Flat for violin and viola, K. 364.

Ozawa has much more affinity for Mozart for some reason than he does for Bach and it showed. He was well served by four first chair men in these works, Charles Kavaloski, horn, Harold Wright, clarinet, Joseph Silverstien, violin and Burton Fine, viola.

Wright did the Clarinet Concerto just about as well as one would hope for. For years Benny Goodman did this work, in fact recorded it with the BSO, but he never was as successful as Wright. Goodman is a fine player, but in terms of every aspect necessary for faultless execution Wright had everything quite in place. Intonation, breath, tone, technique and first class musicianship were present in abundance here.

THE ADAGIO FROM the Clarinet Concerto and the Andante from the Sinfonia are without question two of Mozart's greatest emotion achievements and that is really saying something. And to hear them both so well done on one evening, well, one's cup runneth over.

Saturday evening, Riccardo Muti made his only Tanglewood apprearance as conductor, in a program of works by Vivaldi, Mozart and Rossini.

The featured work was the Mozart Concerto for piano in C Minor, K 491 with Andre Watts as soloist.

IT WOULD BE unfair at this point to comment in any depth on Watts as a performer, because the work was marred during the performance by latecomers and a restless and noisy audience. (Was the moon full?) The ushers permitted scores of people to be seated, forty minutes after concert time and during the Larghetto 2nd movement of the Concerto. There is no way an artist can surmount these distractions.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 17 1973

Mozart Symphony Program Outstanding

By RICHARD VINCENT
Music Critic

Sunday afternoon's concert at Tanglewood under rare damp and dewy circumstances could be characterized simply as good, better and best.

Seji Ozawa led the Boston Symphony Orchestra in works by Handel, Haydn, and Mozart, three names that summer concert managements generally believe are prone to elicit as much box office enthusiasm as a grass growing contest. Not so at Tanglewood which drew over 27,000 more or less civilized folks with 3 days of same such and which included the wet Sunday.

HANDEL'S CONCERTO Gross in B minor, Op. 6 No. 7 opened the action, followed by Haydn's Sinfonia concertante in B flat for oboe, bassoon, violin and cello and orchestra Op. 84 and Mozart's Symphony No. 36 in C K 425 (Linz).

Solists in the Haydn work were all first chair men of the BSO, namely Ralph Gomberg, Sherman Walt, Joseph Silverstein and Jules Eskin, and as is generally the case they all performed up to our high expectations.

But for one set of ears and sensibilities at least, the outstanding performance of the afternoon was the Mozart Symphony.

IF YOU HAVE the time, and if you have the slightest idea of what is involved consider these musicological facts.

Mozart visited Linz (From whence the subtitle of the work) and was assured a welcome from Count Thun, the father of one his pupils in Vienna. In a letter to his father, Mozart wrote as follows:

"When we arrived at the gate of Linz, we were met by a servant to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday, Nov. 4 I. shall give a concert in the theater here and, as I have not a single symphony with me, I am writing for dear life to be ready in time."

WHITHIN FIVE days after his arrival, the new symphony was written, copied and rehearsed. Five days. Just the sheer physical act staggers the imagination, but when one further considers the breathtaking quality of the work it is beyond the scope and ken of us mere mortals.

It is a work of genuine imagination and beauty, and Ozawa and the orchestra played with a drive and enthusiasm, with a felicitous (and all too uncommon) synergy between ensemble and director that was a pleasure to hear.

The "Andante" was written in 6-8 time and is unusual for a slow movement, but which, in Mozart's light and silver hands, is a beautiful piece of writing.

New Friday at 7 p.m. Andre Watts, who is the new darling of the beautiful people (read New York Establishment) will play a solo recital for the Prelude in the Shed. One can hear a pianist play twenty concerts, but the real test is still the solo recital, and we will see what we will see.

TIMES (E)
HARTFORD, CONN.
C. 135,000
JUL 18 1973
New England Newspapers

Muti, Watts Play at Tanglewood

By DOROTHY STOWE
Times Music Critic

LENOX, Mass. — Andre Watts, pianist in residence at Berkshire Festival this summer, shared the spotlight at Tanglewood Saturday night with guest conductor Riccardo Muti, who made his debut appearance with Boston Symphony. The program, selected from the works of Mozart and other classicists, found Muti out of his element, Watts very much in his.

Watts, who has a busy teaching and performing schedule at Tanglewood this summer, led off his shed appearances as soloist with the orchestra in the Mozart Piano Concerto in C minor, K. 491.

He was as always his inimitable fluent self, exacting from each phrase its inherent aristocracy and refinement. The lyric slow movement in particular sang with serene acceptance. Watts is never less than the ideal artist, in whom one can rest secure to give everything the music demands, and reveal unexpected beauties to his audience.

Muti's accompaniments, played by a reduced orchestra, swept all before them on a tide of romanticized emotionalism which sometimes threatened to submerge the sensitive soloist, and were generally at odds with Watts' conception.

True, it is a concerto more dramatic than most of Mozart's; yet the drama is built into the ebbing and surging of the music, and is not to be poured over it in theatrical dynamics.

In the Mozart Symphony No. 34, Muti further stressed the Italianate side of Mozart, for which I suppose a case could be made, and some of it came off quite effectively, particularly the slow movement, which was nicely shaped in a highly romanticized fashion.

However, in the quicker movements, Muti seemed to be asking for exaggerated effects which taxed the credulity of the orchestra, although they followed him with devoted good will.

The galvanizing first chords of Vivaldi's Concerto in A for Strings let us know what to expect, as the jaunty, personable, young Italian applied himself to Vivaldi of coloristic charms and robust vigor.

This was not all bad, particularly from the standpoint of lawn listeners. One wonders sometimes just how much they get out of a program made up entirely of such light textured music.

Rossini's Overture to "La Scala di seta" proceeded with brio, bouncing with good humor. Yet, one found Muti giving minute grandstand attention to obvious first violin cues, while untidy matters of slurring and scattered attack went unattended in the shuffle.

Muti, the recipient of many awards and honors, is conductor of orchestras in London and Florence, and has filled prestigious guest podiums. One would like to hear what he does with the romantic and florid bel canto literature.

Mozart Effective, Treat for Fans At Tanglewood

By R. C. HAMMERICH

LENOX — It is unlikely Tanglewood will hear again this summer anything more effective in its simple, pure beauty than the middle movement of Mozart's Clarinet Concerto played Friday night by Harold Wright and the Boston Symphony Orchestra under the direction of Seiji Ozawa.

The fragile, ethereal quality of the tones Wright was able to send floating were nearly unbelievable. They were like a butterfly which has given up its fluttering and is content to soar.

Wright is the first clarinetist of the orchestra and is, like the other soloists Friday, also first in their instrumental departments in the orchestra, among the best ensemble players, not only because of their position in the orchestra, but because of their extensive work in chamber music.

The other Friday - night soloists were Charles Kavaloski, who soloed in Mozart's E Flat Horn Concerto (K.447) and Joseph Silverstein, violinist, and Burton Fine, violist, soloists in Mozart's Sinfonia Concertante for violin and viola (K.364).

Wright's concerto also was notable for the total subtleties and warmth of color he was able to retain in the first and third movements while spinning out very rapid runs, trills and fancy decorations.

The opening horn concerto also was notable for Kavaloski's ability to make his French horn more expressive than is usually expected from that soft-toned instrument.

He produced shaded accents and a clarity of note separation worthy of a more nimble instrument. And he set up an atmosphere that seemed to float the horn tones above and among the orchestra members rather than projecting them out in front independently.

This blending of soloist with orchestra, in the best teamwork tradition, was heard also during the Sinfonia and is characteristic of Boston's orchestra when it uses its members as soloists.

They seem to be unafflicted by a need to be dominant, and the resulting chamber-music style is a distinct advantage when the subject at hand is the smaller-scale music of the 18th century.

The Sinfonia also offers several opportunities for the violin and viola to play closely interwoven duets with subdued orchestral accompaniment, and the dulcit tones Silverstein and Fine normally draw from their fiddles are ideal for the blend and balance required of this style.

musically complex, was the Mozart, which winds up with the movement more commonly known (and frequently played separately as well as serving as a source for other compositions) as "Turkish March."

Frager is one of my more favorite pianists, partly because of his versatility, but more because of his special feeling for the music of the classicists such as Haydn and Mozart.

Malcolm Frager, a pianist of first - class international credentials who happens to live in Lenox, played three sonatas (42 minutes) for the 7 p.m. prelude concert.

Two were by Haydn (No. 6 and No. 7 and No. 37 in D) and one by Mozart (K.331); all were played lightly, easily, prettily and with delicate subtleties of expression.

Not once did Frager find occasion, as he does often with the music of Prokofieff, to hit the keys so vigorously as to lift himself off the seat.

There were, nevertheless, many touches of intensity as well as frivolity, notably in the slow movements.

The most familiar of the sonatas as well as most

NEWS
WILLIAMSTOWN, MASS.
W. 1,350
JUL 19 1973
New England Newsclip

Muti unimpressive

By Bill Merrill

Riccardo Muti, the 32-year-old conductor of the New Philharmonia Orchestra of London and the Florence Maggio Musicale Orchestra made his debut with the Boston Symphony Orchestra at Tanglewood in Lenox this past weekend.

Riccardo Muti was not particularly impressive. His was the Saturday night concert, and the reason for attending was the placing on the program Mozart's beautiful Concerto for piano in C minor, K. 491. Especially inviting was the fact that the brilliant Andre Watts was soloist.

The C minor concerto is a passionate piece, but it was not played that way. We sat on the lawn and did our best to blame the total lack of dynamics on the speaker system. But no; the finale ended abruptly with a loud, jarring cadence, so it wasn't the fault of the speakers. A natural phrasing is built into Mozart's music, and one would only assume that with each breath, the orchestra would asked to play louder and softer at times. This adds excitement to the performance. Not only was any excitement lacking, but the final movement, the Allegretto, got off to a very slow start. Apparently Watts had different ideas about the tempo, and he picked up the pace a bit in an early solo passage. Conductor Muti caught on, and the Alegretto, which began Andante, ended up a brisk allegro.

Also on the program was Mozart's Symphony No. 34 in C, K. 338, and it too was nothing to rave about, but hold on, your reviewer does have some kind words. The concert began with the Vivaldi String Concerto in A, and ah! the blend of Baroque and Berkshires was exhilarating. One cannot go wrong with Vivaldi, and indeed, the music carried an enchantment as it smoothly flowed over Tanglewood's splendid grounds. Mr. Muti ended the program with the Overture to "La scala di seta" by Rossini. The Italian means "The silken Ladder." It was the first performance of this youthful piece at the Berkshire Music Festival. Engaging, bright, it made an excellent conclusion to the concert.

Next weekend, July 20-22, heralds Tanglewoods enormously popular All-Beethoven weekend. They will be playing the Ninth on Saturday night, but be sure to get there early, as a considerable crowd is expected.

MILLERTON, N. Y.
NEWS
W. 1,500
JUL 19 1973

Tanglewood

Friday, July 13

Seiji Ozawa conducted an all-Mozart program this Friday evening and, contrary to the old joke, Mozart won! There was a record crowd again (I mentioned over 5000 in the audience last week and I heard later, on good authority, that the count was over 7000) and the evening was comfortably cool. The concert was a delightful experience in music-making.

The high point was the final work on the program, the Duo Concertante in E flat, K. 364 for violin, viola and orchestra. Joseph Silverstein, the Boston Orchestra's Concertmaster, was soloist with Burton Fine, who holds the Charles S. Dana chair (principal viola). The work is among the finest creations of the composer and is sheer imagination from the first chord to the last.

Made with the tightest construction, the thematic material soars and the contrasting sections and bridge passages melt into each other in a most natural way. Silverstein and Fine, each with impeccable technique, allowed the counterpoint and imitation throughout the work to sing and Ozawa kept the orchestra in proper perspective throughout.

The program opened with the Horn Concerto in E flat, K. 447. This later work is, of course, lovely, especially the slow movement, but it does not have the splendor of the Duo Concertante.

Charles Kavaloski, the orchestra's principal horn player, was the soloist and his line was always in complete control. When Mozart wrote this piece, the horn had no valves; it was simply a hunting horn and it is not difficult for us to understand the virtuosity involved in performing this work during Mozart's lifetime. He wrote four such concerti, all of a high level, but of the four I do not think this the best.

Another concerto, the one for Clarinet and Orchestra, followed. Harold Wright played it to perfection and again the Boston Symphony offered excellent support.

Some might quibble at the idea of an All-Anyone concert; I might be the first. It can be done, especially with a composer of the stature of Mozart, but I think it must be done with care. All these concerti are cast in the same form: three movements — fast, slow, fast. There was a similarity in the program, especially the first half. The Concertante added woodwinds and extra basses and this was a bit of change in color, but in adding the basses the orchestra, at least where I was sitting, seemed bottom heavy.

Again, as I mentioned last week, the hall seems designed for larger forces.

Robert Keys Clark

NEWS (E)
SPRINGFIELD, MASS.
JUL 14 1973
New England Newsclip

Tanglewood Is Just 'Exquisite'

By RICHARD CONWAY

One of the most absolutely exquisitely played movements of music I have ever heard, or ever expect to hear, was the apex of an evening of music at Tanglewood that scaled many heights of impeccable musicianship.

The movement was the Adagio of Mozart's "Clarinet Concerto in A, K.622." Under the sensitive, certain baton of Seiji Ozawa, whose concept of the movement was immaculately right, soloist Harold Wright, principal clarinetist of the Boston Symphony Orchestra, and a chamber - sized orchestra of perhaps 40 players achieved some of the most stunning pianissimo playing I have ever heard.

The movement itself has to be one of the most beautiful Mozart ever wrote, and it is unlikely that he himself ever heard it played as it was played Friday night.

One example will have to suffice. Early in the movement, Ozawa brought the dynamic level of the orcestra down to a bare whisper. One is then aware of the clarinet tone growing out of this whisper to rise and make its own statement. Wright's attack of the tone was breathtaking. Incredible playing!

Also Marvelous

Marvelous, too, was Charles Kavaloski's performance of the Mozart "Horn Concerto No. 3, in E flat, K.447." Kavaloski, who holds a Ph.D. in Physics, became principal horn of the Boston Symphony last season. The masterful musicianship of clarinetist Wright was matched by Kavaloski's beautiful tone, impeccable articulation, and agility in scale passages. The rapid ascending scale passage toward the end of the third movement Allegro was brilliant, and the sforzandos in the second masterfully exccured.

Joseph Silverstein, violinist, and Burton Fine, violist, were the soloists for the final work of the evening, Mozart's "Sinfonia Concertante in E Flat for Violin and Viola, K.364." They, too, were excellent.

We have always admired Silverstein's beautiful tone quality. And Fine's brilliant playing makes one wonder why we do not hear more of this instrument in solo work.

If the concert itself was one that may well stand as the highlight of this summer's Tanglewood season, pianist Malcolm Frager's performance in the Weekend Prelude that preceded the regular concert may not be duplicated either.

Frager Shines

In a program that included two sonatas by Haydn and one by Mozart, Frager brought a highly sensitive intelligence to his playing of these works from the Classic Era. His varieites of touch brought now flute sounds from the piano and now a battery of horns.

His use of the pedal allowed for the utmost clarity of melodic, harmonic, and rhythmic delineation. Frager's use of his left hand, which is largely accompanimental, particularly in the Haydn works, was impeccable. It was, in brief, a superb display of musicianship.

One does not often have the opportunity to hear chamber works such as were on Friday night's concert. Conductor Ozawa had a brilliant concept of each piece, and the communication between and among himself, the orchestra, and the soloists, and thus, of course, to the audience, was one of those rare moments that one remembers for a lifetime.

Tanglewood Opening Weeks Hold Particular Delights

By RICHARD CONWAY

The opening couple of weeks of the summer season at Tanglewood hold particular delights. Because not all of the orchestra is yet in the Berkshires — some are playing the Esplanade Concerts, under Arthur Fiedler, in Boston — the programs are inevitably of music from the Baroque, Roccoco, or Classic Eras. Thus, the music performed is usually of chamber dimension, and the soloists or ensembles needed to play the concertante works are drawn from the orchestra itself.

This provides its own special delights, for these musicians are used to playing in ensemble. The first chair players are those who make up the symphony orchestra's string quartet, or woodwind quintet, or brass quartet, or whatever. They are sensitive to the needs of chamber music, the sense of dialogue, the wonderful interplays of melodies and rhythms. They understand when their particular line is important and when it is merely accompanimental. They play with a richness and fulness of tone that is yet sensitive to the spirit of ensemble intimacy. They are, in short, a joy to hear.

Sunday's concert was another case in point. Although, in my opinion, not quite reaching the heights of Friday night's brilliant program, the gratifying musicianship of the orchestra, which seems to take particular pleasure in this kind of music, was enormously rewarding.

The works performed were the Handel "Concerto Grosso in B minor, Op. 6, No. 12"; Haydn's "Sinfonia Concertante in B Flat for oboe, bassoon, violin, and cello, Op. 84"; and Mozart's "Symphony No. 36 in C, K.425, the 'Linz'."

Conductor Seiji Ozawa, who brings a unique spirit to the podium, has, for me, a particularly exciting concept of this style of music. The dance rhythms have a delightful vitality and verve to them, and the slow movements a special expressiveness in that Ozawa allows them to breathe and sing. The lovely third movement Aria in the Handel being a good example.

The marvelous ensemble playing noted above found its expression in the Haydn work, where soloists Ralph Gomberg, oboe; Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello, gave particular meaning to the contrast of high and low sonorities and various string and woodwind combinations. Their cadenza at the end of the first movement was especially rewarding, and the opening measures of the second movement for oboe and cello was lovely.

One particularly enjoys listening to these men play because they bring true musicianship, rather than blatant showmanship. They are sensitive to details of phrasing and articulation, they know how to listen to each other.

Mozart's "Linz" Symphony had a wonderfully expressive performance Sunday. Looking ahead as it does to the Romantic Era, the symphony is a more personal expression than either the Handel or the Haydn. Once again Ozawa brought off a beautiful andante movement, although the third movement Menuetto and Trio was, for me, the apex of Sunday's performance.

SPRINGFIELD UNION
JULY 14
SPRINGFIELD UNION
JULY 14
Springfield News - Jul. 16

Mozart Effective, Treat for Fans At Tanglewood

By R. C. HAMMERICH

LENOX — It is unlikely Tanglewood will hear again this summer anything more effective in its simple, pure beauty than the middle movement of Mozart's Clarinet Concerto played Friday night by Harold Wright and the Boston Symphony Orchestra under the direction of Seiji Ozawa.

The fragile, ethereal quality of the tones Wright was able to send floating were nearly unbelievable. They were like a butterfly which has given up its fluttering and is content to soar.

Wright is the first clarinetist of the orchestra and is, like the other soloists Friday, also first in their instrumental departments in the orchestra, among the best ensemble players, not only because of their position in the orchestra, but because of their extensive work in chamber music.

The other Friday - night soloists were Charles Kavaloski, who soloed in Mozart's E Flat Horn Concerto (K.447) and Joseph Silverstein, violinist, and Burton Fine, violist, soloists in Mozart's Sinfonia Concertante for violin and viola (K.364).

Wright's concerto also was notable for the total subtleties and warmth of color he was able to retain in the first and third movements while spinning out very rapid runs, trills and fancy decorations.

The opening horn concerto also was notable for Kavaloski's ability to make his French horn more expressive than is usually expected from that soft-toned instrument.

He produced shaded accents and a clarity of note separation worthy of a more nimble instrument. And he set up an atmosphere that seemed to float the horn tones above and among the orchestra members rather than projecting them out in front independently.

This blending of soloist with orchestra, in the best teamwork tradition, was heard also during the Sinfonia and is characteristic of Boston's orchestra when it uses its members as soloists.

They seem to be unafflicted by a need to be dominant, and the resulting chamber-music style is a distinct advantage when the subject at hand is the smaller-scale music of the 18th century.

The Sinfonia also offers several opportunities for the violin and viola to play closely interwoven duets with subdued orchestral accompaniment, and the dulcit tones Silverstein and Fine normally draw from their fiddles are ideal for the blend and balance required of this style.

musically complex, was the Mozart, which winds up with the movement more commonly known (and frequently played separately as well as serving as a source for other compositions) as "Turkish March."

Frager is one of my more favorite pianists, partly because of his versatility, but more because of his special feeling for the music of the classicists such as Haydn and Mozart.

SPRINGFIELD UNION July 14

Malcolm Frager, a pianist of first - class international credentials who happens to live in Lenox, played three sonatas (42 minutes) for the 7 p.m. prelude concert.

Two were by Haydn (No. 6 and No. 7 and No. 37 in D) and one by Mozart (K.331); all were played lightly, easily, prettily and with delicate subtleties of expression.

Not once did Frager find occasion, as he does often with the music of Prokofieff, to hit the keys so vigorously as to lift himself off the seat.

There were, nevertheless, many touches of intensity as well as frivolity, notably in the slow movements.

The most familiar of the sonatas as well as most

New England Newsclip

Muti unimpressive

By Bill Merrill

Riccardo Muti, the 32-year-old conductor of the New Philharmonia Orchestra of London and the Florence Maggio Musicale Orchestra made his debut with the Boston Symphony Orchestra at Tanglewood in Lenox this past weekend.

Riccardo Muti was not particularly impressive. His was the Saturday night concert, and the reason for attending was the placing on the program Mozart's beautiful Concerto for piano in C minor, K. 491. Especially inviting was the fact that the brilliant Andre Watts was soloist.

The C minor concerto is a passionate piece, but it was not played that way. We sat on the lawn and did our best to blame the total lack of dynamics on the speaker system. But no; the finale ended abruptly with a loud, jarring cadence, so it wasn't the fault of the speakers. A natural phrasing is built into Mozart's music, and one would only assume that with each breath, the orchestra would asked to play louder and softer at times. This adds excitement to the performance. Not only was any excitement lacking, but the final movement, the Allegretto, got off to a very slow start. Apparently Watts had different ideas about the tempo, and he picked up the pace a bit in an early solo passage. Conductor Muti caught on, and the Alegretto, which began Andante, ended up a brisk allegro.

Also on the program was Mozart's Symphony No. 34 in C, K. 338, and it too was nothing to rave about, but hold on, your reviewer does have some kind words. The concert began with the Vivaldi String Concerto in A, and ah! the blend of Baroque and Berkshires was exhilarating. One cannot go wrong with Vivaldi, and indeed, the music carried an enchantment as it smoothly flowed over Tanglewood's splendid grounds. Mr. Muti ended the program with the Overture to "La scala di seta" by Rossini. The Italian means "The silken Ladder." It was the first performance of this youthful piece at the Berkshire Music Festival. Engaging, bright, it made an excellent conclusion to the concert.

Next weekend, July 20-22, heralds Tanglewoods enormously popular All-Beethoven weekend. They will be playing the Ninth on Saturday night, but be sure to get there early, as a considerable crowd is expected.

MILLERTON, N. Y.
NEWS
2,500

JUL 12 1973

Tanglewood

Friday, July 13

Seiji Ozawa conducted an all-Mozart program this Friday evening and, contrary to the old joke, Mozart won! There was a record crowd again (I mentioned over 5000 in the audience last week and I heard later, on good authority, that the count was over 7000) and the evening was comfortably cool. The concert was a delightful experience in music-making.

The high point was the final work on the program, the Duo Concertante in E flat, K. 364 for violin, viola and orchestra. Joseph Silverstein, the Boston Orchestra's Concertmaster, was soloist with Burton Fine, who holds the Charles S. Dana chair (principal viola). The work is among the finest creations of the composer and is sheer imagination from the first chord to the last.

Made with the tightest construction, the thematic material soars and the contrasting sections and bridge passages melt into each other in a most natural way. Silverstein and Fine, each with impeccable technique, allowed the counterpoint and imitation throughout the work to sing and Ozawa kept the orchestra in proper perspective throughout.

The program opened with the Horn Concerto in E flat, K. 447. This later work is, of course, lovely, especially the slow movement, but it does not have the splendor of the Duo Concertante.

Charles Kavaloski, the orchestra's principal horn player, was the soloist and his line was always in complete control. When Mozart wrote this piece, the horn had no valves; it was simply a hunting horn and it is not difficult for us to understand the virtuosity involved in performing this work during Mozart's lifetime. He wrote four such concerti, all of a high level, but of the four I do not think this the best.

Another concerto, the one for Clarinet and Orchestra, followed. Harold Wright played it to perfection and again the Boston Symphony offered excellent support.

Some might quibble at the idea of an All-Anyone concert; I might be the first. It can be done, especially with a composer of the stature of Mozart, but I think it must be done with care. All these concerti are cast in the same form: three movements — fast, slow, fast. There was a similarity in the program, especially the first half. The Concertante added woodwinds and extra basses and this was a bit of change in color, but in adding the basses the orchestra, at least where I was sitting, seemed bottom heavy.

Again, as I mentioned last week, the hall seems designed for larger forces.

Robert Keys Clark

Tanglewood Is Just 'Exquisite'

By RICHARD CONWAY

One of the most absolutely exquisitely played movements of music I have ever heard, or ever expect to hear, was the apex of an evening of music at Tanglewood that scaled many heights of impeccable musicianship.

The movement was the Adagio of Mozart's "Clarinet Concerto in A, K.622." Under the sensitive, certain baton of Seiji Ozawa, whose concept of the movement was immaculately right, soloist Harold Wright, principal clarinetist of the Boston Symphony Orchestra, and a chamber,- sized orchestra of perhaps 40 players achieved some of the most stunning pianissimo playing I have ever heard.

The movement itself has to be one of the most beautiful Mozart ever wrote, and it is unlikely that he himself ever heard it played as it was played Friday night.

One example will have to suffice. Early in the movement, Ozawa brought the dynamic level of the orcestra down to a bare whisper. One is then aware of the clarinet tone growing out of this whisper to rise and make its own statement. Wright's attack of the tone was breathtaking. Incredible playing!

Also Marvelous

Marvelous, too, was Charles Kavaloski's performance of the Mozart "Horn Concerto No. 3, in E flat, K.447." Kavaloski, who holds a Ph.D. in Physics, became principal horn of the Boston Symphony last season. The masterful musicianship of clarinetist Wright was matched by Kavaloski's beautiful tone, impeccable articulation, and agility in scale passages. The rapid ascending scale passage toward the end of the third movement Allegro was brilliant, and the sforzandos in the second masterfully executed.

Joseph Silverstein, violinist, and Burton Fine, violist, were the soloists for the final work of the evening, Mozart's "Sinfonia Concertante in E Flat for Violin and Viola, K.364." They, too, were excellent.

We have always admired Silverstein's beautiful tone quality. And Fine's brilliant playing makes one wonder why we do not hear more of this instrument in solo work.

If the concert itself was one that may well stand as the highlight of this summer's Tanglewood season, pianist Malcolm Frager's performance in the Weekend Prelude that preceded the regular concert may not be duplicated either.

Frager Shines

In a program that included two sonatas by Haydn and one by Mozart, Frager brought a highly sensitive intelligence to his playing of these works from the Classic Era. His varieites of touch brought now flute sounds from the piano and now a battery of horns.

His use of the pedal allowed for the utmost clarity of melodic, harmonic, and rhythmic delineation. Frager's use of his left hand, which is largely accompanimental, particularly in the Haydn works, was impeccable. It was, in brief, a superb display of musicianship.

One does not often have the opportunity to hear chamber works such as were on Friday night's concert. Conductor Ozawa had a brilliant concept of each piece, and the communication between and among himself, the orchestra, and the soloists, and thus, of course, to the audience, was one of those rare moments that one remembers for a lifetime.

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Conductor Seiji Ozawa, who brings a unique spirit to the podium, has, for me, a particularly exciting concept of this style of music. The dance rhythms have a delightful vitality and verve to them, and the slow movements a special expressiveness in that Ozawa allows them to breathe and sing. The lovely third movement Aria in the Handel being a good example.

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SR 17

AT TANGLEWOOD

All-Beethoven Weekend

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Watts will perform Beethoven's Bagatelle 'Fur Elise,' Rondo a capriccio in G ("Rage over the lost penny"), 32 variations on an original theme in C minor and Sonata No. 3 in D.

At 9 p.m., Eugene Ormandy, who is now in his thirty-seventh year as Music Director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture "Leonore" No. 3 followed by Beethoven's Piano Concerto No. 5 in E flat the "Emperor," with pianist Philippe Entremont as soloist.

Entremont appears with the Boston Symphony for the first time at this performance. Maestro Ormandy closes the concert with Beethoven's Symphony No. 5 in C minor.

On Saturday, at 10:30 a.m., as on every Saturday morning during the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m., Eugene Ormandy will conduct the Orchestra in two Beethoven symphonies. The concert begins with Symphony No. 8 in F and is followed by Symphony No. 9 in D minor with Phyllis Curtin soprano, Joanna Simon contralto, Seth McCoy tenor, Peter Lagger bass, the Tanglewood Choir and the Tanglewood Festival Chorus John Oliver, director.

On Sunday, July 22 at 2:30 p.m., Stanislaw Skrowaczewski, Music Director of the Minnesota Orchestra and 1973 Tangelwood Granrud Artist - in - Residence, will conduct the Orchestra in Beethoven's Overture for Henrich Joseph von Collin's tragedy "Coriolan" followed by Beethoven's Violin concerto in D with violinist Sidney Harth as soloist. Stanislaw Skrowaczewski closes the concert and the Beethoven Weekend with Symphony No. 3 in E flat, the "Eroica."

PETER LAGGER

PHYLLIS CURTIN

GLOBE
BOSTON, MASS.
D. 550,000
JUL 15 1973
New England Newscip

REPUBLICAN
SPRINGFIELD, MASS.
D. 139,799
JUL 15 1973
New England Newscip

Out-of-Town

The N.Y.C. Ballet presents "Swan Lake" tomorrow afternoon at 2 at **Saratoga Performing Arts Center** in Saratoga Springs, N.Y. and "Song of the Nightingale," "Pas de Deux," and others in the evening at 8. On Sunday The Carpenters will appear . . . Eugene Ormandy conducts an all-Beethoven program at the **Tanglewood-Berkshire Festival** in Lenox, Mass., tomorrow. On Sunday Stanislaw Skroaczewski conducts . . . Ella Fitzgerald will be the solo vocalist with The New Jersey Symphony tomorrow evening at 8 at **Waterloo Village Music Festival** near Stanhope, N.J. . . . Tonight and tomorrow at 8:30 p.m., "La Dafne," will be staged at **Caramoor Festival** near Katonah, N.Y. On Sunday, in the Spanish Courtyard at 5:30 p.m., violinist Jaime Laredo and pianist Ruth Laredo will present works by Ravel, Mozart, Franck, Stravinsky . . . Twyla Tharp Company and Ballet Brio are at **Jacob's Pillow Dance Festival** near Lee, Mass., tomorrow.

* * *

Tomorrow at 8:30 p.m. the **Marlboro Music Festival,** near Marlboro, Vt., will present the Marlboro Festival Orchestra led by Pablo Casals in the Beethoven Symphony #4 in B Major. On Sunday at 3 p.m. Leon Kirchner will lead the orchestra . . . The Carpenters appear tomorrow night at the **Garden State Arts Center** in Holmdel, N.J. On Monday the Preservation Hall Jazz Band is on stage. The Bolshoi Ballet is there Tuesday through Thursday . . . Jackie Mason has the lead role in "Last of the Red Hot Lovers," when **Grossinger Hotel Summer** Theater opens tonight . . . "Twigs," starring Sada Thompson, opens for a week Monday night at the **Tappan Zee Playhouse** in Nyack, N.Y. . . . "The Barber of Seville" opens Thursday at the **Lake George Opera Festival** near Glens Falls, N.Y. . . . Stan Kenton appears at the **Lakeside Theater** of Eisenhower Park in East Meadow (L.I.), Sunday at 8:30 p.m.

* * *

The 1960s British Rock Invasion makes it final stand tomorrow at 8 and 11 p.m. at

New York Post
D. 623,245 SAT. 354,797
JUL 20 1973

Watts, Ormandy open Tanglewood weekend

The third weekend at Tanglewood, an all-Beethoven Weekend, begins on Friday, with the 7 P.M. weekend prelude concert featuring 1973 Granrud Artist-in-Residence pianist Andre Watts. Watts will perform Beethoven's Bagatelle 'Fur Elise', Rondo a capriccio in G ('Rage over the lost penny'), 32 variations on an original theme in C minor and Sonata no. 3 in D. At 9 P.M. Eugene Ormandy, who is now in his 37th year as Music Director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture 'Leonore' no. 3 followed by Beethoven's Piano concerto no. 5 in E flat, the 'Emperor', with pianist Philippe Entremont as soloist. Entremont appears with the Boston Symphony for the first time at this performance. Ormandy closes the concert with Beethoven's Symphony no. 5 in C minor.

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TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
JUL 13 1973
New England Newscip

Tanglewood

Beethoven Planned For Weekend

The third weekend at Tanglewood, an all-Beethoven weekend, begins on Friday, July 20, with the 7 p.m. Weekend Prelude concert featuring 1973 Granrud Artist-in-Residence pianist Andre Watts. Mr. Watts will perform Beethoven's Bagatelle "Fur Elise," Pondo a capriccio in G ("Rage Over the Lost Penny"), 32 variations on an original theme in C minor and Sonata no. 3 in D.

At 9 p.m., Eugene Ormandy, who is now in his 37th year as music director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture "Leonore" no. 3, followed by Beethoven's Piano concerto no. 5 in E flat, the "Emperor," with pianist Philippe Entremont as soloist.

Mr. Entremont appears with the Boston Symphony for the first time at this performance. Maestro Ormandy closes the concert with Beethoven's Symphony no. 5 in C minor.

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MILLERTON, N. Y.
NEWS
W. 1,500
JUL 19 1973

Joanna Simon, who has appeared with the Boston Symphony Orchestra in recent seasons, will again perform with the orchestra in an all Beethoven program on Saturday evening, July 21. During the past year, Miss Simon has appeared at the Teatro Colon, Buenos Aires, in Bomarzo, at Tanglewood, at the Salzburg Festival, as well as with many orchestras and opera companies in the U.S. — Photo contributed

MERCURY (E)
MEDFORD, MASS.
D. 12,000
JUL 16 1973
New England Newscip

Beethoven Week July 20 at Lenox

TANGLEWOOD, LENOX — The third weekend at Tanglewood, an all-Beethoven Weekend, begins on Friday, July 20, with the 7 p.m. Weekend Prelude concert featuring 1973 Granrud Artist-in-Residence pianist Andre Watts. Mr. Watts will perform Beethoven's Bagatelle "Fur Elise," Rondo a capriccio in G ('Rage over the lost penny), 32 variations on an original theme in C minor and Sonata no. 3 in D.

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Mr. Entremont appears with the Boston Symphony for the first time at this performance.

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All Beethoven Weekend Slated For Tanglewood

"An all-Beethoven weekend" with the Boston Symphony Orchestr a at Tanglewood in Lenox will begin July 20 with the Weekend Prelude Concert featuring pianist Andre Watts. Watts will perform Beethoven's Bagetelle "Fur Elise."

Later in the evening Eugene Ormandy, who is now in his 37th year as music director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture "Leonore" No. 3 followed by Beethoven's Piano concerto no. 5 in E flat, the "Emperor" with pianist Philippe Entremont as soloist. Entremont appears with the BSO for the first time in this performance.

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THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 19 1973

Ormandy Will Conduct Twice At Tanglewood

Eugene Ormandy, music director of the Philadelphia Orchestra, will be the guest conductor in two of three concerts in the third weekend of performances by the Boston Symphiny Orchestra in the Berkshire Festival at Tanglewood.

Ormandy will conduct both Friday and Saturday evening's concerts, while Polish conductor Stanislaw Skrowaczewski will conduct on Sunday at 2:30 p.m.

The entire weekend will be devoted to the music of Beethoven.

On Friday evening, the program will include the "Leonore" Overture No. 3, Symphony No. 5, and the "Emperor" Concerto, with Philippe Entremont the soloist.

The Friday evening concert will begin at 9 p.m. and be preceeded by a Weekend Prelude recital by Andre Watts at 7 p.m.

On Saturday, Ormandy will conduct the Boston Symphony in the last two symphonies of Beethoven, beginning at 8:30 p.m.

Phyllis Curtin, Joanna Simon, Seth McCoy and Peter Lagger will be the vocal soloists in Beethoven's Ninth Symphony, along with the Tanglewood Festival Chorus conducted by John Oliver.

The Sunday afternoon concert will open with the "Coriolan" overture, and will feature soloist Sidney Harth playing the Beethoven Violin Concerto as well as Symphony No. 3, the "Eroica."

AT TANGLEWOOD

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PETER LAGGER

PHYLLIS CURTIN

GLOBE
BOSTON, MASS.
D. 323,093

JUL 15 1973

New England Newspaper

Out-of-Town

The N.Y.C. Ballet presents "Swan Lake" tomorrow afternoon at 2 at **Saratoga Performing Arts Center** in Saratoga Springs, N.Y. and "Song of the Nightingale," "Pas de Deux," and others in the evening at 8. On Sunday The Carpenters will appear . . . Eugene Ormandy conducts an all-Beethoven program at the **Tanglewood-Berkshire Festival** in Lenox, Mass., tomorrow. On Sunday Stanislaw Skroaczewski conducts . . . Ella Fitzgerald will be the solo vocalist with The New Jersey Symphony tomorrow evening at 8 at **Waterloo Village Music Festival** near Stanhope, N.J. . . . Tonight and tomorrow at 8:30 p.m., "La Dafne," will be staged at **Caramoor Festival** near Katonah, N.Y. On Sunday, in the Spanish Courtyard at 5:30 p.m., violinist Jaime Laredo and pianist Ruth Laredo will present works by Ravel, Mozart, Franck, Stravinsky . . . Twyla Tharp Company and Ballet Brio are at **Jacob's Pillow Dance Festival** near Lee, Mass., tomorrow.

* * *

Tomorrow at 8:30 p.m. the **Marlboro Music Festival,** near Marlboro, Vt., will present the Marlboro Festival Orchestra led by Pablo Casals in the Beethoven Symphony #4 in B Major. On Sunday at 3 p.m. Leon Kirchner will lead the orchestra . . . The Carpenters appear tomorrow night at the **Garden State Arts Center** in Holmdel, N.J. On Monday the Preservation Hall Jazz Band is on stage. The Bolshoi Ballet is there Tuesday through Thursday . . . Jackie Mason has the lead role in "Last of the Red Hot Lovers," when **Grossinger Hotel Summer** Theater opens tonight . . . "Twigs," starring Sada Thompson, opens for a week Monday night at the **Tappan Zee Playhouse** in Nyack, N.Y. . . . "The Barber of Seville" opens Thursday at the **Lake George Opera Festival** near Glens Falls, N.Y. . . . Stan Kenton appears at the **Lakeside Theater** of Eisenhower Park in East Meadow (L.I.), Sunday at 8:30 p.m.

* * *

The 1960s British Rock Invasion makes it final stand tomorrow at 8 and 11 p.m. at

New York Post
D. 823,245 SAT. 354,797

JUL 20 1973

Watts, Ormandy open Tanglewood weekend

The third weekend at Tanglewood, an all-Beethoven Weekend, begins on Friday, with the 7 P.M. weekend prelude concert featuring 1973 Granrud Artist-in-Residence pianist Andre Watts. Watts will perform Beethoven's Bagatelle 'Fur Elise', Rondo a capriccio in G ('Rage over the lost penny'), 32 variations on an original theme in C minor and Sonata no. 3 in D. At 9 P.M. Eugene Ormandy, who is now in his 37th year as Music Director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture 'Leonore' no. 3 followed by Beethoven's Piano concerto no. 5 in E flat, the 'Emperor', with pianist Philippe Entremont as soloist. Entremont appears with the Boston Symphony for the first time at this performance. Ormandy closes the concert with Beethoven's Symphony no. 5 in C minor.

On Saturday, July 21 at 10:30, as on every Saturday morning during the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30, Eugene Ormandy will conduct the Orchestra in two Beethoven symphonies. The concert begins with Symphony no. 8 in F and is followed by Symphony no. 9 in D minor with Phyllis Curtin soprano, Joanna Simon contralto, Seth McCoy tenor, Peter Lagger bass, the Tanglewood Choir and the Tanglewood Festival Chorus John Oliver, director.

On Sunday, July 22 at 2:30 P.M., Stanislaw Skrowaczewski, Music Director of the Minnesota Orchestra and 1973 Tanglewood Granrud Artist-in-Residence, will conduct the Orchestra in Beethoven's Overture for Heinrich Joseph von Collin's tragedy 'Coriolan' followed by Beethoven's Violin concerto in D with violinist Sidney Harth as soloist. Stanislaw Skrowaczewski closes the concert and the Beethoven Weekend with Symphony no. 3 in E flat, the 'Eroica'.

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 32,000

JUL 12 1973

New England Newspaper

Tanglewood

Beethoven Planned For Weekend

The third weekend at Tanglewood, an all-Beethoven weekend, begins on Friday, July 20, with the 7 p.m. Weekend Prelude concert featuring 1973 Granrud Artist-in-Residence pianist Andre Watts. Mr. Watts will perform Beethoven's Bagatelle "Fur Elise," Pondo a capriccio in G ("Rage Over the Lost Penny"), 32 variations on an original theme in C minor and Sonata no. 3 in D.

At 9 p.m., Eugene Ormandy, who is now in his 37th year as music director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture "Leonore" no. 3, followed by Beethoven's Piano concerto no. 5 in E flat, the "Emperor," with pianist Philippe Entremont as soloist.

Mr. Entremont appears with the Boston Symphony for the first time at this performance. Maestro Ormandy closes the concert with Beethoven's Symphony no. 5 in C minor.

On Saturday, July 21 at 10:30 a.m., as on every Saturday morning during the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

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MILLERTON, N. Y.
NEWS
W. 1,500

JUL 19 1973

Joanna Simon, who has appeared with the Boston Symphony Orchestra in recent seasons, will again perform with the orchestra in an all Beethoven program on Saturday evening, July 21. During the past year, Miss Simon has appeared at the Teatro Colon, Buenos Aires, in Bomarzo, at Tanglewood, at the Salzburg Festival, as well as with many orchestras and opera companies in the U.S. — Photo contributed

Beethoven Week July 20 at Lenox

TANGLEWOOD, LENOX — The third weekend at Tanglewood, an all-Beethoven Weekend, begins on Friday, July 20, with the 7 p.m. Weekend Prelude concert featuring 1973 Granrud Artist-in-Residence pianist Andre Watts. Mr. Watts will perform Beethoven's Bagatelle "Fur Elise," Rondo a capriccio in G ('Rage over the lost penny), 32 variations on an original theme in C minor and Sonata no. 3 in D.

At 9 p.m. Eugene Ormandy, who is now in his 37th year as music director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture 'Leonore' no. 3 followed by Beethoven's Piano concerto no. 5 in E flat, the 'Emperor', with pianist Philippe Entermont as soloist.

Mr. Entremont appears with the Boston Symphony for the first time at this performance.

On Saturday, July 21 at 10:30 a.m. as on every Saturday morning during the Tangelwood session, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. Eugene Ormandy will conduct the orchestra in two Beethoven symphonies. The concert begins with Symphony no. 8 in F and is followed by Symphony no. 9 in D minor with Phyllis Curtin soprano, Joanna Simon contralto, Seth McCoy tenor, Peter Lagger bass, the Tanglewood Choir and the Tanglewood Festival Chorus John Oliver, director.

On Sunday, July 22 at 2:30 p.m., Stanislwa Skrowaczewski, Music Director of the Minnesota Orchestra and 1973 Tanglewood Granrdu Artist-in-Residence, will conduct the orchestra in Beethoven's Overture for Heinrich Joseph von Collin's trágedy 'Coriolan' followed by Beethoven's Violin concerto in D with violinist Sidney Harth as soloist.

All Beethoven Weekend Slated For Tanglewood

"An all-Beethoven weekend" with the Boston Symphony Orchestr a at Tanglewood in Lenox will begin July 20 with the Weekend Prelude Concert featuring pianist Andre Watts. Watts will perform Beethoven's Bagetelle "Fur Elise."

Later in the evening Eugene Ormandy, who is now in his 37th year as music director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture "Leonore" No. 3 followed by Beethoven's Piano concerto no. 5 in E flat, the "Emperor" with pianist Philippe Entremont as soloist. Entremont appears with the BSO for the first time in this performance.

July 21 Ormandy will conduct the BSO in two Beethoven symphonies. The concert begins with Symphony no. 8 in F and is followed by Symphony no. 9 in D minor.

On Sunday, July 22, Stanislaw Skrowaczewski, music director of the Minnesota Orchestra and 1973 Tanglewood Granrud Artist-in-Residence, will conduct the orchestra in Beethoven's Overture for Heinrich Joseph von Collin's tragedy "Corielan" followed by Beethoven's Violen Concerto in D.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 19 1973

Ormandy Will Conduct Twice At Tanglewood

Eugene Ormandy, music director of the Philadelphia Orchestra, will be the guest conductor in two of three concerts in the third weekend of performances by the Boston Symphiny Orchestra in the Berkshire Festival at Tanglewood.

Ormandy will conduct both Friday and Saturday evening's concerts, while Polish conductor Stanislaw Skrowaczewski will conduct on Sunday at 2:30 p.m.

The entire weekend will be devoted to the music of Beethoven.

On Friday evening, the program will include the "Leonore" Overture No. 3, Symphony No. 5 and the "Emperor" Concerto, with Philippe Entremont the soloist.

The Friday evening concert will begin at 9 p.m. and be preceeded by a Weekend Prelude recital by Andre Watts at 7 p.m.

On Saturday, Ormandy will conduct the Boston Symphony in the last two symphonies of Beethoven, beginning at 8:30 p.m.

Phyllis Curtin, Joanna Simon, Seth McCoy and Peter Lagger will be the vocal soloists in Beethoven's Ninth Symphony, along with the Tanglewood Festival Chorus conducted by John Oliver.

The Sunday afternoon concert will open with the "Coriolan" overture, and will feature soloist Sidney Harth playing the Beethoven Violin Concerto as well as Symphony No. 3, the "Eroica."

All Beethoven Weekend Planned For Tanglewood

LENOX — The third weekend at Tanglewood, an all-Beethoven weekend, begins tomorrow with the 7:00 p.m. Weekend Prelude concert featuring 1973 Granrud Artist-In Residnece pianist Andre' Watts. Watts will perform Beethoven's Bagatelle 'Fur Elise', Rondo a capriccio in G ('Rage over the lost penny'), 32 variations on an original theme in C minor and Sonata No. 3 in D. At 9:00 p.m., Eugene Ormandy, who is now in his thirty-seventh year as Music Director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture 'Leonore' no. 3 followed by Beethoven's Piano Concerto no. 5 in E flat, the 'Emperor', with pianist Philippe Entremont as soloist. Entremont appears with the Boston Symphohy for the first time at this performance. Maestro Ormandy closes the concert with Beethoven's Symphony no. 5 in C minor.

On Saturday, at 10:30 a.m., as on every Saturday morning during the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

Saturday evening at 8:30 p.m., Eugene Ormandy will conduct the Orchestra in two Beethoven symphonies. The concert begins with Symphoyn no. 8 in F and is followed by no 9 in D minor with Phyllis Curtin soprano, Joanna Simon contralto, Seth McCoy tenor, Peter Lagger, bass, the Tanglewood Choir and the Tanglewood Festival Chorus John Oliver, director.

On Sunday at 2:30 p.m., Stanislaw Skrowaczewski, Music Director of the Minnesota Orchestra and 1973 Tanglewood Granrud Artist -in-Residence, will conduct the Orchestra in Beethoven's Overture for Heinrich Joseph von Collin's tragedy 'Coriolan' followed by Beethoven's Violin concerto in D with violinist Sidney Harth as soloist. Stanislaw Skrowaczewski closes the concert and the Beethoven Weekend with Symphony no. 3 in E flat, the 'Eroica'.

Sidney Harth, who recently has been appointed associate conductor and concertmaster of the Los Angeles Philharmonic will perform with the Boston Symphony on Sunday afternoon, as a soloist in Beethoven's Violin Concerto in D, opus 61.
This is Mr. Harth's first performance with the Boston Symphony.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 15 1973

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 19 1973

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The entire weekend will be devoted to the music of Beethoven.

On Friday evening, the program will include the "Leonore" Overture No. 3, Symphony No. 5 and the "Emperor" Concerto, with Philippe Entremont the soloist.

The Friday evening concert will begin at 9 p.m. and be preceeded by a Weekend Prelude recital by Andre Watts at 7 p.m.

On Saturday, Ormandy will conduct the Boston Symphony in the last two symphonies of Beethoven, beginning at 8:30 p.m.

Phyllis Curtin, Joanna Simon, Seth McCoy and Peter Lagger will be the vocal soloists in Beethoven's Ninth Symphony, along with the Tanglewood Festival Chorus conducted by John Oliver.

The Sunday afternoon concert will open with the "Coriolan" overture, and will feature soloist Sidney Harth playing the Beethoven Violin Concerto as well as Symphony No. 3, the "Eroica."

CATSKILL, N. Y.
MAIL
(ALBANY MARKET AREA)
D. 4,000

JUL 14 1973

All-Beethoven Weekend At Tanglewood

The third weekend at Tanglewood which begins Friday, July 20, will feature all Beethoven Programs with conductors Eugene Ormandy on Friday and Saturday and Stanislaw Skrowaczewski on Sunday. Soloists include Phyllis Curtin, Joanna Simon, Seth McCoy, Peter Lagger, the Tanlewood Choir, the Tanglewood Festival Chorus John Oliver, director, and Sidney Harth. The Weekend Prelude Concert features 1973 Granrud Artist-in-residence pianist Andre Watts, on July 20 at 7 p.m. Mr. Watts will perform Beethoven's Bagatelle 'Fur Elise'', Rondo a capriccio in G (''Rage over the lost penny''), 32 variations on an original theme in C minor and Sonata No. 3 in D. At 9 p.m., Eugene Ormandy, who is now in his 37th year as Music Director of the Philadelphia Orchestra, willconduct the Boston Symphony in Beethoven's Overture 'Lenore' No. 3 followed by Beethoven's Piano concerto No. 5 in E flat, the 'Emperor', with pianist Phillippe Entremont as soloist. Mr. Entremont appears with the Boston Symphony for the first time at this performance. Maestro Ormandy closes the concert with Beethoven's Symphony No. 5 in C minor.

On Saturday, July 21 at 10:30 a.m., as on every Saturday morning during the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening, July 21 at 8:30, Mr. Ormandy will conduct the Orchestra in two Beethoven symphony No. 9 in D minor with Phyllis Curtin soprano, Joanna Simon, contralto, Seth McCoy tenor, Peter Lagger bass, the Tanglewood choir and the Tanglewood Festival Chorus John Oliver, Director.

On Sunday, July 22 at 2:30 p.m., Stanislaw Skrowaczewski, Music Director of the Minnesota Orchestra and 1973 Tanglewood Granrud Artist-in-residence, will conduct the orchestra in Beethoven's Overture for Heinrich Joseph von Collin's tragedy 'Coriolan' followed by Beethoven's Violin concerto in D with violinist Sidney Harth as soloist. Stanislaw Skrowaczewski closes the concert and the Beethoven Weekend with Symphony No. 3 in E Flat, the "Eroica".

SYRACUSE
Herald Journal
D. 129,656

JUL 17 1973

TANGLEWOOD SOLOISTS. Contralto Joanna Simon and bass Peter Lagger will join The Boston Symphony Orchestra for an all-Beethoven program Saturday at 8:30 p.m. in the shed at Tanglewood, Lenox, Mass. The other soloists with them will be soprano Phyllis Curtin and tenor Seth McCoy; Eugene Ormandy will be guest conductor. It will be Lagger's debut with the BSO.

NEW YORK, N. Y.
PARK EAST
W. - CIRC. N. AVAIL.

JUL 12 1973

Massachusetts

BERKSHIRE FESTIVAL (TANGLEWOOD), Lenox. (413) 637-1600. Boston Symphony Orchestra. July 13: Weekend Prelude, 7 pm. Seiji Ozawa, cond.; All-Mozart program, 9 pm. July 14: Open Rehearsal, 10:30 am. Riccardo Muti, cond., 8:30 pm. July 15: Seiji Ozawa, cond., 2:30 pm. July 20: Weekend Prelude, 7 pm. Eugene Ormandy, cond.; all-Beethoven program, 9 pm. July 21: Open Rehearsal, 10:30 am. Eugene Ormandy, cond.; all-Beethoven program, 8:30 pm. July 22: Stanislaw Skrowaczewski, cond.; all-Beethoven program, 2:30 pm.

CAPE COD MELODY TENT, Hyannis. 1776 (thru July 21).

CAPE PLAYHOUSE. Dennis. Twigs (thru July 14). Opens July 16: Prisoner of Second Avenue (thru July 21).

CYRUS PIERCE THEATRE, Nantucket. (617) 228-1427. Dracula (thru July 16). Opens July 17: The Saintliness of Margery Kempe (thru Aug. 6).

JACOB'S PILLOW DANCE FESTIVAL Lee. Hartford Ballet Co. (thru Jul 14). Opens July 17: Twyla Tharp Co. Ballet Brio (thru July 21).

LENOX ARTS CENTER, Lenox. Houdini (thru July 15). Opens July 19: Inter-Castle (thru July 29).

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 15 1973

MUSIC

It's time for Ludwig Van at Tanglewood next weekend. Eugene Ormandy, music director and conductor of The Philadelphia Orchestra takes a turn before the Boston Symphony Orchestra Friday and Saturday conducting the BSO in works that include Beethoven's "Leonore Overture No. 3," and "Symphony No. 9" respectively.

Music

MUSIC MOUNTAIN — Falls Village, Conn. Saturday at 3 p.m., two great artists, Sidney Foster, pianist, and Urico Rossi, violinist of the Berkshire Quartet, will be featured in Faure's "Sonata for Violin and Piano in A".

SIENA COLLEGE — Tuesday at 8:30 p.m., Stan Kenton and his orchestra in a benefit concert for Camp Thacher.

LAKE GEORGE OPERA FESTIVAL —Opens for the season onThursday with Giacome Puccini's TOSCA. The popular hit of the 1972 season will again be directed by Patrick Bakman, and conducted by Michael Charry and Monroe Kanouse.

LENOX ARTS FESTIVAL — At 6 p.m. Saturday, the Mahavishnu Orchestra will perform.

TANGLEWOOD — At 7 p.m. Friday, Weekend prelude. At 9 p.m., Eugene Ormandy program - Leonore Overture No. 3, Emperor Concerto, Symphony No. 5. Saturday at 10:30 a.m. Open rehearsal. At 8:30 p.m., Beethoven program - Symphony 8, Symphony No. 9 in D minor. At 2:30 p.m. Sunday, Beethoven Program - Overture "Coriolan," Symphony No. 3 "Eroica."

SARATOGA PERFORMING ARTS CENTER — At 8 p.m. today, Virgil Fox with Revelation Lights and Heavy Organ.

COLONIE SUMMER THEATER — Monday through Friday at 8:30 p.m. and Saturday at 7 & 10 p.m., Jerry Vale & The Goldiggers.

Tanglewood

Beethoven Planned For Weekend

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At 9 p.m., Eugene Ormandy, who is now in his 37th year as music director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture "Leonore" no. 3, followed by Beethoven's Piano concerto no. 5 in E flat, the "Emperor," with pianist Philippe Entremont as soloist.

Mr. Entremont appears with the Boston Symphony for the first time at this performance. Maestro Ormandy closes the concert with Beethoven's Symphony no. 5 in C minor.

On Saturday, July 21 at 10:30 a.m., as on every Saturday morning during the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

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MILLERTON, N. Y.
NEWS
W. 1,500

JUL 19 1973

Joanna Simon, who has appeared with the Boston Symphony Orchestra in recent seasons, will again perform with the orchestra in an all Beethoven program on Saturday evening, July 21. During the past year, Miss Simon has appeared at the Teatro Colon, Buenos Aires, in Bomarzo, at Tanglewood, at the Salzburg Festival, as well as with many orchestras and opera companies in the U.S. — Photo contributed

WOMEN'S WEAR DAILY
NEW YORK, N.Y.
D. 60,848

AUG 2 1973

EYE® VIEW

The Tanglewood Touch

There was this bird that kept darting in and out of the Tanglewood Music Shed in Lenox, Mass. — flying to a nest high up in the steel girders near the roof, then out again while the Boston Symphony Orchestra thundered through Beethoven's Third Symphony.

Outside the trees sheltered people — sprawled on blankets amid the leftovers of picnic lunches, basking simultaneously in the sun and the music. Inside the Shed sat 13,000 others, totally silent, totally rapt, listening, watching conductor Stanislaw Skrowaczewski, borrowed for the day from the Minneapolis Orchestra.

On the podium, Skrowaczewski looked like he needed oiling. He conducted in short, jerky, unpredictable movements, as if he were holding himself back from gyrating around the stage in his passion for the music.

It was an act of God that Serge Koussevitsky had to wait out during the very first concert at Tanglewood.

It was Aug. 12, 1937, and Koussevitsky was conducting the BSO in a giant canvas tent on the grounds of Tanglewood, the former Tappan estate. He was playing, of all things, Wagner's pounding "Ride of the Valkyries" and outside the lightning was flashing and the thunder was booming and, above it all, the rain was pelting the canvas so hard it sounded like an army of snare drums.

Three times Koussevitsky stopped the orchestra. Three times he resumed, each time to be drowned out by the storm.

At the end of the evening, Gertrude Robinson Smith bustled to the stage. "The storm has proved conclusively," she enunciated in her best Miss Porter's diction, "the need for a Shed. We must raise the $100,000 necessary to build." And, they say, the response was immediate. Money for the Shed, designed by Eliel Saarinen, was almost all raised, the story goes, that very night.

There's still a tent at Tanglewood, a big circus-striped affair, and it's still rather exclusive, reserved for donors to the Boston Symphony, the so-called "friends" of the BSO, who dine there before the concerts on elegant little picnic suppers complete with pewter candlesticks and crystal wineglasses carried in wicker picnic baskets.

Fran Fahnestock was holding court in the tent. The president of the "friends" had set up an informal one-woman receiving line to greet other "friends" such as William L. Shirer and Public Broadcasting Service president Hartford Gunn.

One of the BSO administrative staffers came up to shake her hand. Ms. Fahnestock found an opportunity to turn away at the crucial moment. Noblesse did not oblige to shake a hired hand, although, previously, Ms. Fahnestock had been seen around Boston with another administrative staffer who has now resigned. His name was David Rockefeller Jr.

Two middleaged women from the Bronx were outside looking in at the diners in the tent. "They told me it was for members only so I kept my mouth shut." The way she'd been going on, you figured it would take glue to keep that mouth shut. Still chattering, she wandered off with her friend into the patchwork quilt of blankets spread by picnickers in the $3 lawn spots.

A baby was crying. The Bronx woman looked down and saw a three-month-old in a Porta-crib. "I hope the little one likes Beethoven," the Bronx woman told the baby's mid-20ish mother. "She'd better," the mother replied. "They made us buy a ticket for her."

"They made you buy a ticket?!" The Bronx woman's mouth was now wide open with incredulity. "I guess it's fair," said the younger woman. "They want to discourage people from bringing infants . . . and with this kid crying like a banshee, I think I understand their point of view."

From the left: The casual concertgoer; the blouson sweater; William L. Shirer; Shirer's daughter, Suzanne Pelton; ready to sit it out; the concert couple.

From the left: Susan O'Brien; satin and fur under the tent; Eugene Ormandy; Joanna Simon.

Photos by Gwendolyn Stewart

Skrowaczewski built the music to a furious crescendo, the finale of the Eroica. And it was all over for another of Tanglewood's eight rite-of-summer weekends.

It was time for the 100-yard parking lot dash. The idea is to get your car out onto one of the tiny roads leading from Tanglewood as fast as possible. It is, in fact, a very good idea, because with 13,000 concertgoers and a proportionate number of cars carrying them, those little Berkshire roads see use which practically redefines the term 'traffic jam.'

Soon, the music Shed was empty. Only the stage manager remained, sidling among the music stands collecting the scores.

And up above, high in the girders, that little bird kept flying in and out, in and out.

—GERRY NADEL

BERKSHIRE EAGLE
PITTSFIELD, MASS.

AUG 3 1973

New England Newspapers

Music review

Glorious weekend of Beethoven

By Jay C. Rosenfeld

BOSTON SYMPHONY officials and those in authority at Tanglewood have not been able to agree on what brought all-time record crowds to the three concerts of the season's third weekend. Not first in the order of importance but certainly not to be placed too far down the list was the weather, which permitted, nay, invited throngs of thousands to the lawns and beneath the idyllic pines in addition to the audiences that filled every seat in the great Shed at every performance.

Ludwig Beethoven, whose music was the sole source of all the concerts, was no negligible factor, nor were the Boston Symphony Orchestra and its guest conductors, Eugene Ormandy and Stanislas Skrowaczewski, to be placed far down the list.

* * *

No matter what the reason, it was a gala weekend from every viewpoint. Yesterday the orchestra played the Overture to Henrich Collin's tragedy, "Cariolan," and Beethoven's Third Symphony, and in the violin concerto Sidney Harth was the soloist.

Harth drew a big tone and used it where it was most essential with deep penetration. Occasional slight deviations of intonation could not detract from the sterling execution of the concerto, whose beauties were continually stressed without the artist's insisting on his superabundant technical prowess.

* * *

Skrowaczewski is a vehement conductor, but he got results from the orchestra. He was as forcible in the "Eroica" funeral march as he was certainly more justifiably in the Overture.

Throughout the rich fields of Beethoven's *oeuvre* are certain exquisite jewels, and Skrowaczewski saw to it that as they occurred they were exposed in their pristine glory. Such a one is the short phrase after the dirge-like introductory passage in which the strings utter a lament with profound supplication. Another such extremely felicitous instance comes in the *larghetto* of the violin concerto after the soloist has played the decorative ascending arpeggios. How Beethoven could cram such intense perception into so few almost adjoining tones is probably the quintessence of his genius.

* * *

Friday night Ormandy returned for what happily has now become a Tanglewood custom. He was in command on the two successive nights. Friday he played the "Leonore" Overture No. 3 and the Fifth Symphony. The soloist of the program was Phillippe Entremont in the "Emperor" piano concerto.

These were the first concerts in which the entire orchestra participated, the Esplanade concerts having retained a portion of the personnel in Boston through the previous weekend.

Entremont achieved a triumph in the piano concerto. It was an ideal welding of superlative technical equipment to expressive goals. No matter what the executional hurdles, every phrase was given graceful and meaningful contour, and his tone, notably in the slow movement, was consistently mellifluous.

* * *

It was gratifying to have Ormandy back at the helm again for his two evenings. The roster of conductors for this season at Tanglewood is impressive, but Ormandy is an old pro and the orchestra responds both to his total grasp of Beethoven and to the confidence his mature understanding inspires. There was electricity in the air for every bar in which he was in command.

The Fifth on Friday disclosed years of experience. Details were achieved as by telepathy rather than by extravagant gestures, and on Saturday night the Eighth and Ninth were monumental performances. In the Choral, the best quartet of soloists within Tanglewood memory consisted of Phyllis Curtin, soprano, Joanna Simon, contralto, Seth McCoy, tenor, and Peter Lagger, bass. To Lagger fell the ominous declamation in the finale, and he did it with stentorian power and remarkably controlled vocal excellence.

The Tanglewood Choir and the Tanglewood Festival Chorus reflected the training given them by John Oliver, their conductor, and Ormandy held the reins of all his charges with consummate mastery.

* * *

There was scintillation in the air for the Ormandy programs. Contrasts and dynamic gradations were made to serve a visible plan and were achieved with a minimum of signals. The bond between the podium and desks was almost visible, and it was a joy to see an extremely experienced man show by paradoxical avoidance of infantile guidance a respect for the musicians which they, by their thorough and enthusiastic immersion in their tasks, patently reciprocated.

It is a matter of infinite speculation to conjecture what Beethoven might have accomplished had he lived on to the Scriptural three score and ten. On the other hand, one cannot but wonder what power inspired him to erect an eighth wonder of the world barely past middle age and, having done that, to apparently consider he had fulfilled his mission on earth.

* * *

For the weekend Prelude concert Friday, André Watts presented a program astutely chosen, solely of Beethoven as were all the other concerts of the weekend, to show some less common facets of the composer's works. He also made a few explanatory remarks which were of unusual interest and delivered with extremely amiable and informal grace.

Watts began with the Bagatelle "Fuer Elise," which he kept to its native simplicity, proceeding to "Rage over the lost penny," a delightfully descriptive sketch which the pianist made more a tantrum than a simple rage, and then came "32 variations on an original theme," in C minor.

He ended with the D Major Sonata, Op. 10, No. 3, which he conveyed with easy mastery. He gave the impressive agogic markably effective agogic stresses. It wasn't quite so apparent why the minuet which he had started so guilelessly should suddenly become so impetuous in the second strain, but technical dominion has a way at times of luring a man to his betrayal.

Whitestone

Pianist Entremont and conductor Ormandy

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BERKSHIRE EAGLE (E)
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by marie whitford

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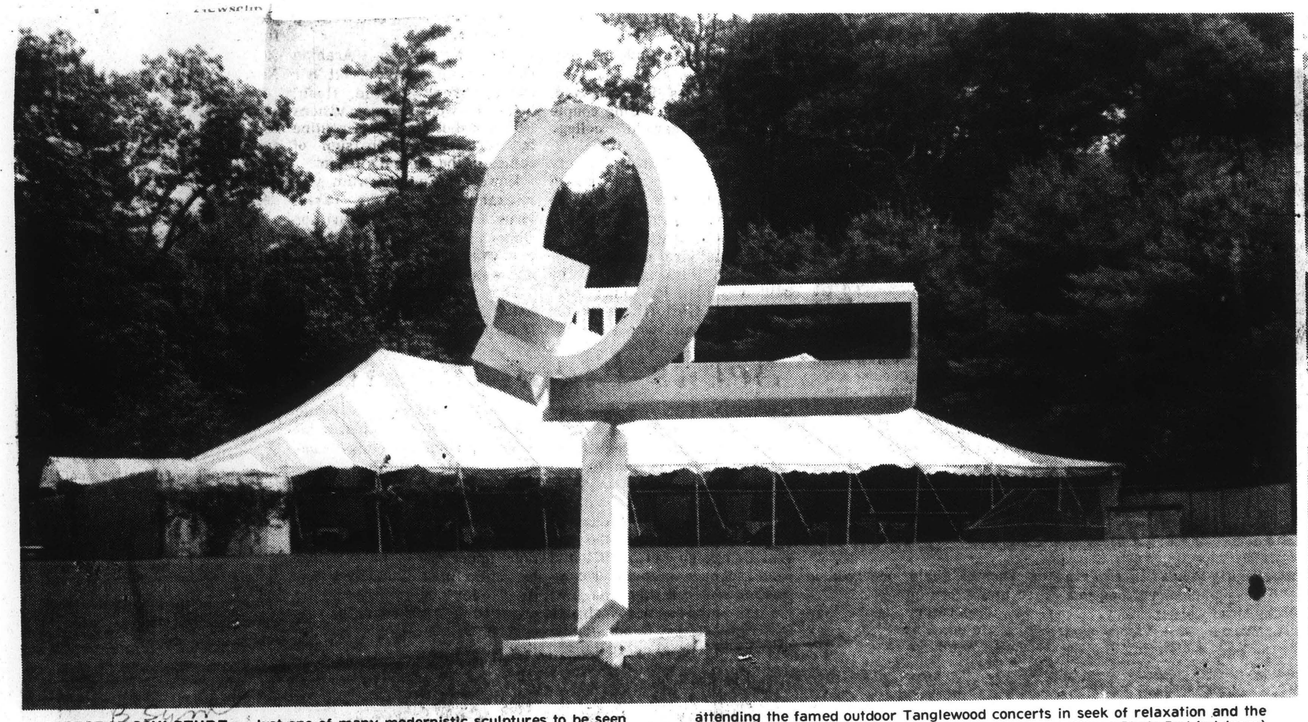
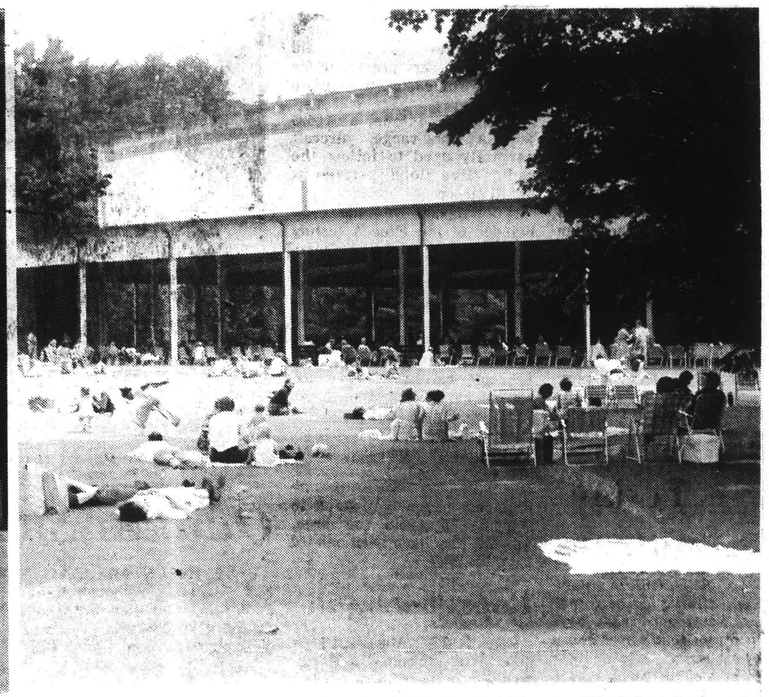


PASTORAL SCULPTURE — Just one of many modernistic sculptures to be seen throughout the grounds of Tanglewood. Created by area artists, the sculptures blend beautifully into the natural country setting a cultural plus for the thousands attending the famed outdoor Tanglewood concerts in seek of relaxation and the finest music in New England. (News Photo By Lindstrom)



TANGLEWOOD MUSIC SHED— Those music lovers who do not wish to spread blankets on the lawn of Tanglewood to enjoy both the sunshine and the good music may listen to the strains of the Boston Symphony from inside the music shed. The steel shed, which covers one and a half acres, seats 6,000. (News Photo by Lindstrom)

Idyllic Setting Lends Added Delight To Charm Of Tanglewood Concert

by Mary Lindstrom

HUNTINGTON — Strolling through the manicured acreages at Tanglewood is a most pleasant pastime. The 210 acres of lawn and meadow with the magnificent hemlocks, elms, pines and birches are a perfect background to the sounds of the beautiful music created by the Boston Symphony Orchestra at their summer home.

Scattered throughout the grounds are beautiful pieces of sculpture created by area artists that seem to blend into the natural country setting. It is not difficult to understand why author Nathaniel Hawthorne chose to live there in a red cottage in the 1800s and why William Aspinwall Tappan, a Boston banker, bought it as a gentleman's estate.

In the winter of 1936 the descendants of Tappan offered Tanglewood (the estate) to Dr. Serge Koussevitzky and the Boston Symphony Orchestra for summer concert festivals. What surroundings could be more appropriate to beautiful music?

Saturday's Berkshire Festival Concert was no exception.

We were just two out of thousands, at least 6,000 in the music shed and several thousand more out on the grounds. The evening concert price range runs the gamut: $3 for entrance to the grounds two hours before the concert and $9 for the best seats in the shed. Dress and style also run the gamut. The majority of the people out on the grounds were very informal. In fact, some were eating picnic suppers (with candles in empty wine bottles on ice chests) in very casual clothes, making a day of it as in any park in the country, with the exception that live symphonic music enveloped the air.

Those in the shed having purchased higher priced tickets were dressed more formally but for the most part a casual summer style still prevailed. The formal, sometimes restrictive, atmosphere of a concert hall was not at all in evidence. Some people were smoking during the performance and many were sipping cool refreshments.

The 8:30 p.m. Saturday evening concert started 25 minutes late, perhaps because of traffic congestion, but any amount of lost time is easily compensated for once the performance begins.

Lost In Music

One minute into the Vivaldi in A for strings conducted by the 32-year-old dynamic Riccardo Muti, principal conductor of the New Philharmonia Orchestra of London and permanent conductor of the Florence Maggio Musicale Orchestra, and the surroundings are forgotten. There are three movements in this Concerto and the first, rather cheerful segment, outdid the second and third. The outstanding and well known concert pianist Andre Watts' Mozart performance of Piano Concerto in C minor was impeccable despite the rather rough coordination of full orchestra to piano at the start. The first andante in the number succeeded in creating the fine synchronization desired and the rather 'unhappy' minor concerto received several minutes of enthusiastic applause.

After at least a 30-minute intermission, with audience strolling out to purchase soda, beer or wine, the second and better half of the program began. The music is naturally more popular to the layman's ear because both numbers, The Mozart Symphony No. 34 in C and the Rossini Opera Overture to "La scala di seta", are bouyant and dynamic. Eyes are riveted on the conductor, who is literally out acting the direction and expression of the sound. The music seems to be flowing at some points and at others gushing out of Muti's very fingertips. The last two performances received the salute of the concert violinist and a lengthy standing ovation from the exuberant crowd.

MUSICAL MOPPET — This little tot is enthralled with the beautiful sounds and sights of Tanglewood. The weather was obliging at the Saturday concert, where music-lovers converged informally to picnic and listen—and just relax in the heavenly setting. (News Photo By Lindstrom)

Easy Exit

The performance was over at 11 p.m. and with the guidance of the Lenox Police Department, running a noteworthy operation, we were out of Lenox in 10 minutes into the smooth flowing double lines of one-way traffic.

The Berkshire Festival Concerts run for eight consecutive weekends in July and August. The Friday 9 p.m. performances include an extra 7 p.m. prelude offering guest artists and orchestra members in short recitals. The grounds are open two hours before each major concert. The Saturday 10:30 a.m. open rehearsal is perhaps one of the most popular concerts at $3 for unreserved seats or a spot on the ground. This is a favorite family time where many youngsters of every age including the bottle-carrying set gather on picnic blankets and spend all morning frolicking and snacking but mostly listening to the rehearsal. All children must have tickets. A full concert is presented at 8:30 Saturday eveniong and again on Sunday afternoon at 2:30.

Tickets can be obtained at the Festival Ticket Office at Tanglewood (413-637-1600) from 9 a.m. to 6 p.m. daily and until intermission time on concert days or by writing to Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

WESTFIELD EVENING NEWS
WESTFIELD, MASS.
D. 5,000

JUL 1.6 1973 New England

3 THIRD WEEKEND

JULY 20
7 pm Weekend Prelude
ANDRE WATTS
9 pm EUGENE ORMANDY
BEETHOVEN PROGRAM
Leonore Overture No. 3
"Emperor" Concerto
Philippe Entremont
Symphony No. 5

JULY 21
10:30 am Open Rehearsal
8:30 pm EUGENE ORMANDY
BEETHOVEN PROGRAM
Symphony No. 8
Symphony No. 9
Phyllis Curtin, Joanna Simon, Seth McCoy, Peter Lagger, Tanglewood Festival Chorus, John Oliver, Director

JULY 22
2:30 pm STANISLAW SKROWACZEWSKI
BEETHOVEN PROGRAM
Overture "Coriolan"
Violin Concerto
Sidney Harth
Symphony No. 3 "Eroica"

Kite July 18 1973

Tanglewood in Tune

Muti Leads Boston Symphony

By HARRY WEINTRAUB

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Leader in Europe

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Muti's Tanglewood program opened with a lush reading of Vivaldi's Concerto in A for Strings. Using a slightly reduced string orchestra, Muti produced a rich, lustrous sound from the Boston players who sometimes tend to be a bit scratchy in simple-scaled works. The harpsichord continuo was bright and audible in the rear of the shed.

Watts Not at His Best

The soloist in the Mozart 24th Piano Concerto (K.491) was Andre Watts, who this season is artist-in-residence at the Berkshire Music Center. I heard Muti and Sviatoslav Richter perform this work in Florence last year, and it was a totally different conception. While Richter and Muti underlined the power and drama of this work, Watts and Muti seemed to strive for poetry and grace in their performance. Watts was not playing at his best (I have never been particularly moved by his Mozart), and this became a sober, even somber reading and as such was ineffective, particularly in the first and last movements, and Watts' playing of the cadenzas was obtrusive in its mannered slowness. The orchestra played well, the horns having an exceptionally fine night.

Mozart's 34th Symphony (K. 338) received a much warmer, more affectionate performance. This symphony is not often played — there are good recordings of it available — and it was a pleasure to hear it played by Muti and the Boston. The first movement was taken at a bit more relaxed pace than the marked **Allegro vivace.** This was all to the good, though, for it underlined the rhythmic invention, especially in the winds. The second movement, a lovely Andante, scored for strings and bassoon only, was graceful and nicely balanced. The **Finale** was played briskly, and the dance-like **concertante** between the strings and winds again showed the Boston Symphony to be one of the finest orchestras for Mozart.

Gomberg on Oboe

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Riccardo Muti will certainly be welcomed back to Tanglewood any time, and definitely will be a welcome addition to American orchestras' roaming band of conductors. And Muti's conducting would be a terrific boost to the disgracefully weak Italian wing at the Metropolitan Opera.

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Looking Ahead

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Best bet: Saturday night.

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NEWS (E)
MALDEN, MASS.
D. 12,620
JUL 16 1973
New England Newspapers

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At 9 p.m. Eugene Ormandy, who is now in his 37th year as music director of the Philadelphia Orchestra, will conduct the Boston Symphony in Beethoven's Overture 'Leonore' no. 3 followed by Beethoven's Piano concerto no. 5 in E flat, the 'Emperor', with pianist Philippe Entermont as soloist.

Mr. Entremont appears with the Boston Symphony for the first time at this performance.

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HERALD (E)
MANCHESTER, CONN.
D. 15,
JUL 15 1973
New England Newspapers

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Herald American
SYRACUSE, N. Y.
S. 251,094
JUL 15 1973

Tanglewood

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PHYLLIS CURTIN

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 15 1973

MUSIC

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THIRD WEEKEND

Weekend Prelude
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BEETHOVEN PROGRAM
Leonore Overture No. 3
"Emperor" Concerto
Philippe Entremont
Symphony No. 5

Open Rehearsal
EUGENE ORMANDY
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Symphony No. 8
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Kite July 18 1973

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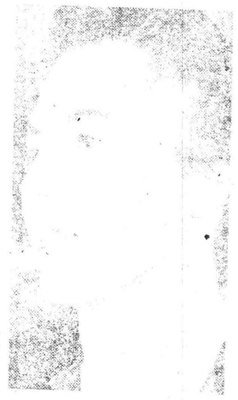

PHYLLIS CURTIN

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UNION (M)
SPRINGFIELD, MASS.
JUL 21 1973
New England Newsclip

Beethoven Owns Tanglewood for The Weekend

By R. C. HAMMERICH

LENOX — It's Beethoven weekend at Tanglewood. He owns it. He wrote everything being played, and he always draws a big crowd no matter how routine the program is . . . routine for Beethoven, that is.

The 11,195 listeners counted through the gates made it the biggest Friday night since 1963. The program was the "Leonore" Overture No. 3, the "Emperor" Piano Concerto with Philippe Entremont as soloist and the Fifth Symphony . . . with Eugene Ormandy as conductor, a routine Beethoven program.

The only aspect mildly unusual was the appearance of Entremont, a thoroughly French pianist who has been performing in America for 20 years, but who was making his first appearance with the Boston Symphony Orchestra.

But he offered no surprises. In truth, it seemed as if he were offering a view of the tried-and-true "Emperor" that he perfected 20 years ago and is still pulling out of the drawer for display whenever anyone comes up with the price.

There was an aura of polished formula about the performance, an exhibit of professional competence, a display of cool and experienced technique, an almost machine-like run-through of a thoroughly studied script.

It was Beethoven's music which carried the day, not the performance. The moments of beauty may be attributed to professionals who avoid errors (although orchestra and soloist were not always together) as a matter of efficiency so that Beethoven's music was exposed rather than illuminated.

Something the same may be said about the overture that started the program and the symphony that closed it. Although that routine may be laid to Ormandy rather than Entremont.

Ormandy has been on or near the top of America's list of conductors for so long that he has achieved a first-class commercial value, but somehow the music he has stood up for at Tanglewood in my hearing has been like plastic . . . smoothly turned out and without personality or depth of feeling.

(But then, of course, that's entirely a personal response.)

Andre Watts, the celebrated young pianist who is conducting seminars at the Berkshire Music Center as well as performing for the festival, gave a 48-minute recital of Beethoven's piano music for the 7 p. m. prelude concert.

He smiled at the early audience, picked up a microphone, said that because of the informality of the prelude program he would offer a couple of oral program notes and went on to say that the first two pieces, in spite of their first-year-student simplicity, "are very special."

They were a familiar bagatelle called "Fur Elise" and a rondo, Opus 29. He played the bagatelle with nice simplicity indeed and the runs of the rondo with such astonishing speed and clarity that it became an experience a first-year student can only aspire to.

Then he said the "32 variations on an original theme" in C Minor showed a "masterfully written variety of technique" even though Beethoven himself is on record as not thinking very highly of it.

The Sonata No. 3 in D, Opus 10, which followed the variations, however, is a superior work and it was "masterfully" performed. The slow movement was especially effective, perhaps because Watts said it is the "first of a long line of truly profound slow movements."

It has a melody that grows from a misty, ephemeral dream to a soaring flight with the pride of an eagle, and Watts played it with apparent total involvement.

Tonight Eugene Ormandy will conduct the orchestra in Beethoven's Eighth and Ninth Symphonies.

Standing Ovation for Ormandy

Kite Mag. July 25 1973

Boston Symphony Not Sound Proof

A grateful Tanglewood audience of over 12,000 gave the Boston Symphony Orchestra and Eugene Ormandy a 10-minute standing ovation Saturday night. The program was devoted to Beethoven's Eighth and Ninth Symphonies and attracted the largest crowd I've ever seen at Tanglewood.

Eugene Ormandy has been music director of the Philadelphia Orchestra since 1936 and is a popular conductor, on record and in the concert hall everywhere. He is not known as a Beethoven conductor in the way Toscanini, Szell, or Klemperer were, but his performance with the BSO exhibited some unusual virtues and also some of his shortcomings.

Produces 'Own Sound'

Ormandy has created with his own orchestra what some critics call the "Philadelphia Sound." This is a rich, lush, dark sound that is more luxurious than, say, the sound of the Cleveland under Szell or the Boston under Leinsdorf. It is a sound which finds itself more at home in the late Romantics, Tchaikovsky, Mahler or Bruckner, than with the Classical and early Romantic composers, Haydn, Mozart, and Schubert.

Ormandy, an expert conductor, is able to draw much of this sound from any orchestra he conducts, and he succeeded in doing so Saturday night. Unfortunately, this is calling forth a voice that is not the Boston's own and with which the members of that great orchestra did not, as an ensemble, feel entirely comfortable.

The Eighth Symphony opened the program and it received a robust performance. Of the nine Beethoven symphonies, I hold the Eighth in special affection because of its lively energy and profound humor. It is Beethoven at his most, to use his own highly descriptive expression, **Aufgeknopft** ("Unbuttoned"). Beethoven's humor was what we, in the Age of Nixon, would call low, but in its harmless practical joking and love of vulgar puns it recalls a happier and freer time.

Missed Comic Element

The Eighth Symphony was written in a terribly confusing time in Beethoven's life, and though it is hazardous to read life into musical notation, this symphony more than the eight others, reflects Beethoven's boisterous and very earthy humor. It is just this comic element that Ormandy missed. The BSO's performance was loud, even raucous at times, but it didn't dance and sing.

The Ninth Symphony is Beethoven's greatest work in conception and will. It is, more than any other of his works, a vigorous, maybe militant statement of his belief in the sacredness of life and of his love for all men. The Ninth is a large, sprawling symphony of four movements, the last a musical setting of Schiller's "Ode to Joy" for chorus and four soloists. The Ninth is my least favorite of Beethoven's symphonies. It is long and diffuse and while never a failure, it lacks the unity of conception in its broad outlines and in its detail that mark the other symphonies. There seems to me to be, in the Ninth, a lack of humaneness in its vast and powerful attempt to reach and embrace all humanity. There have been performances, though, which in their pacing and attention to line have been at some moments exciting and fascinating in terms of revealing Beethoven's force and raw power. I think of the opening of the second movement and the great second entrance of the chorus.

Volumes of Sound

The Boston played beautifully, and mention should certainly be made of the special playing of the principal winds, Doriot Anthony Dwyer (flute), Ralph Gomberg (oboe), and Sherman Walt (bassoon) and the principal horn, Charles Kavaloski. There were rough moments of ensemble, particularly in the first movement, but it was otherwise a pleasure to hear the BSO playing so well. Ormandy drew great volumes of sound from the orchestra that were surprising but which marred the musical line and made the flow of music erratic. The symphony did not move along with either the power, in the first, second, and fourth movements, or the grace in the third that are so necessary. Ormandy seemed more intent on producing beautiful sounds as isolated sounds than he did a coherent reading of this great, fallen score.

The Tanglewood Choir and Tanglewood Festival Chorus were youthful and fresh-voiced, and it seems almost unkind to mention their lack of practice in German pronunciation, but the leadenness of read syllables was intrusive. The soloists were forceful but did not sing with much refinement or style. Phyllis Curtin, the soprano, had what I hope was an off night, but she has given us so many worthwhile memories over her long career that one such performance does not matter.

By HARRY WEINTRAUB

BOSTON PHOENIX
BOSTON, MASS.
JUL 31 1973
New England Newsclip

Ear Trumpet

Music: Festivals - Berkshire Beethoven

By David Moran

Students of Renaissance internal medicine will want to know, before reading further, that this part of the column comes from someone whose balance of humours has changed of late. To wit: my spleen has been excised, and I presumably have nothing more to vent. Indeed, if the task is bearable, BAD music fans and Elizabethan pathologists should assiduously compare ensuing judgments with what I have said before, to determine whether the malice (and other splenetic qualities) has diminished, the benignity increased. Some biliousness, phlegmaticity, sanguinity, melancholy and so on must remain, but for the rest, it's a whole new ball game.

When Beethoven has visited Tanglewood in the past, the BSO has sometimes given him a we-can-play-you-in-our-sleep greeting. So it was with a little apprehension that, scores in hand, I tuned in to the Ludwig weekend that began Friday the 20th. I should note immediately that this is a review of a radio broadcast. WGBH provided, as usual, the most pristine of signals (also as usual, they need money right away, in order to continue these broadcasts). The advantages of Tanglewood home listening may not be readily apparent: you can depending on your sound system, frequently hear more clearly than you can attending; you can turn pages and conduct along, without being stared at except by your spouse; you can be more comfortable; you have different visual distractions; if you tape the music, you can later verify initial perceptions, and so on (The drawbacks are obvious).

concert. Its rendition was just as full of zing and power as the Fifth had been; Ormandy's attacks were a marvel of precision. The Eighth unfolds with amazing invention and surprise, particularly in the enlarging significance of minor harmonic detail and in some of the driving, unresolved (until the last moment) chords. Ormandy's realization was so attentive to these matters that I recalled Charles Rosen's observation that for Beethoven the *exploratory* function of music took precedence over pleasure, instruction, sometimes even expression.

Stanislav Skrowaczewski, conductor of the Minneapolis Symphony, presented the third high point of the week-end, Beethoven's Third Symphony. His no-nonsense way with the "Eroica" 's opening chords presaged the vigor of the pitched battle the music contains in the first movement. He conducted with great sweep, punctuating it with those incredible offbeats in their nearly Rite-of-Spring voicings. (The movement's end was greeted with a loud yelp of pleasure from a member of the audience, incidentally.) The second movement takes one through more changes per unit of time than is even Beethoven's custom. There was some beautiful soloing, often a BSO problem; oddities of tempo and rubato, however, began to appear. The third movement was taken briskly, but Skrowaczewski set forth its stunning rhythms deftly, and the French horns adequately negotiated their tough passages. The last movement was similarly quick, but with large pauses and much slowness in the more developmental variations. Still, this performance as a whole was every bit as inspired as Colin Davis's winter one. Of this the BSO can be proud, for Tanglewood has occasionally discouraged such excitement in standard repertory playing. Berkshire humidity has something to do with it, noticeably in the strings, but not this week-end, even though I was told that Friday and Saturday were typically damp.

With all of this magnificent music being played zealously, it's almost a relief to report that there was crummy Beethoven, too. To have withstood a superb Ninth and Violin Concerto would have been difficult. (Indeed, the BSO should consider whether, every summer, so much Beethoven at one time is not excessive.)

iIn famous Beethoven's famous Ninth (Ringo Starr's phrase), which closed Saturday night, one didn't want to accuse Ormandy of getting lost. Yet in the first movement several choirs, notably woodwinds, appeared not to know what was going on; and the orchestra altogether seemed frequently to be mumbling incoherently or simply flailing away with no goal in sight. The interior movements were better in this regard, despite their sounding rushed and under-rehearsed; the last movement (a four-movement symphony by itself, Rosen notes) pointed up the contrast between charged orchestral and choral work (the latter by the Tanglewood Festival Chorus), and the strained output of the breathless vocal quartet. Peter Lagger's opening statement was robust and in tune, though his German was ridiculous; elsewhere he had to push too hard. Joanna Simon and Seth McCoy sounded good in their somewhat less important parts, but Phyliss Curtin appeared to be in no shape for the rigors at the top, and was strikingly short-winded. Granted, it's terribly difficult music, a kind of late quartet for voice, and I've heard worse maneuverings. But the Ninth was a let-down after the Eighth, in my opinion, and who would have thought that possible?

The Violin Concerto was Sunday's first big piece, following an expertly rendered "Coriolan" Overture. I have never heard the BSO play their part of this concerto badly, and Skrowaczewski kept the music flowing. Violin soloist Sidney Harth, however, fairly botched it: from his sour opening to his disastrous cadenza I heard little to enjoy. His pitch was all over the place, his tone was wiry, his technique unremarkable. The cutesy phrasing in the final movement I found particularly ill-conceived; but perhaps that was because of the unattractive, choking moments. In the slowly-played second movement, Harth improved, it is true. He had a good sense of where he was going, which is hard to project in this movement, and momentarily his tone and phrasing became almost elegant. Still, notes were dropped and other errors were audible. One had only to recall Isaac Stern's lush, true reading of three summers ago (the Beethoven bicentennial) to recognize the depth of Harth's ineptitude.

NEWS
WILLIAMSTOWN, MASS.
W. 1,350
JUL 26 1973
New England Newsclip

Mostly Music

Tanglewood and Ormandy

by Bill Merrill

Ludvig van Beethoven
Symphony No. 8 in F, Op.93
Symphony No. 9 in D minor, Op. 125

Eugene Ormandy, conductor of the Philadelphia Orchestra for nearly four decades, made an appearance at Tanglewood Saturday night to lead the Boston Symphony Orchestra in Beethoven's last two symphonies. A record-breaking throng of music-lovers, approaching 12 thousand in number, braved threatening skies, and was rewarded not only with decent weather, but with a splendid performance. I sometimes wonder if there is an invisible shield over Tanglewood to protect it from the rain. I've been going there for years and have gotten wet but once.

To get to the music, Mr. Ormandy was certainly up to the task. His approach to the Eighth made this usually light and easy-going symphony surge with a depth of emotion this reviewer has never heard in the work before. And yet, the Eighth is reputedly a light-hearted, and above all, spontaneous piece. (It was but four months after Beethoven completed the Seventh that the Eighth appeared.) Most interpretations range from flighty to boring, the former being especially the case in the second movement, which imitates a metronome, while the latter term often applies to the third movement, the minuet. The piece's own natural wit and melodiousness redeem Beethoven, and frequently the conductor. Ormandy's version, however, was profound and moving, and such a rendition of the work was indeed an experience.

And then came the Ninth, a work unheard since its electronic massacre in the recent motion picture "A Clockwork Orange." It is nice to know that no matter how much the movies (or tv or Broadway, etc.) attempts to corrupt great music, that the unpleasantness of its desecration is soon forgotten. Ormandy's tempos were spirited throughout. When he came to Tanglewood last summer to do Bartok's masterpiece, the Concerto for Orchestra, the product had several points to be desired, namely, dash, daring and individuality. But with Beethoven's "Choral" Symphony, the Maestro was on familiar ground, and the result was pure joy. Unfortunately, the soloists sounded as though pushed, as though they were accustomed to performing at a slower pace. Also the soprano, Phyllis Curtain, had a tendency to come across somewhat nervous and squeaky. But all in all, it was a dramatic end to an excellent concert.

Pianist Andre Watts Lacks Great Virtuoso Technique

By RICHARD VINCENT
Music Critic

The Friday Prelude in the Shed at Tanglewood had an unusually large audience due entirely to the curiosity of music lovers concerning pianist Andre Watts, who through heavy and prestigious bookings, the imprimatur of Lenny, and marvelous public relations has become, for the nonce, a big draw around the country.

At this stage, and after hearing him do a Mozart Concerto and now a solo recital, it would appear that Watts is first class of second class. This isn't bad, and, of course he is a young man, but it would appear that he has been thrown out into the cruel world too soon.

HIS PROGRAM WAS lesser Beethoven in some regards, and unusual for one who wishes to be considered a virtuoso. Bagatelle "Fur Elise" (a piece most of us have sweated over), Rondo capriccio in G Op 129, 32 variations on a theme in C Minor and the Sonata No. 3 in D Op. 10.

Watts played them all with some grace and a good sense of the musical sensibilities involved, but, overall he lacks that final most difficult step into full blown virtuosity and perhaps he should be at that stage now if we are to believe the glowing notices he brings with him.

But the great virtuoso technique, that sweeping and electrive drive that all great pianists have and have had, is not at his command at this stage.

EUGENE ORMANDY WAS directing on both Friday and Saturday nights and the two concerts (all-Beethoven) drew almost 25,000 people.

Saturday night was a happening, that is all there is to that, and for once, most of the excitement and approval was well-deserved. The program included the Symphonies No. 8 and 9, and the Ninth showed both Ormandy and the Boston Symphony Orchestra at their best.

All the Young Turks that are taking over the big orchestras here and abroad should pay attention to what Ormandy is capable of making an orchestra do with the traditional repertory. He is under considerable criticism of late for his conservatism in matters musical and there is a good deal of truth in that. But the difference between Ormandy conducting the Ninth and, say, Boulez, Mehta, or Ozawa, is that Ormandy really believes in this music. To him a Beethoven's Ninth is the culmination of all his musical experience, and while this is a rigid concept, it makes for a tremendous reading of the work.

THE BSO PLAYED as they have not played for some time, almost as if it were a new experience. From the first the players were up, paying strict attention and were therefore right on the money. The reading snapped and crackled with emotion and electricity; this was no occasion for the casual approach to the job. Ormandy's cold blue Hungarian eyes were on everyone and the ear was tuned for the slightest aberration in this work that he knows so well.

The soloists were all there to sing, even in as minor a part as they play. Phyllis Curtin, Joanna Simon (sister of Carla), Set McCoy and Peter Lagger were the quartet and they were swept along with the rest of them.

The Tanglewood Chorus made a major contribution, as well they should, singing with vigor and spirit.

The outburst from the 12,000-member audience was spontaneous, heartfelt and lasted forever. This work for whatever reason, seems to have taken on an extra musical life of its own. For once the generations seem to agree on one piece of music that moves them all.

But this would not surprise Beethoven. He always knew he was a great genius.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 23 1973

Beethoven Weekend Draws Record Throng

By EDWARD FRENCH

The third Tanglewood weekend was devoted entirely to music by Beethoven. It also was the first weekend for the full Boston Symphony Orchestra.

Friday and Saturday evenings Eugene Ormandy conducted. His Beethoven has the authority and understanding that comes from four decades of directing major orchestras in a repertory heavily weighted on the standard classic side.

The 42,640 who attended these concerts established a new Tanglewood record.

ORMANDY'S authority was immediately apparent in the Overture "Leonore" No. 3, with the famous off-stage trumpet passages and the accompaniment to Philippe Entremont in the Concerto for Piano and Orchestra No. 5 in E flat.

Entremont's performance was large scaled, rather percussive but technically secure. There was an abundance of exuberant rhythmic vitality, particularly in the Rondo.

Ormandy's reading of the Fifth Symphony was notable for cohesiveness, an infallible instinct for perfect tonal balance and a warmth that seems to be characteristic of musicians whose training and initital experiences were in central Europe. He brought renewed freshness and vitality to that old war horse, the Fifth Symphony.

Ormandy's ability to make an orchestra play over its head was gradually illustrated Saturday evening in a performance of the Symphony No. 8 in F major, and an absolutely magnificent realization of the Ninth Symphony, with its Choral Finale.

THERE WAS a perfection to the orchestra's playing in the Ninth we have heard surpassed in many years of concert going. This work can seem overlong and repetitive with the wrong conductor, but Saturday's performance was so well proportioned and has such tonal splendor that the end came all too soon.

On a par with the orchestral performance was the singing of the John Oliver-trained Tanglewood Festival Chorus. This was one time the soprano had the height and quality to cope with Beethoven's tortuous demands.

A fine blend was achieved by a capable solo quartet of Phyllis Curtin, soprano, Joanna Simon, mezzo, Seth McCoy, tenor, and Peter Lagger, bass. The latter's opening solo of the "Ode to Joy" was stunning.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 24 1973

EUGENE ORMANDY
. . . at Tanglewood

Ludwig packs them in

By MARK STUART
Staff Writer

Beethoven is still boss.

Ask the crowds at Tanglewood, Mass., last weekend. Even the miserable Saturday weather couldn't keep them away. There wasn't a room or a campsite available within 23 miles of Lenox.

At 6 p.m. the line for admission to the lawn at Tanglewood's festival grounds was 100-feet long, and the lawn is never sold out. It was the Master who drew the standees.

Just to add egg to the beer, Andre Watts, did the 7 p.m. Weekend Prelude on Friday. We didn't make it, but those who did said Watts was in top form. He played the bagatele, "Fur Elise," then the Rondo Capriccio in G, Opus 129, and 32 Variations on an Original Theme in C Minor. The final piece was the Sonata No. 3 in D, Opus 10.

The 9 p.m. concert drew a full house. The lines leading into the grounds from Lenox made some motorists miss the entire opening, "Leonore No. 3" overture; some didn't arrive until the first movement of the "Emperor" concerto was over.

Eugene Ormandy makes Beethoven come alive at Tanglewood.

Philippe Entremont has a deservedly solid reputation as a Mozart master. Beethoven and he have never been too closely associated, at least not in these parts. What a shame!

Entremont, the romantic perfectionist, was in perfect rapport with the orchestra, with the conductor, and best of all, with the composer in the Piano Concerto No. 5. The weather was damp, and the folks in the back seats said they had a little trouble hearing the soloist. But the playing was beautiful.

Eugene Ormandy is a much disparaged conductor. They say he is too popular, by which they mean he plays too many of the old favorites extraordinarily well too often. So what? Anyone who watched that frail little old fellow acquire almost Olympian strength as he was caught up in the Fifth Symphony, who heard the sounds that emerged from the orchesra,

Adagio better served

The adagio movement received better treatment: sensitive, delicate, just the right touch of brooding to make way for the big, bang-up finale.

Let's dismiss the soloists. They're really patsies for the chorus in this movement. Phyllis Curtin, Joanna Simon, Seth McCoy, and Peter Lagger struggled, but they finally went under.

The combined Choir and Festival Chorus, however, was as magnificent as it had been on opening night.

Sunday Stanislaw Skrowaczewski gave us the Overture to Coriolan and Sidney Harth did the Violin Concerto. Harth has a sweet, sweet tone, but lacks the fire and drive that are so necessary to climb to the top. It was possibly the most disappointing part of the weekend.

If you see an all-Beethoven weekend announced for next year, get your reservations in early.

who heard the crowd's appreciation, needn't have worried about popularity or the indifference of the dilettantes.

Saturday it rained. It looked like the Lawn Set was to be done out of its treat. The Eighth and Ninth symphonies were scheduled, and it was a dismal prospect.

For Beethoven, however, even the skies stop crying. By 1 p.m. it was still wet, but it wasn't raining. By concert time the air was hazy but the grounds had dried so that a good thick newspaper, say Friday's Record or the Sunday Boston Globe, was enough insulation for the lawn people.

It's easy to see why Symphony No. 8 isn't performed too often. Coming as it does between the powerful No. 7 and the colossal No. 9, its froth, and treacle is a little much to take. Ormandy did the best he could with it, but nothing short of a heavenly choir could have helped.

The Ninth as Ormandy does it has its faults. The first movement was weak, a little too indecisive. The second was a little better, although memories of Steinberg's performance last year were too vivid to wash away the annoyance one felt that the magnificent Ninth deserved better.

INFORMATION OBSCURED

Thousands Attend Tanglewood Festival

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Tanglewood audiences, totaling 42,604, experienced two widely contrasted approaches to Beethoven's music during the third weekend of the Berkshire Music Festival.

The full Boston Symphony Orchestra of 104 players was conducted by Eugene Ormandy Friday and Saturday nights and by Stanislaw Skrowaczewski yesterday afternoon.

Most roads to Tanglewood were far less congested Saturday night than the previous week when a record traffic jam was caused by Tanglewood annd nearby Lenox Arts Festival patrons merging en route to their destinations.

Traffic Measures

The area was heavily policed and there was no parking on the roadsways. The Lenox Arts Festival audience was limited to 5,000.

This is the first announcement that Rafael Frubeck de Burgos will not conduct at Tanglewood next Sunday. He has cancelled because of illness.

Frubeck will be replaced by the Dutch conductor Edo De Waart who is coming from the Netherlands to do so.

Frubeck de Burgos is scheduled to conduct the Detroit Symphony Orchestra at the Worcester Festival in October.

A number of factors distinguished the Betthoven weekend from Tanglewood's other seven.

Supreme Attraction

First, Beethoven remains music's supreme attraction and demands upon performance are unyielding.

Second, the potential is virtually unlimited with such an orchestra as the Boston Symphony.

Third, results depend on the conductor.

Comparisons may be odious, the fact is that Ormandy's [illegible] was the more ex[illegible] and satisfying. [illegible] in seconds and the entire finale) that could have reached greater heights.

Ormandy's Beethoven was great oratory; Skrowaczewski's was calculated, precise, mathematical.

Weekend highlight was Ormandy's conducting of the Ninth Symphony, featuring the Tanglewood Festival Chorus of 150 mixed voices.

Soloists were Phyllis Curtin, soprano; Joanna Simon, contralto; Seth McCoy, tenor; Peter Lagger, bass.

Poetic Adagio

Ormandy's broad view of the huge work was one of intense energy that remained unabated in the poetic adagio. The orchestra doled out sweeping phrases and sharp attacks with vigor and penetration.

John Oliver had prepared the chorus thoroughly for its culminating role in the finale's "Ode to Joy." Most choruses sound as if suffused in a gigantic task. This one pursued the symphony's course of drama as a powerful instrument, crystalizing the composer's goal.

The alto and tenor soloists were most felicitous. Miss Curtin's soprano was strident and a shade off. Lagger's bass had neither the strength nor endurance to emblazon Beethoven's elocution.

Eighth Symphony had prefaced the Ninth with bright tunes, jovial mood and marvelous control over the metronomic precision of the scherzo.

Ormandy's Control

Although some of the playing was tonally and rhythmically spotty, no detail escaped Ormandy's control.

Yesterday's concert would have been more favorable to Skrowaczewski without Sidney Harth as violin soloist. In another sense, it called attention to the conductor's metier in bringing the orchestra in line with the soloist's caprices.

Harth's intonaltion left something to be desired. Style was labored. The Beethoven Violin Concerto is a hard piece but doesn't have to look it.

Best of Harth's playing (rich tone and firm bowin) was in the slow movement — something of a paradox after the soloist's losing battle with the first movement cadenza and the third movement to follow.

Skrowaczewski's "Coriolan" Overture was assertive, with sharply divided dynamic and phrase boundaries. Melody sang richly, especially in strings and had solid backing from winds and brass.

Much legitimate drama emanated from Skrowaczewski's concept of the "Eroica" Symphony.

Perhaps the most arresting was the long-stretched Funeral March to which he brought momentum and few lapses of continuity.

The entire performance was securely imbedded in traditional ground; as such, there were glowing moments.

Most were gleaned in the Scherzo, directed at top speed and the bravura finale.

PROGRAMS
Saturday Night
Eugene Ormandy, conductor
(All-Beethoven)
Symphony No. 7 in F major, Opus 93
Symphony No. 9 in D minor, Opus 125
Phyllis Curtin, soprano
Joanna Simon, contralto
Seth McCoy, tenor
Peter Lagger, bass
Tanglewood Festival Chorus
Sunday Afternoon
Stanislaw Skrowaczewski, conductor
(All-Beethoven)
Coriolan Overture, Opus 62.
Violin Concerto in D major, Opus 61
Sidney Harth, violinist
Symphony No. 3 in E flat major, Opus 55, ("Eroica")

TELEGRAM (M)
WORCESTER, MASS.
D. 60,219
JUL 23 1973
New England Newsclip

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 26,835
JUL 24 1973
New England Newsclip

Concert Review

Master Chef Ormandy Blends Beethoven's Ninth

BY MILTON COLE

Eugene Ormandy Saturday night reminded me of my mother.

She was from the old school of cooks who when asked her recipe for something particularly tasty would reply:

"I take some of this and then a little of that, and mix it together."

How much of each and for how long, would be the question and she'd reply:

"Oh, just enough so that it feels right."

Eugene Ormandy Saturday night seemed to take a little of this, the Boston Symphony Orchestra and a little of that, the Tanglewood Choir and Tanglewood Festival Chorus, and mixed them together with a pinch of the four soloists, and came out with a production of Beethoven's Ninth Symphony that was breathtaking and spine tingling.

The production at Tanglewood on a cool but damp evening brought the 12,994 music lovers to their feet in wild applause.

That the reaction would be so positive is an even greater indication of the genius of Ormandy because the soloists left a little to be desired.

The soprano, Phyllis Curtin, seemed to shriek some of the words of the Ode to Joy of the last movement, and the tenor, Seth McCoy was hard to hear.

But Ormandy, the musical director of the Philadelphia Orchestra for 36 years, overcame these shortcomings as he manipulated the orchestra and the massed voices with infinite skill.

And the stirring finale with the voices reaching a crescendo of sound seemed to wrap the audience in an almost hypnotic trance.

The orchestra played with consummate skill, as one would expect from one of the world's great symphonic organizations, and responded to each demand from the broad-shouldered, diminitive Ormandy as if attached by wire.

He elicited from the violas, cellos and basses a magnificent performance, and blended all the instruments with mastery.

But then one expects that from Ormandy. It was his ability to meld the voices with the same skill as the instruments, to make the singers become an integral and inseparable part of the overall musical picture that made the tingle of excitement run up and down the spine.

And yet you knew it was going to happen because he evoked from the orchestra a truly moving Beethoven Eight Symphony as the first part of the program.

It was a highlight of this Beethoven weekend at Tanglewood.

Beethoven has a special meaning for the Boston Symphony's summer home, and this year was no exception. Early Friday the Berkshire Chamber of Commerce was asking anyone in the area who had rooms he would be willing to rent to contact the chamber since all accomodations in the area were full.

The crowds came early and enjoyed.

A total of 11,195 showed up Friday night for the Leonore Overture, the Piano Concerto No. 5 with Philippe Entremont and the Fifth Symphony with Ormandy conducting.

Another 4,108 attended the open rehearsal Saturday morning and another 14,073 were at the Sunday concert when Stanislaw Skrowaczewski conducted Beethoven's Coriolanus Overture, Violin Concerto in D with Sidney Harth and the Third or Eroica Symphony.

It was a total of 42,000 Beethoven fans for the weekend. I wish they had all been able to be there Saturday to see Eugene Ormandy take [illegible] add a little th[illegible] other to m[illegible]

Concerts Draw Record Crowds At Tanglewood

By RICHARD VINCENT
Music Critic

The Berkshire Festival at Tanglewood set an all-time record over the weekend for attendance when 42,604 people flooded the Shed and the lawns for 3 all-Beethoven concerts. It averages out to over 14,000 per concert, which for straight symphony concerts approaches the unbelievable.

Two of them were conducted by Eugene Ormandy, and the Sunday afternoon concert was conducted by Stanislaw Skrowaczewski, the permanent conductor of the Minnesota Symphony Orchestra.

THE QUALITY of the three concerts in the big Shed ranged from inadequate to great, the great applying to Ormandy's presentation of the Ninth Symphony on Saturday night.

Sunday afternoon's program included the Coriolanus Overture Op. 62, the Violin Concerto in D Op. 61, and the Symphony No. 3 in E Flat, the "Eroica."

Sydney Harth, concertmaster and associate conductor of the Los Angeles Philharmonic, was the soloist in the Violin Concerto and as far as his work went there is very little good to report.

Friends that know him well have told me that he is, as a rule, an accomplished and exciting player, but this sunny afternoon there was little evidence of either.

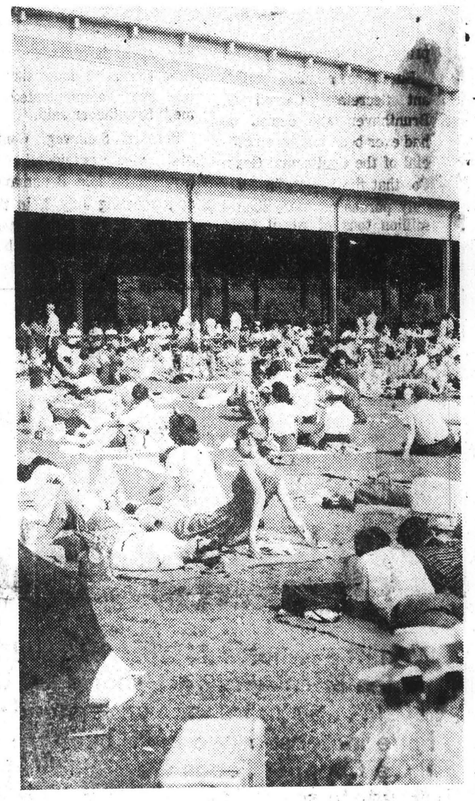
IT HAPPENS, of course, an artist getting off to a bad start for one reason or another. It doesn't take much to disrupt the fine concentration all great performers must have. Perhaps one's wife has run off with a jazz sax player, or the baby sitter drank all one's best Scotch, or, simply, some obnoxious incompetent beat you at tennis. But, of course, the listener knows nothing of these traumas, he comes trusting in the quality that a Tanglewood concert generally provides.

Harth had troubles right on the go. He was out of tune and out of meter, and he could hear it too, and no doubt this psyched him severely and he never did recover.

It was one of the occupational rigors of the concert game, and it probably won't happen again, at least not so publicly, and one is inclined to feel sorry about it. My friends who had extolled his abilities know what they are talking about and they were as mystified as I was.

BUT THE REAL story is that incredible attendance figure, 42,604 for three concerts one of which was on a rainy Saturday.

They must be still sitting dumbstruck in their camp chairs over in the publicity office and, for whatever reason, they have good reason. There will be a lot of theories on how a festival can average 14,000 + for three concerts that do not include a Van Cliburn, a Lenny, or an Ozawa. Surely some of the credit goes to Papa Ormandy, who really stirred them up on Saturday night. And then, could it be the music? What a daring concept that is!



AUDIENCE AT TANGLEWOOD

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 146,189
JUL 24 1973

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
JUL 23 1973
New England Newsclip

Beethoven Reigns Supreme At Berkshire Festival

Waterbury Republican July 26

Last weekend, the third Berkshire Festival at Tanglewood, was taken over completely by Beethoven, who reigned supreme with the most popular of his works.

Friday evening began with the weekend Prelude and Andre Watts, in a full concert as piano solout. He played the "Fur Elise" Bagatelle and the Rondo a capriccio in G, both familiar pieces usually studied by young students of the piano. The 32 variations on an original theme in C minor followed, brilliantly and powerfully performed. The Sonata No. 3 in D completed this stimulating and inspiring early solo concert, beloved by beginning students as well as music lovers of any age.

A record attendance of 11,195 heard the Friday night concert, the largest Friday night audience since 1963.

Eugene Ormandy was guest conductor, one of the older of the celebrated and revered conductors of our age. He is the music director of the Philadelphia Orchestra.

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SYLVIA MEYERS

BANGLADESH DWELLERS

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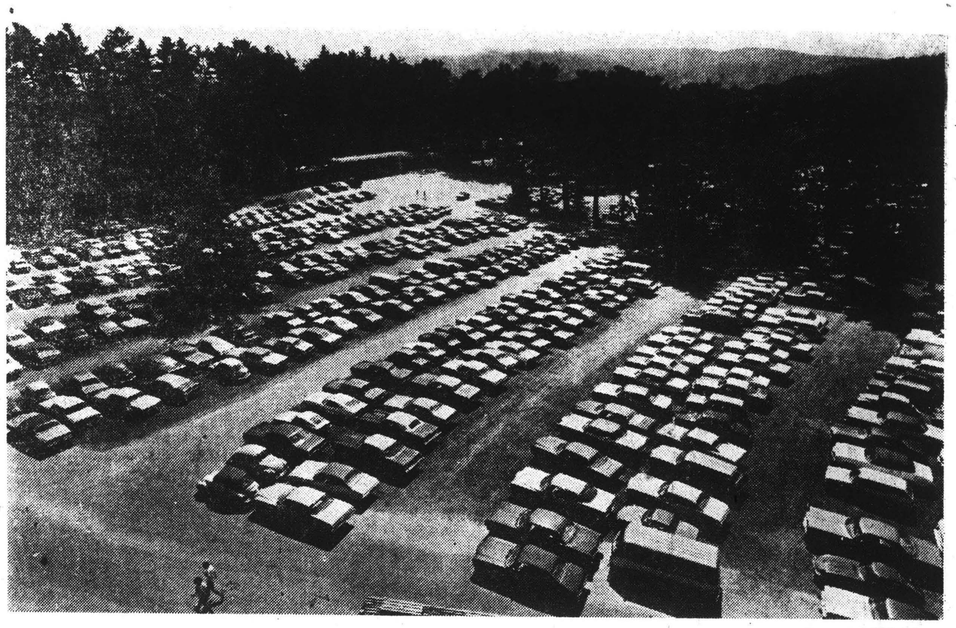
The weekend's final concert



Joel Librizzi

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Record turnout at Tanglewood accompanied by traffic tieups

By Staff

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JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 26 1973
New England Newsclip

Tanglewood

Sunday, July 22

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New England Newsclip

Beethoven Reigns Supreme At Berkshire Festival

Waterbury Republican July 26

Last weekend, the third Berkshire Festival at Tanglewood, was taken over completely by Beethoven, who reigned supreme with the most popular of his works.

Friday evening began with the weekend Prelude and Andre Watts, in a full concert as piano solout. He played the "Fur Elise" Bagatelle and the Rondo a capriccio in G, both familiar pieces usually studied by young students of the piano. The 32 variations on an original theme in C minor followed, brilliantly and powerfully performed. The Sonata No. 3 in D completed this stimulating and inspiring early solo concert, beloved by beginning students as well as music lovers of any age.

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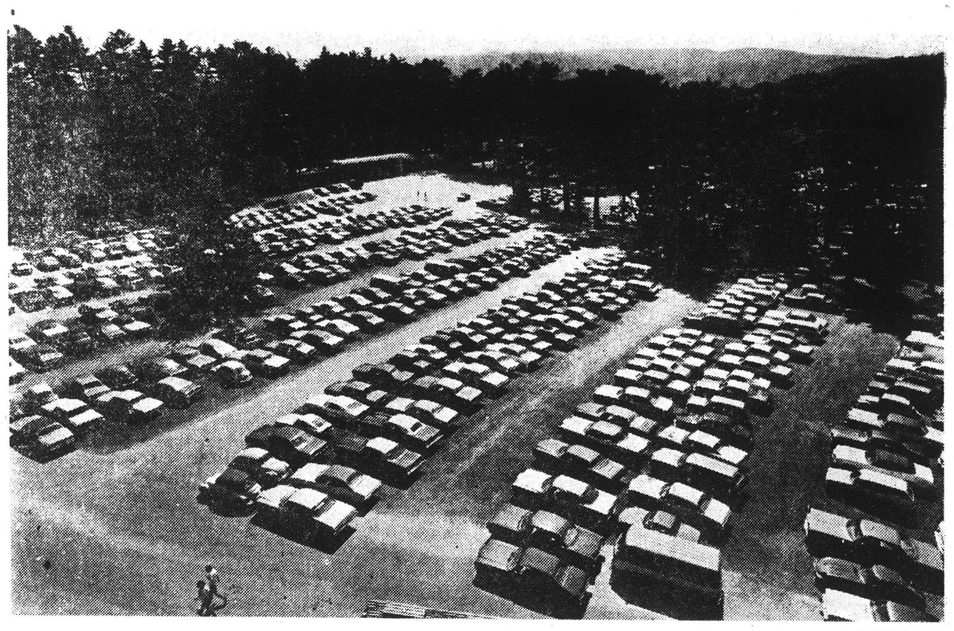

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JOURNAL LOUISVILLE, KOHN.
JUL 26 1973
New England Newsclip

Tanglewood

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Variety in weekend concerts

The fourth weekend at Tanglewood begins on Friday, July 27, with the 7:30 p.m. Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura", "Bitten", "Vom Tode", "Die Ehre Gottes aus der Nature", "Ich liebe dich", "Wonne der Wehmut" and "An die ferne Geliebte". At 9:00 p.m., William Steinberg, former Music Director of the Boston Symphony and Music Director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Mr. Steinberg will conduct the Orchestra in the Violin concerto in D with Miriam Fried as soloist and Symphony no. 1 in C minor.

On Saturday, July 28 at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be pernormed on Sunday.

On Saturday evening at 8:30 p.m., William Steinberg will conduct the orchestra in Schubert's Symphony no. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

On Sunday, July 29 at 2:30 p.m. Rafel Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony in their its performance of Turina's La oracion del torero. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenback as soloist and closes with Brahms' Sympnony no. 4 in E minor.

Newport Jazz Festival New England will be a continuing annual event at Fenway Park, Boston, because of the response when tickets went on sale last week for the Friday-Saturday, July 27-28 events.

George Wein, producer of Newport Jazz Festivals for the 20th year, made the announcemnet. "Next year we intend to enlarge the scope of the Jazz programs beyond this year's two days," said Wein.

"We will cooperate with Boston groups such as "The Jazz Coalition" and Mayor Kevin White's Cultural Affairs Committee to present more of the many talented Jazz musicians residing in the Boston area. They deserve greater exposure. From experience I have found that many of the finest nationally recognized musicians claim Boston as 'home', as I do."

Wein has arranged two programs of Soul and Jazz at Fenway Park. On Friday, July 27 at 8:00 p.m., he will present WAR, the musical group that has amassed five Gold Records in nine months; Ray Charles and his All-Star Orchestra with the Raeletts, Herbie Mann and The Family of Mann featuring David Newman, The Staple Singers, Billy Paul.

TIMES (E)
BEVERLY, MASS.
D. 3,514
JUL 2 6 1973
New England Newsclip

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 16,835
JUL 26 1973
New England Newsclip

JAMES KING

WILLIAM STEINBERG

Fourth Weekend

Schubert's 'Unfinished' At Tanglewood Saturday

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The program of songs of Beethoven includes: "In questa tomba oscura," "Bitten," "Vom Tode," "Die Ehre Gottes aus der Natur," "Ich liebe dich," "Wonne der Wehmut" and "An die ferne Geliebte."

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Tanglewood

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Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's "La oracion del torero" Sunday, July 29, at 2:30 p.m. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahms' Symphony no. 4 in E minor.

JOURNAL
HARTFORD, CONN.
D. 1,405
JUL 2 6 1973
New England Newsclip

Herald American
SYRACUSE, N. Y.
S. 251,094
JUL 2 2 1973

Tanglewood slates Boston Symphony

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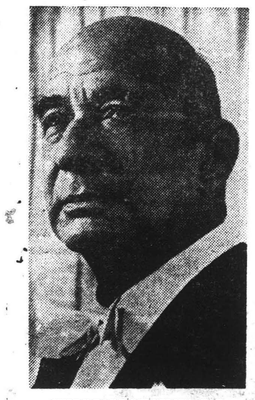

WILLIAM STEINBERG

JAMES KING

Instrumental and vocal soloists listed for Tanglewood week-end

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PEEKSKILL, N. Y
STAR
(NEW YORK CITY MARKET AREA)
D. 13,000
JUL 24 1973

REVIEW
HARTFORD, CONN.
JUL 2 6 1973
New England Newsclip

This Week-End At Tanglewood

William Steinberg, former Music Director of the Boston Symphony will conduct the orchestra at Tanglewood on Friday and Saturday evenings July 27 and 28th.

As Music Director of the Pittsburg Symphony, Mr. Steinberg recently returned from his orchestra's tour of Japan which included concerts in Tokyo, Nogoya and Yahata, and at the Osaka Music Festival.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 2 6 1973

Tanglewod Features Steinberg, deBurgos

By BILL RICE

William Steinberg and Raphael Frubeck de Burgos, who respectively represent the establishment and the new breed among today's musical directors, will share conducting honors with the Boston Symphony Orchestra this weekend at Tanglewood.

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At 9 p.m. William Steinberg, music director of the Pittsburgh Symphony, will conduct the Boston Symphony Orchestra in an all-Brahms program. Included will be the violin Concerto in D with Miriam Fried the solosit, and the Symphony no. 1 in C minor.

On Saturday evening at 8:30 p.m., Steinberg will conduct the orchestra in Schubert's Symphony no. 8 (the "Unfinished") and Mahler's Das Lied derErde (Song of the Earth), with tenor James King and contralto Lili Chookasian the soloists.

On Sunday at 2:30 p.m., Raphael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert will also include Bartok's Piano Concerto No. 2 with Christoph Eschenbach as soloist, and Brahm's Symphony no. 4.

TRANSCRIPT (E)
NORTH ADAMS, MASS.
D. 13,700
JUL 2 7 1973
New England Newsclip

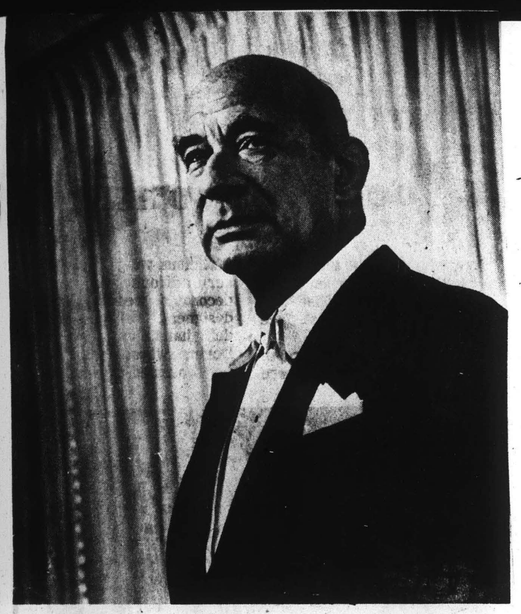
Tanglewood

William Steinberg, former music director of the Boston Symphony and music director of the Pittsburgh Symphony since 1952 will conduct at Tanglewood tonight and tomorrow evenings.

Tonight's performance is a Beethoven program featuring Peter Lagger on the bass and Malcolm Frager, pianist. Tomorrow night's performance is an all-Brahms program, featuring a Violin Concerto in D with Miriam Fried, soloist.

Sunday afternoon, Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid will conduct the Boston Symphony in their first performance of Turina's La oracion del torero.

Next weekend Michael Tilson Thomas will conduct all three performances. On Friday and Saturday, the Tanglewood Festival Chorus is featured. Friday night's program includes Beethoven's Symphony No. 7 and Copland's Symphony No. 3. Saturday night features a Stravinsky program. Music by Mozart, Cage, Strauss and Brahms will be featured Sunday with Malcolm Frager as soloist.



William Steinberg, former Music Director of the Boston Symphony will conduct the symphony on Friday and Saturday evenings.

As Music Director of the Pittsburg Symphony, Mr. Steinberg recently returned from his orchestra's tour of Japan which included concerts in Tokyo, Nogoya and Yahata, and at the Osaka Music Festival.

Steinberg To Conduct Tanglewood Program

LENOX — The fourth weekend at Tanglewood begins tomorrow with the 7:00 pm Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura", "Bitten", "Vom Tode", "Die Ehre Gottes aus der Natur", "Ich liebe dich", "Wonne der Wehmut" and "An die ferne Geliebte". At 9:00 pm, William Steinberg, former Music Director of the Boston Symphony and Music Director of the Pittsburg Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Steinberg will conduct the Orchestra in the violin concerto in D with Mirian Fried as solist and Symphony no. 1 in C minor.

On Saturday at 10:30 am, as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

Saturday evening at 8:30, William Steinberg will conduct the Orchestra in Schubert's Symphony no. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lilo Chookasian as soloists.

On Sunday, at 2;30 pm, Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahm's Symphony no. 4 in E Minor.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 26 1973

Tanglewod Features Steinberg, deBurgos

By BILL RICE

William Steinberg and Raphael Frubeck de Burgos, who respectively represent the establishment and the new breed among today's musical directors, will share conducting honors with the Boston Symphony Orchestra this weekend at Tanglewood.

The fourth weekend begins Friday with the 7 p.m. Weekend Prelude concert featuring Peter Lager, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9 p.m. William Steinberg, music director of the Pittsburgh Symphony, will conduct the Boston Symphony Orchestra in an all-Brahms program. Included will be the violin Concerto in D with Miriam Fried the solosit, and the Symphony no. 1 in C minor.

On Saturday evening at 8:30 p.m., Steinberg will conduct the orchestra in Schubert's Symphony no. 8 (the "Unfinished") and Mahler's Das Lied derErde (Song of the Earth), with tenor James King and contralto Lili Chookasian the soloists.

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BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750

JUL 26 1973 New England Newsclip

Out-of-Town

William Steinberg will conduct the Boston Symphony Orchestra tomorrow at **Tanglewood-Berkshire Festival** near Lenox, Mass. in Schubert's Eighth Symphony and Mahler's "Das Lied von der Erde," at 8:30 p.m. On Sunday at 2:30 p.m., Rafael Fruhbeck de Burgos will lead the orchestra in works by Turina, Bartok and Brahms . . . Tonight at 8 and tomorrow at 2 and 8 p.m., the N. Y. City Ballet presents "A Midsummer Night's Dream" at **Saratoga Performing Arts Center** in Saratoga Springs, N. Y. On Sunday at 7:30 p.m. the center will hold a "Messiah" Sing-In . . . The Bolshoi Ballet performs tonight through Sunday at 8:30 at **Temple University Music Festival** in Ambler, Pa.... The National Ballet of Washington with "Cinderella" is on stage tonight and tomorrow night at 8:40 at **Jacob's Pillow Dance Festival** near Lee, Mass.... Tonight and tomorrow night at 9, Doc Severinsen is appearing at the **Garden State Arts Center** near Holmdel, N. J. The National Symphony presents "Opera Night" Sunday evening at 8:30... "Tosca" is the offering at **Lake George Opera Festival** near Glens Falls, N. Y. tonight at 8:15, and at the same hour tomorrow night, "The Barber of Seville."

* * *

A "Melange Weekend" will present five young dance companies at the **26th Connecticut College American Dance Festival** in New London, Conn., tonight, tomorrow and Sunday... Kate Hurney is the soloist in A Night at the Opera in the sixth concert of the **Summer of Music on the Hudson Festival** tomorrow evening at 8:30 at Lyndhurst, N. Y.... Music for the Mind's Eye is the program tomorrow at 9:30 p.m. at **The Newport (RI) Music Festival.** On Sunday evening Francois Devienne's comic opera "Les Visitandies" will be presented in the great hall of The Breakers, Newport's famous Vanderbilt mansion... Jan Peerce will appear at **The Concord,** Sunday . . . Focus will rock the **Convention Center in Asbury Park,** N. J. tomorrow... Vic Damone and Allan Drake are on stage nightly except Monday at **The Playboy Club-Hotel** at Great Gorge, McAfee, N. J.... The Silvermine String Quartet will have the stage to itself Sunday at 8 p.m. in **Silvermine's Gifford Hall,** New Canaan, Conn.

* * *

"A Shot in the Dark," starring Patty Duke and John Astin, opens Monday night at the **Tappan Zee Playhouse** . . . Sada Thompson continues through "Twigs" at **Playhouse,** F Nancy Leeds for a musica Tempest," Sunday at **Opera Hous** Conn.

New York Post
D. 623,245 SAT. 354,797

JUL 27 1973

GLOBE (M)
BOSTON, MASS.
D. 261,042

JUL 27 1973 New England Newsclip

HERALD (E)
MANCHESTER, CONN.
D. 15,000

JUL 27 1973 New England Newsclip

HIGHLIGHTS THIS WEEK

A FOND FAREWELL to a Boston institution comes this weekend, when "Godspell" closes down after a record 86-week run. The well-loved musical, based on the Gospel According to St. Matthew, opened in December, 1971, and has filled the Wilbur Theater with song since. The shutdown makes all of Boston's downtown houses dark for the summer — the Shubert's Sigmund Romberg festival has been postponed to fall, and the Colonial has no bookings before autumn.

PROFESSIONAL THEATER in Boston does continue in Park Square though, as "One Flew Over The Cuckoo's Nest" extends its long run at the Charles Playhouse of the melodrama based on Ken Kesey's novel. The show set in a mental hospital ward has been receiving critical acclaim since last November.

MUSIC LOVERS who journey to Tanglewood this weekend can hear former BSO music director William Steinberg conduct the Brahms "Violin Concerto" and "Symphony No. 1" (Friday night) and the Schubert "Unfinished Symphony" and Mahler "Lied von der Erde" (Saturday night). Rafael Fruhbeck de Burgos conducts Brahms and Bartok Sunday afternoon.

CLOSER TO HOME in Fenway Park, music of a more informal sort enlivens the Newport Jazz Festival-New England, July 27 and 28. Producer George Wein broke up his Rhode Island extravaganza of years past into nine regional concerts. The first was in New York. Boston's, "to be an equivalent to two nights of the Rhode Island festival," features: War; Ray Charles and His All-Star Orchestra With the Raelets; Herbie Mann and the Family of Mann Featuring David Newman; The Staple Singers and Billy Paul, all Friday; and Stevie Wonder, B.B. King, Donny Hathaway, Freddie Hubbard Quintet, Charles Mingus Sextet, Rahsaan Roland Kirk and The Vibration Society, on Saturday. Seats are reserved, and priced at $5.50, $6.50 and $7.50. Only a part of Fenway will be used, to ensure greater intimacy, and the grandstand covering will protect against rain.

YET ANOTHER SOUND will resound through the Orpheum downtown bn Washington st., Aug. 1, 2 and 3 as "Tommy," the granddaddy of rock operas written by The Who, plays five performances. Ted Neeley, star of the movie of "Jesus Christ Superstar," plays the title role in the quadraphonic-sound, mixed-media production. The Orpheum, home of both rock concerts and the Opera Company of Boston, offers fine sound even high in the balcony. Tickets are available for performances Wednesday at 8:30 p.m. and Thursday and Friday at 7 and 10 p.m.

ART OF A QUIETER SORT comes to the Prudential Center Friday through Sunday, July 27-29, with the second annual Professional Art Show along the arcades. The free show from 10 a.m. to 10 p.m. features drawing, painting, sculpture and mixed media work by artists from 15 states and Canada.

ART BY INMATES is on display Sunday at a benefit for the Elma Lewis School. The Boston Flea Market, Faneuil Hall Marketplace, is the scene of the exhibit from 1 to 6 p.m. rain or shine. Arts and crafts, poetry and music by residents of the Mass. Correctional Institute, Norfolk, plus more than 100 displays of antiques, collectibles and handicrafts by New England craftsmen, will be on display for $1 admission (children 25 cents.)

Actress-Author Ruth Gordon—Will appear in person at the Park Square Moviehouse on Monday, July 30, at 7:30 p.m. to acknowledge the "Tribute to Ruth Gordon" weekend double feature of films associated with the Quincy native's long and distinguished theatrical career: "Harold and Maude" (1972), in which she co-stars, and "Adam's Rib" (1949) which she co-authored with her husband Garson Kanin. The double feature runs July 29-31.

APART FROM THE ARTS, the Museum of Science is celebrating the first anniversary of the opening of its west wing Aug. 3 by admitting the public for half price to all Museum exhibits and programs, including "Ad Astra per Aspera" in the Charles Hayden Planetarium. The day also features a special demonstration with a bush baby and a Slow Loris.

bb Opus 1 ##

June B. Tompkins

Tanglewood

The fourth weekend at Tanglewood in the Berkshires begins tonight with the 7 o'clock Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9 o'clock, William Steinberg, former music director of the Boston Symphony and music director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Steinberg will conduct the orchestra in the Violin Concerto in D with Miriam Fried as soloist and Symphony No. 1 in C minor.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

Saturday evening at 8:30, Steinberg will conduct the orchestra in Schubert's Symphony No. 8 in B minor, and Mahler's Das Lied der Erde with tenor James King and contralto Lili Chookasian as soloists.

On Sunday at 2:30 p.m., Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony in its first performance of Turina's La oracion del torero. The concert will include Bartok's Piano Concerto No. 2 with Christoph Eschenbach as soloist, and Brahms' Symphony No. 4 in E minor.

Steinberg Guest Conductor

LENOX — The fourth weekend at Tanglewood begins on Friday with the 7 p.m. Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura," "Bitten," "Vom Tode," "Die Ehre Gottes aus der Matur," "Ich liebe dich," "Wonne der Wehmut" and "An die ferne Geliebte."

At 9 p.m. William Steinberg, former music director of the Boston Symphony and Music Director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all - Brahms program. Mr. Steinberg will conduct the Orchestra in the Violin concerto in D with Miriam Fried as soloist and Symphony No. 1 in C minor.

On Saturday at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

JAMES KING

WILLIAM STEINBERG

On Saturday evening a 8:30 p.m. William Steinberg will conduct the Orchestra in Schubert's Symphony no. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

On Sunday at 2:30 p.m. Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahms' Symphony no. 4 in E minor.

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000

JUL 22 1973 New England Newsclip

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528

JUL 25 1973 New England Newsclip

Steinberg, de Burgos, Featured Conductors

The fourth weekend at Tanglewood begins on Friday, with the 7 p.m. Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura", "Bitten", "Vom Tode", "Die Ehre Gottes aus der Natur", "Ich liebe dich", "Wonne der Wehmut" and "An die ferne Geliebte".

At 9 p.m., William Steinberg, former music director of the Boston Symphony and music director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Steinberg will conduct the Orchestra in the Violin concerto in D with Miriam Fried as soloist and Symphony no. 1 in C minor.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m. William Steinberg will conduct the Orchestra in Schubert's Symphony no. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

On Sunday, at 2:30 p.m., Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenbach as soloist and closes wth Brahms' Symphony no. 4 in E minor.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

JUL 26 1973 New England Newsclip

Tanglewood program

De Waart to replace ill conductor De Burgos

Edo de Waart, music director of the Rotterdam Philharmonic, will conduct the Boston Symphony Orchestra Sunday at 2:30 p.m. Mr. de Waart replaces the indisposed Rafael Fruhbeck de Burgos. The new program for Sunday will include Berlioz' "Overture, Le cranaval romain; Bartok's Piano Concerto No. 2 with Christoph Eschenbach; and Brahms' Symphony No. 4 in E Minor.

On Saturday night, tenor Nicholas di Virgilio will replace the ill James King in Mahler's "Das Lied von der Erde."

William Steinberg, former music director of the BSO, will conduct the concerts on Friday and Saturday nights.

Beethoven songs

The weekend prelude Friday at 7 p.m. will be a program of Beethoven songs with soloists Peter Lagger, bass, and Malcom Frager, piano. They will perform the songs, "In Questa Tomba Oscura," "Bitten," "Vom Tode," "Die Ehre Gottes aus der Natur," "Ich Liebe Dich," "Wonne der Wehmut" and "An die ferne Geliebte."

At 9, Steinberg, who has been music director of the Pittsburgh Symphony since 1952, will conduct the BSO in an all-Brahms program. The orchestra will play the Violin Concerto in D with violinist Miriam Fried as soloist and Symphony No. 1 in C Minor.

On Saturday evening at 8:30, Steinberg will conduct the symphony in Schubert's Symphony No. 8 in B Minor (unfinished) and Mahler's "Das Lied der Erde," (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists. An open rehearsal will be held on Saturday morning at 10:30.

MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 45,349 SUN. 41,720

JUL 20 1973

Steinberg to conduct at Tanglewood

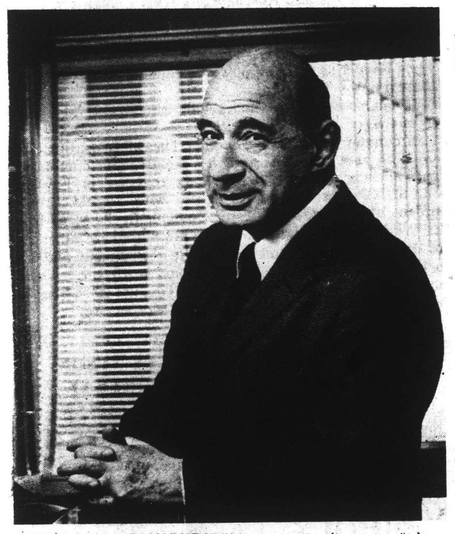
TANGLEWOOD, LENOX, Mass. — The fourth weekend at Tanglewood begins on Friday, July 27, with the 7 p.m. Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9, p.m., William Steinberg, former Music Director of the Boston Symphony and Music Director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Mr. Steinberg will conduct the Orchestra in the Violin Concerto in D with Miriam Fried as soloist and Symphony No. 1 in C Minor.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750

JUL 19 1973 New England Newsclip

Steinberg Scheduled At Tanglewood



WILLIAM STEINBERG former music director of the Boston Symphony will conduct the symphony on Friday and Saturday evenings July 27 and 28th, at Tanglewood in Lenox, Mass. As music director of the Pittsburg Symphony, Mr. Steinberg recently returned from his orchestra's tour of Japan which included concerts in Tokyo, Nogoya and Yahata, and at the Osaka Music Festival. The program Friday will be all Brahms. Schubert's No. 8 and Mahler's Das Lied von der Erde are scheduled Saturday. The Boston Symphony will be directed by Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, on Saturday.

DANBURY, CONN.
NEWS-TIMES
D. 30,000

JUL 24 1973

Tanglewood weekend

The fourth weekend at Tanglewood will begin Friday night at 7 with a weekend prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven. At 9 p.m. William Steinberg, former music director of the Boston Symphony and now music director of the Pittsburgh Symphony, will conduct the Boston Symphony in an all-Brahms program.

Saturday evening at 8:30 p.m. William Steinberg will conduct the orchestra in selections from Schubert and Mahler with tenor James King and contralto Lili Chookasian as soloists.

Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. Sunday at 2:30 p.m. The concert continues with a Bartok piano concerto with Christoph Eschenbach as soloist and closes with a Brahms' symphony. Ticket information is available by calling Tanglewood Lenox, Mass.

PEEKSKILL, N. Y.
STAR
(NEW YORK CITY MARKET AREA)
D. 13,000

JUL 24 1973

Instrumental and vocal soloists listed for Tanglewood week-end

The fourth week-end at Tanglewood, Lenox, Mass., begins Friday with the 7 p.m. Week-end Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura," "Bitten", "Vom Tode," "Die Ehre Gottes aus der Natur", "Ich liebe dich", "Wonne der Wehmut' and 'An die ferne Geliebte".

At 9 p.m., William Steinberg, former Music Director of the Boston Symphony and Music Director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program, including the Violin concerto in D with Miriam Fried as soloist and Symphony No. 1 in C minor.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

Saturday evening at 8:30 Steinberg will conduct the Orchestra in Schubert's Symphony No. 8 in B minor (Unfinished") and Mahler's Das Lied dre Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

On Sunday at 2:30 p.m., Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero The concert continues with Bartok's Piano concerto No. 2 with Christoph Eschenbach as soloist and closes with Brahms' Symphony No. 4 in E minor.

BLACKSTONE VALLEY
TRIBUNE ADVERTISER
WHITINSVILLE, MASS.
W. 10,000

JUL 25 1973 New England Newsclip

Tanglewood will present Peter Lagger at the 7 p.m. concert Friday night. William Steinberg will be featured with Miriam Fried at a 9 p.m. concert the same night. Saturday night's concert at 8:30 p.m. will feature Steinberg with James King. Rafael Fruhbeck De Burgos will be featured Sunday at 2:30 p.m. Weekend Preludes at 7 p.m. each Friday night, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short recitals offered at no extra charge to Friday evening ticket holders. The Boston Pops will be in concert at Tanglewood on August 21 at 8:30 p.m.

SOUTH MIDDLESEX
NEWS (E)
FRAMINGHAM, MASS.
D. 32,500

JUL 21 1973 New England Newsclip

Steinberg featured at Tanglewood weekend

TANGLEWOOD — The fourth weekend at Tanglewood begins on Friday, July 27, with the 7 p.m. weekend predule concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9 p.m., William Steinberg, former music director of the Boston Symphony and music director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program.

Steinberg will conduct the orchestra in the violin concerto in D with Miriam Fried as soloist and symphony No. 1 in C minor.

Saturday, July 28 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

Saturday at 8:30 p.m., William Steinberg will conduct the orchestra in Shubert's Sympony No. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

KAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUL 27 1973

Duo To Give Concert At Tanglewood

The fourth weekend at Tanglewood begins Friday, July 27 with the 7 p. m. prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9 p. m. William Steinberg, former music director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. It will open with the Violin Concerto in D with Miriam Fried as soloist and conclude with Symphony no. 1 in C minor.

On Saturday at 10:30 a. m., as on every Saturday, there will be an open rehearsal of works to be performed on Sunday. In the evening, at 8:30, Mr. Steinberg will conduct the orchestra in Schubert's Symphony no. 8 in B minor (the Unfinished) and Mahler's Das Lied der Erde, with tenor James King and contralto Lili Chookasian as soloists.

On Sunday afternoon at 2:30 Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano Concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahm's Symphony no. 4 in E minor.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,523

JUL 25 1973 New England Newsclip

Steinberg, de Burgos, Featured Conductors

The fourth weekend at Tanglewood begins on Friday, with the 7 p.m. Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura", "Bitten", "Vom Tode", "Die Ehre Gottes aus der Natur", "Ich liebe dich", "Wonne der Wehmut" and "An die ferne Geliebte".

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On Sunday, at 2:30 p.m., Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahms' Symphony no. 4 in E minor.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

JUL 26 1973 New England Newsclip

Tanglewood program

De Waart to replace ill conductor De Burgos

Edo de Waart, music director of the Rotterdam Philharmonic, will conduct the Boston Symphony Orchestra Sunday at 2:30 p.m. Mr. de Waart replaces the indisposed Rafael Fruhbeck de Burgos. The new program for Sunday will include Berlioz' "Overture, Le cranaval romain; Bartok's Piano Concerto No. 2 with Christoph Eschenbach; and Brahms' Symphony No. 4 in E Minor.

On Saturday night, tenor Nicholas di Virgilio will replace the ill James King in Mahler's "Das Lied von der Erde."

William Steinberg, former music director of the BSO, will conduct the concerts on Friday and Saturday nights.

Beethoven songs

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At 9, Steinberg, who has been music director of the Pittsburgh Symphony since 1952, will conduct the BSO in an all-Brahms program. The orchestra will play the Violin Concerto in D with violinist Miriam Fried as soloist and Symphony No. 1 in C Minor.

On Saturday evening at 8:30, Steinberg will conduct the symphony in Schubert's Symphony No. 8 in B Minor (unfinished) and Mahler's "Das Lied der Erde," (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists. An open rehearsal will be held on Saturday morning at 10:30.

MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 45,349 SUN. 41,720

JUL 20 1973

Steinberg to conduct at Tanglewood

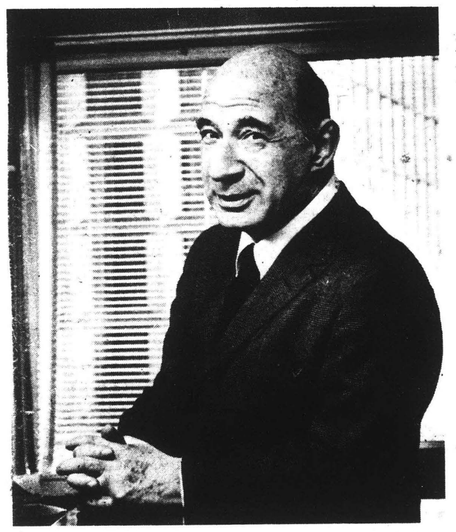
TANGLEWOOD, LENOX, Mass. — The fourth weekend at Tanglewood begins on Friday, July 27, with the 7 p.m. Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9, p.m., William Steinberg, former Music Director of the Boston Symphony and Music Director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Mr. Steinberg will conduct the Orchestra in the Violin Concerto in D with Miriam Fried as soloist and Symphony No. 1 in C Minor.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750

JUL 19 1973 New England Newsclip

Steinberg Scheduled At Tanglewood



WILLIAM STEINBERG former music director of the Boston Symphony will conduct the symphony on Friday and Saturday evenings July 27 and 28th, at Tanglewood in Lenox, Mass. As music director of the Pittsburg Symphony, Mr. Steinberg recently returned from his orchestra's tour of Japan which included concerts in Tokyo, Nogoya and Yahata, and at the Osaka Music Festival. The program Friday will be all Brahms. Schubert's No. 8 and Mahler's Das Lied von der Erde are scheduled Saturday. The Boston Symphony will be directed by Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, on Saturday.

DANBURY, CONN.
NEWS-TIMES
D. 30,000

JUL 24 1973

Tanglewood weekend

The fourth weekend at Tanglewood, will begin Friday night at 7 with a weekend prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven. At 9 p.m. William Steinberg, former music director of the Boston Symphony and now music director of the Pittsburgh Symphony, will conduct the Boston Symphony in an all-Brahms program.

Saturday evening at 8:30 p.m. William Steinberg will conduct the orchestra in selections from Schubert and Mahler with tenor James King and contralto Lili Chookasian as soloists.

Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. Sunday at 2:30 p.m. The concert continues with a Bartok piano concerto with Christoph Eschenbach as soloist and closes with a Brahms' symphony. Ticket information is available by calling Tanglewood in Lenox, Mass.

PEEKSKILL, N. Y
STAR
(NEW YORK CITY MARKET AREA)
D. 13,000

JUL 24 1973

Instrumental and vocal soloists listed for Tanglewood week-end

The fourth week-end at Tanglewood, Lenox, Mass., begins Friday with the 7 p.m. Week-end Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura," "Bitten", "Vom Tode," "Die Ehre Gottes aus der Natur", "Ich liebe dich", "Wonne der Wehmut' and 'An die ferne Geliebte".

At 9 p.m., William Steinberg, former Music Director of the Boston Symphony and Music Director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program, including the Violin concerto in D with Miriam Fried as soloist and Symphony No. 1 in C minor.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

Saturday evening at 8:30 Steinberg will conduct the Orchestra in Schubert's Symphony No. 8 in B minor (Unfinished") and Mahler's Das Lied dre Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

On Sunday at 2:30 p.m., Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero The concert continues with Bartok's Piano concerto No. 2 with Christoph Eschenbach as soloist and closes with Brahms' Symphony No. 4 in E minor.

BLACKSTONE VALLEY
TRIBUNE ADVERTISER
WHITINSVILLE, MASS.
W. 10,000

JUL 25 1973 New England Newsclip

Tanglewood will present Peter Lagger at the 7 p.m. concert Friday night. William Steinberg will be featured with Miriam Fried at a 9 p.m. concert the same night. Saturday night's concert at 8:30 p.m. will feature Steinberg with James King. Rafael Fruhbeck De Burgos will be featured Sunday at 2:30 p.m. Weekend Preludes at 7 p.m. each Friday night, two hours before the Boston Symphony concert, present guest artists and members of the Orchestra in short recitals offered at no extra charge to Friday evening ticket holders. The Boston Pops will be in concert at Tanglewood on August 21 at 8:30 p.m.

SOUTH MIDDLESEX
NEWS (E)
FRAMINGHAM, MASS.
D. 3,500

JUL 21 1973 New England Newsclip

Steinberg featured at Tanglewood weekend

TANGLEWOOD — The fourth weekend at Tanglewood begins on Friday, July 27, with the 7 p.m. weekend predule concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9 p.m., William Steinberg, former music director of the Boston Symphony and music director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program.

Steinberg will conduct the orchestra in the violin concerto in D with Miriam Fried as soloist and symphony No. 1 in C minor.

Saturday, July 28 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

Saturday at 8:30 p.m., William Steinberg will conduct the orchestra in Shubert's Sympony No. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

KAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

JUL 27 1973

Duo To Give Concert At Tanglewood

The fourth weekend at Tanglewood begins Friday, July 27 with the 7 p. m. prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

At 9 p. m. William Steinberg, former music director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. It will open with the Violin Concerto in D with Miriam Fried as soloist and conclude with Symphony no. 1 in C minor.

On Saturday at 10:30 a. m., as on every Saturday, there will be an open rehearsal of works to be performed on Sunday. In the evening, at 8:30, Mr. Steinberg will conduct the orchestra in Schubert's Symphony no. 8 in B minor (the Unfinished) and Mahler's Das Lied der Erde, with tenor James King and contralto Lili Chookasian as soloists.

On Sunday afternoon at 2:30 Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano Concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahms's Symphony no. 4 in E minor.

William Steinberg to Conduct At Tanglewood This Weekend

The fourth weekend at Tanglewood begins on Friday, July 27, with the 7 pm Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa Tomba Oscura," "Bitten," "Vom Tode," "Die Ehre Gottes aus der Natur," "Ich liebe dich," "Wonne der Wehmut" and "An die ferne Geliebte." At 9 am William Steinberg, former music director of the Boston Symphony and music director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Mr. Steinberg will conduct the orchestra in the Violin concerto in D with Miriam Fried as soloist and Symphony no. 1 in C minor.

On Satrday, July 28, at 10:30 am, as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 pm, William Steinberg will conduct the orchestra in Schubert's Symphony no. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

On Sunday, July 29, at 2:30 pm, Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahm's Symphony no. 4 in E minor.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
JUL 26 1973
New England Newsclip

The Herald Traveler
BOSTON, MASS.
D. 46,[illegible]
JUL 24 1973

PRESS (E)
BRISTOL, CONN.
D. 18,000
JUL 24 1973
New England Newsclip

This weekend at Tanglewood

Weekend Prelude concert at 7 p.m. on Friday begins the fourth weekend at Tanglewood, Lenox, Mass., featuring Peter Lager, bass, and Malcolm Frager, piano, in a program of songs by Beethoven.

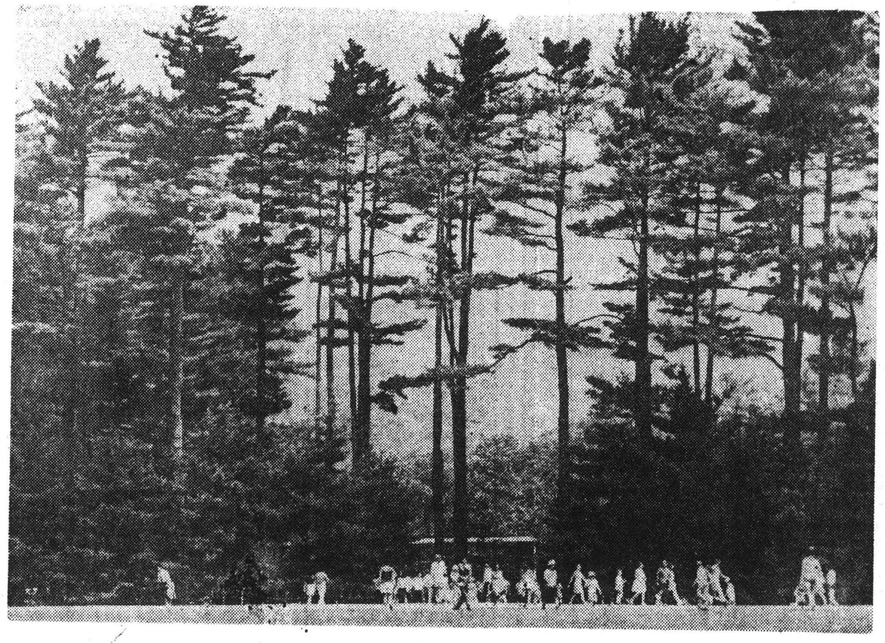
William Steinberg, music director of the Pittsburgh Symphony, will conduct the Boston Symphony at 9 p.m. is an all-Brahms program, with Miriam Fried the soloist in the violin concerto in D.

An open rehearsal will be held at 10:30 a.m. Saturday, as is held every Saturday morning throughout the season.

Maestro Steinberg, will conduct the orchestra at 8:30 p.m. Saturday with tenor, James King, and contralto, Lili Chookasian, as soloists.

Rafael Fruhbeck de Burgos, musical director of the National Orchestra in Madrid, will conduct the Boston Symphony at 2:30 p.m. Sunday in their first performance of Turina's La oracion del torero. Christoph Eschenbach will be soloist for Bartok's Piano concerto No. 2.

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,000
JUL 31 1973
New England Newsclip



(Photo from "Tanglewood" by James R. Holland, Barre Publishers)

The famous Tanglewood pines tower over the former estate's main gate.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000
JUL 26 1973
New England Newsclip

Illness strikes at podium

Because of the sudden illness of William Steinberg, concertmaster Joseph Silverstein will conduct the Friday and Saturday night concerts of the Boston Symphony Orchestra at Tanglewood, according to a statement this noon by BSO management. The programs for both evenings will be the same, and are contained in a story on Page 8.

The indisposition of conductor Rafael Fruhbeck de Burgos had earlier caused the substitution of Edo de Waart as conductor of Sunday's concert. A BSO spokesman said he was sure there was no plague and that both illnesses were not serious.

JUL 24 1973
New England Newsclip

Weekend Tanglewood Program

The fourth weekend at Tanglewood begins on Friday, with the 7:00 p.m. Weekend Prelude concert featuring Peter Lagger, bass, and Malcolm Frager, piano, in a program of songs by Beethoven: "In questa tomba oscura", "Bitten", "Vom Tode", "Die Ehre Gottes aus der Natur", "Ich liebe dich", "Wonne der Wehmut" and "An die ferne Geliebte". At 9:00 p.m., William Steinberg, former Music Director for the Boston Symphony and Music Director of the Pittsburgh Symphony since 1952, will conduct the Boston Symphony in an all-Brahms program. Mr. Steinberg will conduct the Orchestra in the Violin concerto in D with Miriam Fried as soloist and Symphony no. 1 in C minor.

On Saturday, at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m., William Steinberg will conduct the Orchestra in Schubert's Symphony no. 8 in B minor ("Unfinished") and Mahler's Das Lied der Erde (The Song of the Earth) with tenor James King and contralto Lili Chookasian as soloists.

On Sunday, at 2:30 p.m., Rafael Fruhbeck de Burgos, Musical Director of the National Orchestra in Madrid, will conduct the Boston Symphony in their first performance of Turina's La oracion del torero. The concert continues with Bartok's Piano concerto no. 2 with Christoph Eschenbach as soloist and closes with Brahms' Symphony no. 4 in E minor.

TIMES
HARTFORD, CONN.
D. 135,000
JUL 29 1973
New England Newsclip

Music

LENOX ARTS CENTER, INC. AT WHEATLEIGH — Lenox, Mass. Musical Theater Premieres: Today— A music-theater-dance work with film. Aug. 1-5 and 8-12 — "Mandrake the Magician." Aug. 15-19 and 21-26 — Stage Leers and Love. Songs by Stanley Silverman. (413-637-2227).

TANGLEWOOD — Lenox, Mass. Berkshire Festival Concerts Series. Boston Symphony Orchestra. Today Christoph Eschenbach, 2:30 p.m. "Weekend Preludes," 7 p.m., will precede each Friday's 9 p.m. concert at no extra charge to evening ticket holders. Saturday concerts begin at 8:30 p.m. and Sunday programs at 2:30 p.m. Open rehearsals in the Shed on Saturday mornings at 10:30 a.m. at a nominal charge.

ROCKY LAIR RESTAURANT—Rocky Hill, Townline Road. The Tahitians. Floor show Sun. at 6:30 p.m. Tues., Wed. & Thurs. one show and Sat. two shows.

CHESTNUT HILL CONCERTS — Killingworth, Creative Arts Center. Thru Aug. 25. Thurs. & Sat. 8 p.m. (1-669-2060).

BOSTON HERALD TRAVELER (E)
BOSTON, MASS.
JUL 29 1973
New England Newsclip

Tanglewood's 4th Weekend Program

The fourth weekend at Tanglewood features former music director of the Boston Symphony William Steinberg on Friday and Saturday and Conductor Rafael Fruhbeck de Burgos on Sunday.

On July 27 at 7 p.m., the prelude concert will consist of songs by Beethoven including "In questa tomba oscura" and "Wonne der Wehmut." At 9 p.m., Steinberg conducts an all Brahms program.

July 28 at 8:30 p.m. Steinberg and the orchestra will perfom Schubert's Symphony no. 8 in B minor ("Unfinished") and Mahler's "Das Lied der Erde."

Sunday, July 29 at 2:30 p.m., the Boston Symphony plays Bartok's Piano concerto no. 2 and Brahm's Symphony no. 4 in E minor.

In Concert

Keeping Score At Tanglewood

By Peter M. Knapp

You needed additional scorecards to keep track of the performers last weekend at Tanglewood, fourth of the Boston Symphony Orchestra's summer season in Leonox, as illness forced a number of substitutes.

Neither of the weekend's scheduled conductors were on hand. BSO Concertmaster and Assistant Conductor Joseph Silverstein stepped in for indisposed former BSO Music Director William Steinberg on Friday and Saturday. Edo de Waart, music director of the Rotterdam Philharmonic, took over Sunday's program for Rafael Fuehbeck De Burgos (resulting in one program change). And tenor James King had illness in his family and was replaced by Nicholas di Virgilio Saturday night.

But at least in one case, the substitution was a galloping success in the debut of Edo de Waart with the orchestra, enthusiastially cheered by the 7,396 listeners. Remember the name, for this 32-year-old native of Amsterdam, a winner of the Dimitri Mitropoulous competition and former asistant to Leonard Bernstein for a season, seems to have it all.

Taking Charge

One took notice immediately at the way DeWaart firmly planted his feet and authoritatively called the orchestra to attention for Berlioz' "Roman Carnival" Overture — a fellow ready to take charge, one sensed. And he did, giving the Berlioz warhorse quite a ride, without overspurring or working up excess lather. Platinum-clean, nothing careless, good line and detail, and a charge of electricity. A conductor willing to exercise this care and restraint on a sure show-stopper commands further respect.

And in this case, the initial favorable reaction carried through to the final note in a program of exceptional musicmaking. The audience loved him and the orchestra played beautifully for him in Bela Bartok's Piano Concerto No. 2 and Brahms' Symphony No. 4. His accompaniment to Christoph Eschenbach's solo work in the Bartok was sharp and precise, and the Brahms was magnificent in every way — marvellously proportioned, with graceful linear contours (he is especially effective at drawing out string legato), and a stunning sense of rhythm and structural flow.

Eschenbach, too, was superb. He has gained a reputation as a classical pianist, and his Tanglewood debut some years ago confirmed his sensitive and balanced approach to Mozart. But would he have the flair for the flashy, percussive Bartok?

Sparkling

The answer was yes, as Eschenbach struck sparks in this busy, virtuosic concerto completed in 1931. It is a workout for sure — Bartok sending the pianist scampering up and down the octaves in whirling toccata-like figurations or hammering percussively a la Prokofiev, or brushing in gentle arpeggio washes. In the first movement, Bartok boldly withholds his strings, punctuating the pianist's display with percussion and brass fanfares.

But for all the heroic fingerwork, of the exterior movements, the most interesting music lies in the middle — a combination adagio and scherzo (at a furious pace). Here, Bartok evokes one of his magical night moods with a slow string chorale followed by an unusual duet for piano and timpani, the pianist discoursing in terse, eloquent, Magyar-flavored fragments in which Eschenbach was particularly expressive.

Silverstein took on a rugged program on a hot and humid Saturday night before a colorfully attired audience of 8,000. A program juxtaposing Franz Schubert's "Unfinished" Symphony No. 8 in b minor, with Gustav Mahler's "Das Lied von der Erde" ("The Song of the Earth"). Both by Austrian symphonists, but as far apart in perspective as an Eskimo and an African: the Schubert, so serene, confidently lyrical and in perfect equilibrium; the Mahler "tripping out" in a new soundscape not to be mapped in terms of keys or chords or structure or instrumentation, but rather in its profound powers of communication.

Signoff

Perhaps "Das Lied von derErde" is an existential rather than a musical experience. Mahler's lengthy hymn to weltschmerz, a cycle of six songs alternating for tenor and contralto, is the Austrian composer's most subjective and personal composition — his apparent farewell to life after being told of a fatal heart condition. The settings of Hans Bethge's translations of ancient Chinese lyrics present a mood of hopeless loneliness and resignation, a somber, autumnal acceptance of the end.

One cannot communicate verbally the effects of this powerfully strange score culminating in the transcendent, half-hour glories of "Der Abschied" ("The Farewell"), drifting off to silence on the word "ewig" (forever); it must be directly experienced. What creative process concocted such evocative instrumental effects, such chilling motifs as the sinister English horn figuration and mocking horns in the last song, or the tolling harp-percussion pronouncements prefacing it?

Memorable

The performance was most memorable for contralto Lili Chookasian's extraordinarily expressive singing.

Mahler is more convincing in the melancholy songs for low female voice, than in the bitter "life be damned" attitude of the first and fifth songs for tenor. "Das Trinklied vom Jammer der Erde," the opening song, is virtually beyond the scope of most tenors — perhaps Maher wanted to guarantee a sense of desperation, if not hysteria — by writing in such a high tessiture and orchestral jangle. Tenor DiVirgilio sang earnestly in a voice with an attractive dusky timbre, but with insufficient power or verbal projection to really carry off the challenge of the tenor songs — and few can.

But Miss Chookasian was wonderful. For years I have admired her rich, sensuous contralto, her technical command of the vocal art and her intelligent musicality; she sang here with great intensity and nuance of vocal coloration and textual expression.

The evening, too, was another illustration of Silverstein's musical abilities. The Schubert flowed very nicely in well-chosen tempi and dynamic scales, aside from some moments of stiffness as in the first movement's development, and the larger challenge of the Mahler also was effectively accomplished. While the opening seemed overly raucous and not completely under control and the first section of "Von der Schoenheit" tended to drift, there were otherwise many admirable details and an over-all soundly conceived and executed interpretation.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,[illegible]
JUL 27 1973
New England Newsclip

de Waart to Conduct BSO at Tanglewood

Edd de Waart, music director of the Rotterdam Philharmonic, will conduct the Boston Symphony Orchestra on Sunday, at Tanglewood, Lenox at 2:30 p.m.

On Saturday, at 8:30 p.m., Maestro de Haart replaces replaces the indisposed James King in Mahler's Das beck de Burgos.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
AUG 1 1973 New England Newsclip

4 FOURTH WEEKEND

JULY 27
7 pm Weekend Prelude
PETER LAGGER
9 pm WILLIAM STEINBERG
BRAHMS PROGRAM
Violin Concerto
Miriam Fried
Symphony No. 1

JULY 28
10:30 am Open Rehearsal
8:30 pm WILLIAM STEINBERG
Schubert: Symphony No. 8 "Unfinished"
Mahler: Das Lied von der Erde
soprano to be announced
James King

JULY 29
2:30 pm RAFAEL FRUHBECK DE BURGOS
Turina: Oracion de Torero for Strings
Bartok: Piano Concerto No. 2
Christoph Eschenbach
Brahms: Symphony No. 4

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 3 1 1973

61

Cancellations Hit Tanglewood

By ELLEN PFEIFER
Music Critic

It was a weekend for cancellations at Tanglewood.

William Steinberg was forced to cancel both of his scheduled conducting performances Friday and Saturday evenings. Then the tenor James King made it a double cancellation on Saturday. And on Sunday afternoon, it was announced that Rafael Fruehbeck de Burgos would not appear.

The last cancellation was especially disappointing, because the combination of Fruehbeck de Burgos and the pianist Christoph Eschenbach in Bartok's Second Piano Concerto promised to be quite a novel one with a few surprises almost guaranteed and possibly an amusing clash of temperaments.

Taking Fruehbeck de

• Concert Review

Burgos' place, however, was the young Dutch conductor Edo de Waart, who, in making his debut with the BSO, stimulated a good bit of interest in his own right.

De Waart, at 32, has recently been appointed music director of the Rotterdam Philharmonic and has been making the rounds this summer of the American festivals. He appears to have allied himself with that school of young conductors who are more interested in serious performances of music than in becoming matinee idols of the podium.

Certainly he is a physically active conductor — but in a healthy, spontaneous, and, most importantly, undistracting way. His music-making is honest and straightforward, if just a bit uninteresting.

Most successful of the afternoon's works was the above-mentioned Bartok Concerto played by Eschenbach with fiery energy in the outer movements and moving eloquence in the recitative-piano sections of the second movement. The ensemble work in this second movement was also first rate with the transitions between chordal string sections and piano-timpani parts smooth and seamless.

The one problem, which seemed most acute in the first movement where the orchestral part is given entirely to the winds, was that of balance. The piano, which is certainly supposed to dominate the work, proved so overwhelming as to obscure the other instruments.

De Waart closed the program Sunday with the Brahms Fourth Symphony, which was characterized by very close scrutiny of local details at the expense of long line the big picture, so to speak. For the most part, the tempi were slow, the dynamic range was limited, and the sweep and grand passion customarily heard in this work were missing.

CONNECTICUT
WESTERN NEWS
CANAAN, CONN.
N. 2,875
AUG 1 1973 New England Newsclip

Review: Tanglewood Visited

By John Massameno

ON SUNDAY, TANGLEWOOD once more opened its famed gates to a multitude of anxious music lovers. After strolling through the lovely grounds, and being seated in the immense summer concert hall, we glanced at our programs and noticed that Rafael Fruhbeck de Brugos, due to illness, would not be conducting. Appearing in his stead was the young and energetic Edo De Waart, recently appointed director of the Rotterdam Philharmonic.

The afternoon of music began with "Overture Le carnaval romain op. 9" by Berlioz. The work's percussive pagentry seemed at times to possess strong Russian influences. It served well as an opening number, activating the appetites of the audience.

Following Berlioz was Bartok's Piano concerto no. 2. The guest soloist was the youthful and vigorous Christoph Eschenbach, who is no stranger to the Tanglewood stage.

The first movement, in which there was little delineation between the soloist and the orchestra, was a mass of chromatically moving parts, resembling at times piano exercises. Interspersed were lilting mysterious passages displaying Eschenbach's sensitivity at the keyboard.

The second movement, opening with a subtle parlay between the timpani and the piano, developed into an ellusive melodic line by the soloist with an entirely cordal orchestral background.

The final movement exploded into a rhythemical intensity which was sustained throughout. The combination of a strong use of timpani and brass concluded Bartok's creation.

AUDIENCE APPROVAL of Eschenbach's extraordinary talent was evidenced by a prolonged standing ovation.

The final work on the program was Brahms Symphony no. 4 in E minor, op. 98. Opening the piece was the lyrical melody carried predominatly by the strings in which the vigor as well as depth of Brahms were portrayed. The French horn introduced the second movement which quickly featured the reeds playing to a pizzacato string background.

The famous third movement sprung alive in animated frivolity enhanced with crisp splashing chimes. Announced by a brass choir, the last movement was set in a minor tonality often featuring the reeds, and included a beautiful and gracious flute solo.

De Waart also received an enthusiastic standing ovation which was the fitting end to a delightful afternoon.

Weekend Full Of Substitutes At Tanglewood

By RICHARD VINCENT
Music Critic

You couldn't tell the players without a scorecard over the weekend at Tanglewood as defections and substitutions became commonplace.

William Steinberg cancelled both of his conducting appearances for Friday and Saturday, Rafael Frubeck cancelled his Sunday afternoon appearance and James King, scheduled for the tenor solos in Mahler's "Das Lied von der Erde" was replaced at the last chime by Lake George Opera's Nicholas Di Virgilio.

JOSEPH SILVERSTEIN, concert master and associate conductor of the Boston Symphony Orchestra filled in for Steinberg, and Edo de Waart, a young Dutch conductor who happened to be in the right place at the right time, did the directing honors on Sunday.

All the defectors were overcome by a mysterious and temporarily debilitating condition known as the "Tanglewood Vapors" and their recovery, one hopes, will be speedy.

All the substitutes were, at the very least, professional and competent, and one of them, DeWaart, showed an uncommon ability in the face of his precipitous ascension to the podium.

He was called upon to conduct two quite disparate works, the Bartok Piano Concerto No. 2 and the Brahms Symphony No. 4 in E Minor, and he succeeded in both.

Christoph Eschenbach was the soloist in the Bartok, and as neither he nor De Waart showed the slightest sign of crisis, the results were outstanding.

THE PIECE written in 1931, is now quite firmly in the repertory of any self-respecting musical organization and for good reason. It is vintage Bartok, extremely imaginative, and very pianistic. The composer was himself a virtuoso pianist and he had a sound concept of what the piano could do for effect and this work is a prime example of that.

Eschenback played with considerable dash and panache and De Waart, thinly prepared though he might have been, was quite able to give proper aid and succor in what was a full and exciting partnership.

It is a fact, however, that the Tanglewood Shed is not the most felicitous arena for piano works. Whatever the reason may be, the piano sound is often muffled, and during the passages where both piano and orchestra are in full cry, the orchestra sound tends to overwhelm the piano. This, of course could be a dereliction of the conductor, after all a full orchestra of the caliber of the BSO can certainly make hash of any soloist if they put their backs into it, but my impression is that the fault lies in both the characteristics of the Shed and my location on the far left in Section 7.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
JUL 30 1973 New England Newsclip

Silverstein conducts Friday, Saturday concerts

By Jay C. Rosenfeld

THE HALF-WAY mark of the Tanglewood season this past weekend presented several unexpected problems which were all happily resolved. When the indisposition of William Steinberg, who had been scheduled to conduct the first two programs, forced the Boston Symphony management to look quickly for a replacement, it discovered Joseph Silverstein available and more than competent to step up from his chair as the Boston Symphony concertmaster to the orchestra's podium.

Silverstein from his years of experience and immersion in the orchestral literature disclosed an intimate familiarity with the assignments of both Friday and Saturday evenings, and his task Saturday could not have made more contrasted demands on his arsenal. The Schubert "Unfinished" symphony came through in its pristine transparency; the Mahler "Das Lied von der Erde" was as antipodal a kettle of fish as could have been conceived.

* * * *

Schubert here is youthful and lithe; Mahler is pessimistic in spirit and despairing in mood. The audience did not quite appreciate the Mahler for it is more a symphony than a song cycle. They applauded the alternate movements sung by tenor Nicholas Di Virgilio and soprano Lili Chookasian, as worthy as they were, but did not perceive that the poetic enunciations here were more instruments of the ensemble than vocal solos.

As opposed to the pellucidity of Schubert who requires a comparatively small orchestra, Mahler uses a huge instrumentation and at the very outset discloses what he proposes to do with the voice. Di Virgilio's first declaration, "Schon wirkt der Wein," gleams with golden enticement but is against strings playing. With Mahler's distinct directions, *double forte*, and as powerful as the tenor's utterances were, they receded into the over-all background of sound. Mahler was kinder to the contralto and Miss Chookasian was allowed, by the composer as well as by the conductor, to convey her fastidiously shaped tones without overexertion.

"The Song of the Earth" is a series of poems translated into German from thousand-year old Chinese verses. "A perfume of melancholy" pervades the hour-long recital culminating in "the Farewell," as long as the preceding five stanzas, but in an inettably poignant plea expressed by the vocal line and a purely orchestral interlude in Mahler's most searching supplication.

* * *

Peter Lagger had given evidence in his declamation "To Joy" in the Beethoven Ninth Symphony the previous week of the character of his deep and resonant bass voice. In the Prelude program Friday, he had the good fortune to have a pianist of the exceptional caliber of Malcom Frager as his assisting artist and the too short program, all of Beethoven, was an impressive gem.

The choices Lagger made tended to lean to the lugubrious, but they were richly rewarding for the nature of his voice. Beethoven chose poems which were perfect vehicles for the controlled timbre of the remarkable-fictile bass. If there could be any distinction, probably his "On Death" and "Nature's Praise of God" were outstanding renditions.

Lagger ended his evening with the short cycle "*An die ferne Geliebte*" (To the distant Beloved). This happens to be Opus 98 and takes its place in a moment of Beethoven's highest inspiration. Opus 95 had been the salient F Minor String Quartet, Opus 96, the crowning G Major Violin and Piano Sonata and Opus 97, the Archduke Trio.

* * * *

The art-song had not yet developed in Beethoven's youth but this one, particularly as Lagger sang and Frager played, retained a simple sentiment with a personal emotional content. The six songs were performed without pause and constitute a song-cycle of exceptional unity. Lagger lent them a tenderness and warmth of feeling which confirmed the impression which exists at times that they were more than a little autobiographical.

* * *

Friday night Silverstein had the scintillating assistance of young Miriam Fried in the violin concerto and completed the evening with the same composer's first symphony.

It would require more than a little temerity to argue at this point with the long-departed composer, but there has always been an unanswered query in my mind as to whether Brahms translated his ideas into words as precisely as he did to notes. The main theme of the last movement cries out for breadth and grandeur, but he advised performers to play it "*con brio*" and obedience thereto diminished its gallant chivalry, and the *Allegretto* is rarely sufficiently calm and reposed as it strikes us in the essence its spirit imposes. Silverstein was thoroughly conversant with every detail of the symphony's traditions, but he made relentless demands in which the orchestra's responses tended to unvaried dynamics.

* * *

In her comprehension of the violin concerto, Miss Fried proved my contention about the symphony; To wit, that Brahms is revealed in his utmost glory without haste. Once past the introductory gymnastics, she settled into a superbly gratifying performance from every aspect. Her masterful bow, always superabundantly prepared, made figures and decorations of beauty of passages which are too often considered adequate when merely correctly articulated. She imbued every note, fleet or sustained, with an intensely virile tone (if she will pardon the expression), but made every phrase sound both spontaneous and thoughtful.

Miss Fried is a tall, slender, handsome girl and stands erect and majestic. She was completely poised in her posture and in her interpretation of the concerto. Her intonation was a deeply satisfying revelation and the total performance will remain as a heroic monument for this listener.

FOURTH WEEKEND

Weekend Prelude
PETER LAGGER
WILLIAM STEINBERG
BRAHMS PROGRAM
Violin Concerto
Miriam Fried
Symphony No. 1

Open Rehearsal
WILLIAM STEINBERG
Schubert: Symphony No. 8 "Unfinished"
Mahler: Das Lied von der Erde
soprano to be announced
James King

RAFAEL FRUHBECK DE BURGOS
Turina: Oracion de Torero for Strings
Bartok: Piano Concerto No. 2
Christoph Eschenbach
Brahms: Symphony No. 4

Cancellations Hit Tanglewood

By ELLEN FLETCHER

• Concert Review

Review: Tanglewood Visited

By John Mess

ON SUNDA
its famed
After strolli
seated
glanced
Fruhbeck
conducting
energetic
the Rotterdam

The afternoo
carnaval
percussive
Russian
number.

Following
2. The
Christoph
Tanglewood

The first
delineation
a mass of
times
mysterious
at the keyboard

The second
between the
ellusive melod
cordal orchestra

The final
intensity
combination
concluded Bartok

AUDIENCE
extraordinary
standing ovation

The final
Symphony
was the lyrical
strings in which
were portrayed.
second movement
playing to a pizzicato

The famous third movement sprung alive in animated frivolity enhanced with crisp splashing chimes. Announced by a brass choir, the last movement was set in a minor tonality often featuring the reeds, and included a beautiful and gracious flute solo.

De Waart also received an enthusiastic standing ovation which was the fitting end to a delightful afternoon.

Weekend Full Of Substitutes At Tanglewood

By RICHARD VINCENT
Music Critic

You couldn't tell the players without a scorecard over the weekend at Tanglewood as defections and substitutions became commonplace.

William Steinberg cancelled both of his conducting appearances for Friday and Saturday. Rafael Frühbeck cancelled his Sunday afternoon appearance and James King, scheduled for the tenor solos in Mahler's Das Lied von der Erde, was replaced at the last chance by Lake George Opera's Nicholas Di Virgilio.

JOSEPH SILVERSTEIN, concert master and associate conductor of the Boston Symphony Orchestra filled in for Steinberg, and Edo de Waart, a young Dutch conductor who happened to be in the right place at the right time, did the conducting honors on Sunday.

Affected defectors were overcome by a mysterious and temporarily debilitating condition known as the "Tanglewood Vapors" and their recovery, one hopes, will be speedy.

All the substitutes were, at the very least, professional and competent, and one of them, DeWaart, showed an uncommon ability in the face of his precipitous ascension to the podium.

He was called upon to conduct two quite disparate works, the Bartok Piano Concerto No. 2 and the Brahms Symphony No. 4 in E Minor, and he succeeded in both.

Christoph Eschenbach was the soloist in the Bartok, and as neither he nor De Waart showed the slightest sign of errors, the results were outstanding.

THE PIECE written in 1931, is now quite firmly in the repertory of any self-respecting musical organization and for good reason. It is vintage Bartok, extremely imaginative, and very pianistic. The composer was himself a virtuoso pianist and he had a sound concept of what the piano could do for effect and this work is a prime example of that.

Eschenbach played with considerable dash and panache and De Waart, thinly prepared though he might have been, was quite able to give support and and succor in what was a full and exciting partnership.

It is a fact, however, that the Tanglewood Shed is not the most felicitous arena for piano works. Whatever the reason may be, the piano sound is often muffled and during the passages where both piano and orchestra are in full cry, the orchestra sound seems to overwhelm the piano. This, of course could be a dereliction of the conductor, after all a full orchestra of the caliber of the BSO can certainly make hash of any soloist if they put their backs into it, but my impression is that the hall lies in wait for the characteristics of the Shed and my location on the far left in Section 7

Silverstein conducts Friday, Saturday concerts

By Jay C. Rosenfeld

THE HALL WAY mark of the [illegible] this past [illegible] presented several [illegible] problems which [illegible] When [illegible] of William [illegible] had been scheduled to conduct the first two [illegible] the Boston [illegible] expect to look [illegible] to proceed, it [illegible] Joseph Silverstein [illegible] and more than com[illegible] from his chair [illegible] Boston Symphony com[illegible] to the orchestra's [illegible]

[illegible] from his years of [illegible] and immersion in [illegible] orchestral literature he [illegible] regularity [illegible] the assignments of both [illegible] and Saturday evenings. [illegible] his task Saturday could not [illegible] made more contrasted de[illegible] as his second The Schu[illegible] Unfinished symphony [illegible] through in its pristine [illegible] purity. Gustav Mahler's Das Lied von der Erde was as unattainable a settle of fish as could [illegible] conceived.

Schubert here is youthful and [illegible] Mahler is pessimistic in [illegible] not despairing in mood [illegible] did not quite ap[illegible] The Mahler for it is [illegible] symphony than a song [illegible] They applauded the alter[illegible] movements sung by tenor [illegible] Di Virgilio and sopr[illegible] Lin Chaikovsky as worthy [illegible] were but did not for [illegible] the poetic emotions [illegible]

[illegible] were more in [illegible] statements of the ensemble than vocal solos.

As opposed to the pellucidity of Schubert who requires a comparatively small orchestra Mahler uses a huge instrumentation and at the very outset discloses what he proposes to do with the voice. Di Virgilio's first declaration, "Schon wurzt der Wein" gleams with golden enticement but is against strings playing with Mahler's distinct directions *double forte* and as powerful as the tenor's utterances were, they receded into the overall background of sound. Mahler was kinder to the contralto and Miss Chaikovsky was allowed to the end point as well as his conductor, to convey her fastidiously shaded tones without overexertion.

"The Song of the Earth" is a series of poems translated into German from thousand year old Chinese verses. A portrait of melancholy pervades the hour-long recital culminating in the Farewell, as long as the preceding five stanzas, but in an inestimably potent plea expressed by the vocal line and a purely orchestral interlude in Mahler's most searching supplication.

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Lagger ended his evening with the short cycle [illegible] "Adelaide" (To the Beloved). This begins [illegible] Opus 96 and takes it [illegible] moment in Beethoven's [illegible] inspiration. Opus 96 [illegible] the sublime F Major String [illegible] Opus 96, the [illegible] Major Violin and Piano Sonata and Opus 97, the Archduke Trio.

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Friday night Silverstein [illegible] the [illegible] Mozart Frager [illegible] in a concerto and [illegible] evening with the [illegible] Brahms's first symphony.

It would require [illegible]

Tanglewood: Changes and Brilliance

At the Concert

By EDWARD FRENCH

This was a weekend of last minute substitutions at Tanglewood. Because of illness, William Steinberg had to cancel his Friday and Saturday evening appearances and Rafael Fruhbeck de Burgos, scheduled for Sunday afternoon, had to bow out for the same reason.

Joseph Silverstein, associate conductor and concertmaster of the Boston Symphony Orchestra, took over the Steinberg concerts and a talented young Dutch conductor, Edo de Waart, replaced De Burgos. One other change was the substitution of Nicolas di Virgilio for James King to do the tenor solos in Mahler's "Song of the Earth" Saturday night. The contralto for this work was Lili Chookasian.

FRIDAY ..evening's program included the Violin Concerto in D Major and the Symphony No. 1 in C minor by Brahms.

Miriam Fried was soloist in the concerto and displayed a surprisingly large warm tone, a first class virtuoso technique as well as impeccable musicianship. It was playing that fully substantiated her position as one of the top flight fiddlers. Joseph Silverstein gave her the kind of accompaniment he would like if he were soloist, very good indeed.

Silverstein's Brahms Symphony was a careful foursquare reading that followed traditional lines.

Edo de Waart, on the podium Sunday afternoon is the musical director of the Rotterdam Philharmonic and the 1964 first prize winner of the Dimitri Mitropoulous Competition and worked as assistant to Leonard Bernstein with the New York Philharmonic during the 1965-66 season.

Like Bernstein, he is a rather athletic conductor and likes to whip up stirring climaxes. His reading of the Berlioz "Roman Carnival" Overture had an almost incandescent brilliance. The orchestra was in top form here.

YOUNG DE Waart's ability to handle the larger forms was clearly shown in a splendidly proportioned version of the monumental Brahms Symphony No. 4 in E Minor.

Christoph Eschenbach was soloist in the Bartok Piano Concerto No. 2, a far cry from the Mozart and Beethoven Concerti we had heard him do so well previously.

His playing of the rhythmic and percussive Bartok opus had a fiery brilliance and excitement that won him a well deserved ovation.

Another fine concert on this busy weekend was given by the Tokyo String Quartet. This was the first of the South Mountain Association's 56th annual series of chamber music events.

THE HIGH POINT of this concert, was a superb performance of Bartok's Quartet No. 6. Here was ensemble playing that combined eloquence, rhythmic verve, perfect tonal balance and just the right amount of give and take. This was as fine a performance of this difficult work as we have heard.

Smetana's "From my Life" Quartet with its Czech flavor was equally successful and for much the same reasons. It is almost mystifying to find these four products of an Asian culture being so understanding of a central European ethos.

However, the foursome seemed less comfortable in the formal classic contours in Haydn's F Sharp Minor Quartet. The playing was accurate enough, but seemed cool and impersonal and not as integrated as in the other works.

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New England Newsclip

BSO Earns Its Fame

By R.C HAMMERICH

LENOX — One of the reasons why a group like the Boston Symphony Orchestra is listed among the world's great orchestras was demonstrated Friday night.

The concert was conducted by the concertmaster.

Last Tuesday night the scheduled guest conductor, William Steinberg, reported that he was too sick to finish the week of rehearsals leading to concerts Friday and tonight.

So Joseph Silverstein moved up from the front seat in the violin section to the podium and led rehearsals Wednesday, Thursday and Friday for both programs for a total of about four and half hours.

The orchestra member take this sort of thing in stride. "We know the music," said one of them with a little shrug before the concert.

It was a Brahms program Friday and it sounded fine neither inspired nor bland but well balanced and well paced.

Soloist for the first piece the Violin Concerto in D, Opus 77, was Miriam Fried, a young, slender, attractive, brunette (let's say closer to 25 than 30) who played with a full, warm, strong tone and a manner of vigorous confidence.

Silverstein's baton technique is a bit awkward, which is understandable inasmuch as it is not his profession, but it was obvious that he knew the music thoroughly and knew what he wanted to hear from the orchestra.

After intermission the Symphony No. 1, one of the popular staples of the symphonic repertory, came across with a good bit more fire and spirit than it put into the concerto, partly because the score has more of it and partly because the orchestra is obliged to be somewhat subdued when it is accompanying a soloist.

Peter Lagger, a bass from Switzerland with wide experience in opera, sang the 7 p. m. prelude program with a voice that has the quality of a clean, vibrant baritone with the depth and substance of a basso.

He sang seven songs and a song cycle, all by Beethoven, and nearly all with a similar emotional message . . . serious, tense, laden with portent.

Lagger's voice has a very satisfying tone — strong, secure, full of vitality. He controlled it well Friday night, although, in truth, the 35 minute program offered him little need to display wide ranges of agility or pitch.

The only aspect that was disappointing was his tendency to slur diction although the beginnings and ends of phrases were crisp enough.

The two songs which broke the pattern of seriousness were "Ich liebe dich," which was friendly and "Der Kusse," which was funny. The others were "In questa tomba oscura," "Bitten," "Vom Tode," "Die Ehre Gottes aus der Natur" and "Wonne der Wehmut."

The song cycle (six songs) was "An die ferne Geliebie."

Tonight Silverstein will conduct again. The program will be Schubert's "Unfinished" symphony and Mahler's "Song of the Earth" for tenor, contralto and orchestra.

TIMES (E)
HARTFORD, CONN.
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JUL 31 1973
New England Newsclip

A Substitute Conductor

By DOROTHY STOWE
Times Movie Critic

LENOX, Mass. — Due to the illness of William Steinberg, Saturday night's Tanglewood concert was under the direction of Joseph Silverstein, concertmaster of Boston Symphony and for two years assistant conductor of the orchestra.

One must be grateful to Silverstein, an excellent musician and violinist, for stepping and making the best of the situation. He conducted an agreeable reading of the Schubert Symphony No. 8 (The Unfinished), which was smoothly and carefully done, as befitted gentleman and scholars. But it lacked temperamental drive; one felt that competence had been served, but not inspiraion.

Mahler's great twilight evocation, "Das Lied von der Erde," a setting of six poems by medieval Chinese poets, is like a panoramic tapestry through which the world-weary singer wanders, continually happening upon scenes which recall his youth, or summarizing his philosophy.

There is subtle chinoiserie in the delicate blending of harmonies and modalities, and an ineffable weltschmerz hangs over this music which is more background than foreground, in the sense of looking backward at pleasures from afar. Even the drinking songs have the ring of melancholy desparation.

Saturday night "Das Lied" received a good, but not a great performance. Perhaps due to insufficient preparation time, the strands of the oriental tapestry did not blend into suffused autumnal colors, but too often shrieked with garish explicitness.

This music should be gently squeezed and kneaded, almost imperceptibly manipulated into lustrous, wistful folds. Instead, it abounded in overly-bright touches, mainly due to orchestral zealousness.

Commentaries assumed the proportions of declamations, as incidental oboes, flutes, and strings pushed themselves to the fore, as did the unbelievably loud harps. Also, the orchestra often threatened to engulf the singers, particularly the tenor.

Contralto Lili Chookasian, a singer of great gifts both vocally and spiritually, lent the performance its most fragile delicacy.

The shimmering watery imagery of "Von Der Schoenheit" did not escape her, nor its quickening pace.

And her final "Abschied" was gloriously sung, planned with a great design possible only to the fully cognizant artist. The final "ewigs" sank into infinity with stirring pathos.

James King projected some thrilling vocalism in the vigorous music assigned to him, which calls for the Wagnerian technique of which he is master.

However, tone was somewhat rough-grained as he seemed more preoccupied with getting above the ebullient orchestra than with refinements of interpretation.

NEWS
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New England Newsclip

Mostly Music

By Douglas Moore

Friday night's concert at Tanglewood was the first of the weekend in which a substitute for the listed performer was called into service. Due to the illness of William Steinberg, assistant conductor and concertmaster Joseph Silverstein conducted the full Boston Symphony concert with violinist Miriam Fried, soloist. The Prelude concert was performed as listed with bass Peter Lagger and pianist Malcolm Frager.

Singing a selection of Beethoven songs, Lagger exhibited a large voice, strong and even in all registers. The first few songs were quite somber in atmosphere and Lagger effected an appropriately grave tone. Before an exquisite performance of the great song cycle "An die ferne Geliebte" he inserted a coquettish song called "The Kiss" and showed as well the very soft and charming quality in his voice. Pianist Frager, who soloed with the Berkshire Symphony last October and will appear with the Boston Symphony Aug. 5, was a perfect partner. The Prelude audience equated itself with the boorish opera audience who applauds before the orchestra finishes a coda to an aria by cutting short Frager's beautifully sensitive closing chords to several songs.

Israeli violinist Miriam Fried has studied at two major American music schools: Indiana University and Julliard. She made her Carnegie Hall debut in 1964 and has since won the Queen Elizabeth of Belgium International Competition and the Paganini Competition and appeared as soloist with most of the major orchestras both in this country and in Europe and Israel. Most rising young violinists choose to ride the impressive technical but minimal musical difficulties of such concerti as those by Mendelssohn, Paganini, Lalo, etc. Miss Fried chose instead the Brahms Concerto in D Major, a work of the highest technical and musical difficulty. Any deficiencies in the performance must be laid to Silverstein whose conducting was inadequate as an accompanist, particularly in the second and thi d movements where he and the orchestra were often left far behind. Miss Fried is a violinist par excellence. Her tone was silvery and powerful, her intonation perfect and her interpretation of this most romantic concerto was not an exaggerated one as is often heard. Rather she stressed the classical element; clean figuration and passage work, not too much rubato and a constant rhythmic motion.

The oboe solo in the slow movement was beautiful as was most of the wind playing all evening; the strings were sufficiently soft so that the soloist was audible even during the quietest of passages. The audience again indulged in a particularly unsophisticated practice by applauding after the first movement; they did, however, redeem themselves by giving Miss Fried a much-deserved standing ovation at the conclusion of the concerto.

In the First Symphony of Brahms, the orchestra, despite the conductor, performed as a cohesive ensemble. Playing such a familiar work, a fine orchestra such as the Boston barely needs a man on the podium. Special credit should be given to assistant concertmaster Jerome Rosen for his solo in the second movement.

TIMES (E)
HARTFORD, CONN.
D. 135,000
JUL 30 1973
New England Newsclip

Impressive Lenox Debut

By DOROTHY STOWE
Times Music Critic

LENOX, Mass — One would imagine that the past week has not been a soothing one for Tanglewood brass, confronted as they were with the necessity of providing a whole new roster of conductors for the weekend's concerts.

However, in one case it led to a remarkable Boston Symphony debut by a relatively unknown young newcomer who took the shed audience by storm yesterday afternoon.

Edo de Waart, music director of the Rotterdam Philharmonic, substituted for ailing Manual Frubeck de Burgos. And the monent the slight, intent Flying Dutchman lifted his arms to begin one felt the force of a great conductorial personality.

De Waart, who trained under Bernstein in New York and has led the Chicago and Los Angeles Orchestras, immediately impressed the audience with the Roman Carnival Overture by Berlioz, a dazzling pyrotechnic tour de force which yet lacked for nothing in accuracy.

He next joined forces with the brilliant young German pianist, Christoph Eschenbach, to perform Bartok's Piano Concerto No. 2, and their combined enthusiastic drive proved thrilling compatible.

Eschenbach (who was to have been heard in Hartford last winter) dove into the first movement with a restless commanding energy which swept all before it, and with the wholehearted cooperation of all delivered an Allegro which flapped with a fine careless frenzy, streaming in the wind like a banner.

The Adagio, with its extended dialogues between piano and drums throbbed with intensity; and the whole wound up with a bravura which went far towards convincing the audience that Bartok is really not so incomprehensible after all.

But it was in the Brahms Fourth Symphony that de Waart really removed every possible reservation. The good-humored young man, his shock of blond hair waving, scooped up great handfuls of Brahms and sowed it over the audience with all the prodigality of youth. And Boston's finest really blew their cool in an impassioned performance of the old faithful standby which made it young again.

There were so many fine things in this Brahms. First of all, it was technically impeccable, exceptionally clear. There was marvelous melodic sweep, with a seamless transfer of themes from voice to voice; and the compelling rhythms pressed forward like human pulses.

De Waart's innate touch of Rembrandt was really showing in the rich-hued, visceral tone which he regularly elicited from the cellos; in the ripe fulfillment of the violins's fervid involvement; and in the golden fullness of the brass sound.

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YOUNG DE Waart's ability to handle the larger forms was clearly shown in a splendidly proportioned version of the monumental Brahms Symphony No. 4 in E Minor.

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There is subtle chinoiserie in the delicate blending of harmonies and modalities, and an ineffable weltschmerz hangs over this music which is more background than foreground, in the sense of looking backward at pleasures from afar. Even the drinking songs have the ring of melancholy desparation.

Saturday night "Das Lied" received a good, but not a great performance. Perhaps due to insufficient preparation time, the strands of the oriental tapestry did not blend into suffused autumnal colors, but too often shrieked with garish explicitness.

This music should be gently squeezed and kneaded, almost imperceptibly manipulated into lustrous, wistful folds. Instead, it abounded in overly-bright touches, mainly due to orchestral zealousness.

Commentaries assumed the proportions of declamations, as incidental oboes, flutes, and strings pushed themselves to the fore, as did the unbelievably loud harps. Also, the orchestra often threatened to engulf the singers, particularly the tenor.

Contralto Lili Chookasian, a singer of great gifts both vocally and spiritually, lent the performance its most fragile delicacy.

The shimmering watery imagery of "Von Der Schoenheit" did not escape her, nor its quickening pace.

And her final "Abschied" was gloriously sung, planned with a great design possible only to the fully cognizant artist. The final "ewigs" sank into infinity with stirring pathos.

James King projected some thrilling vocalism in the vigorous music assigned to him, which calls for the Wagnerian technique of which he is master.

However, tone was somewhat rough-grained as he seemed more preoccupied with getting above the ebullient orchestra than with refinements of interpretation.

NEWS
JUL 1973

NEWS
AUG 2 1973

Impressive Lenox Debut

By DOROTHY STOWE
Times Music Critic

LENOX, Mass — One would imagine that the past week has not been a soothing one for Tanglewood brass, confronted as they were with the necessity of providing a whole new roster of conductors for the weekend's concerts.

However, in one case it led to a remarkable Boston Symphony debut by a relatively unknown young newcomer who took the shed audience by storm yesterday afternoon.

Edo de Waart, music director of the Rotterdam Philharmonic, substituted for ailing Manual Frubeck de Burgos. And the monent the slight, intent Flying Dutchman lifted his arms to begin one felt the force of a great conductorial personality.

De Waart, who trained under Bernstein in New York and has led the Chicago and Los Angeles Orchestras, immediately impressed the audience with the Roman Carnival Overture by Berlioz, a dazzling pyrotechnic tour de force which yet lacked for nothing in accuracy.

He next joined forces with the brilliant young German pianist, Christoph Eschenbach, to perform Bartok's Piano Concerto No. 2, and their combined enthusiastic drive proved thrilling compatible.

Eschenbach (who was to have been heard in Hartford last winter) dove into the first movement with a restless commanding energy which swept all before it, and with the wholehearted cooperation of all delivered an Allegro which flapped with a fine careless frenzy, streaming in the wind like a banner.

The Adagio, with its extended dialogues between piano and drums throbbed with intensity; and the whole wound up with a bravura which went far towards convincing the audience that Bartok is really not so incomprehensible after all.

But it was in the Brahms Fourth Symphony that de Waart really removed every possible reservation. The good-humored young man, his shock of blond hair waving, scooped up great handfuls of Brahms and sowed it over the audience with all the prodigality of youth. And Boston's finest really blew their cool in an impassioned performance of the old faithful standby which made it young again.

There were so many fine things in this Brahms. First of all, it was technically impeccable, exceptionally clear. There was marvelous melodic sweep, with a seamless transfer of themes from voice to voice; and the compelling rhythms pressed forward like human pulses.

De Waart's innate touch of Rembrandt was really showing in the rich-hued, visceral tone which he regularly elicited from the cellos; in the ripe fulfillgment of the violins's fervid involvement; and in the golden fullness of the brass sound.

Mostly Music

By Douglas Moore

Friday night's concert at Tanglewood was the first of the weekend in which a substitute for the listed performer was called into service. Due to the illness of William Steinberg, assistant conductor and concertmaster Joseph Silverstein conducted the full Boston Symphony concert with violinist Miriam Fried, soloist. The Prelude concert was performed as listed with bass Peter Lagger and pianist Malcolm Frager.

Singing a selection of Beethoven songs, Lagger exhibited a large voice, strong and even in all registers. The first few songs were quite somber in atmosphere and Lagger effected an appropriately grave tone. Before an exquisite performance of the great song cycle "An die ferne Geliebte" he inserted a coquettish song called "The Kiss" and showed as well the very soft and charming quality in his voice. Pianist Frager, who soloed with the Berkshire Symphony last October and will appear with the Boston Symphony Aug. 5, was a perfect partner. The Prelude audience equated itself with the boorish opera audience who applauds before the orchestra finishes a coda to an aria by cutting short Frager's beautifully sensitive closing chords to several songs.

Israeli violinist Miriam Fried has studied at two major American music schools: Indiana University and Julliard. She made her Carnegie Hall debut in 1964 and has since won the Queen Elizabeth of Belgium International Competition and the Paganini Competition and appeared as soloist with most of the major orchestras both in this country and in Europe and Israel. Most rising young violinists choose to ride the impressive technical but minimal musical difficulties of such concerti as those by Mendelssohn, Paganini, Lalo, etc. Miss Fried chose instead the Brahms Concerto in D Major, a work of the highest technical and musical difficulty. Any deficiencies in the performance must be laid to Silverstein whose conducting was inadequate as an accompanist, particularly in the second and thi d movements where he and the orchestra were often left far behind. Miss Fried is a violinist par excellence. Her tone was silvery and powerful, her intonation perfect and her interpretation of this most romantic concerto was not an exaggerated one as is often heard. Rather she stressed the classical element; clean figuration and passage work, not too much rubato and a constant rhythmic motion.

The oboe solo in the slow movement was beautiful as was most of the wind playing all evening; the strings were sufficiently soft so that the so loist was audible even during the quietest of passages. The audience again indulged in a particularly unsophisticated practice by applauding after the first movement; they did, however, redeem themselves by giving Miss Fried a much-deserved standing ovation at the conclusion of the concerto.

In the First Symphony of Brahms, the orchestra, despite the conductor, performed as a cohesive ensemble. Playing such a familiar work, a fine orchestra such as the Boston barely needs a man on the podium. Special credit should be given to assistant concertmaster Jerome Rosen for his solo in the second movement.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528

JUL 28 1973 New England Newsclip

Uneven Tanglewood Night Rescued by Miss Fried

By RICHARD CONWAY

Miriam Fried's beautiful playing of the Brahm's "Violin Concerto in D, Op. 77," and a strong, if undistinguished, performance of the same composer's First Symphony, highlighted an evening at Tanglewood that can only be described as uneven and uncomfortable.

Due to the illness of William Steinberg, who was to be the guest conductor of the Boston Symphony Orchestra, concertmaster Joseph Silverstein, who is also assistant conductor of the orchestra, stepped in to direct the two works.

Silverstein is an excellent violinist. His talents as a conductor are less certain. As noted above, the performance of the First was strong and solid. His conducting, although awkward, brought good results from the orchestra. He seemed certain of what he wanted, and his cues were clear and meaningful.

Less Successful

Strangely, he was less successful with the violin concerto. It is, of course, difficult to accompany a soloist. And Silverstein seemed so pre-occupied with the soloist that the orchestra was frquently left to its own devices. As a result there was a lack of smoothness, of ensemble.

But nothing could dim the lustre of Miss Fried's rich interpretation of this masterpiece of the violin literature. She drew warm, lyrical tones from her instrument, and with the exception of some uncertain intonations in the upper positions in the cadenza of the first movement, played with great clarity and sensitivity.

As does Silverstein himself in his own solo work, she achieves a beautiful tone without the scraping and digging into the string that so many violinists before the public seem to feel necessary. The first two movements of the concerto were especially rewarding in this regard.

Swiss - born basso Peter Lagger offered a program of Beethoven songs as the Weekend Prelude chamber concert. His excellent accompanist was pianist Malcolm Frager.

Lagger's voice is thick and heavy; there is always a sense of weight to his singing. Although the man sings with a good deal of sensitivity to the music, the voice is not really suited to the art song literature. At least, not to the program he chose Friday night. His program was [illegible] his work is primarily in the operative field.

The songs "In questa tomba oscura," "Vom Tode," and "Die Ehre Gottes aus der Natur" were well suited to the dark, dramatic quality of his voice; but "Der Kuss" and the wonderful song cycle "An die ferne Geliebte" were decidedly not.

Lagger is evidently not able to achieve the nimbleness, the agility, or the spinning lyricism that is necessary. The song cycle was written for high voice, and while Lagger's musical handling of the work is not questioned, the thick quality of the voice made the work uncomfortable to hear.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

JUL 30 1973 New England Newsclip

Concert Review

Resplendent Young Conductor Excellent Tanglewood Stand-In

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 15,835

JUL 31 1973 New England Newsclip

BY MARTHA deB. BEAVER

It was a weekend of substitutions and surprises at Tanglewood in Lenox, with the sudden indisposition of William Steinberg; music director of the Pittsburgh Symphony, scheduled to conduct all the programs.

What might have been a lost weekend, was redeemed Sunday afternoon in a burst of resplendent conducting the Boston Symphony Orchestra has not encountered since the haylcon days of Serge Koussevitsky, and, one adds, with some reservations, Charles Munch, Leonard Bernstein and Seiji Ozawa.

Edo deWaart, 32, recently appointed music director of the Rotterdam Philharmonic, electrified musicians and audience alike, from the moment he assumed the podium, and literally took command, his slight figure firmly planted and supercharged with an energy applied unceasingly throughout the program, to illuminate the music without personal elaboration.

We had encountered deWaart at Saturday morning's rehearsal, one of only two, a slim-hipped youth in flaring slacks, his blonde curly hair and homely features evoking a Rembrandt portrait. His respectful, gently firm manner with the orchestra members dispelled any fleeting thought that he would be unable to handle music or musicians. Our original intent to forego Sunday's concert, was put aside, after hearing his interrupted interpretation of Bartok's second piano concerto with Christoph Eschenbach, a sensitive and unusually gifted pianist.

It made us wonder what he would do with the Brahms' fourth symphony, also scheduled.

We weren't disappointed. In fact, the whole program was on such an exalted level that to reduce its effect to mere words seems picayune.

Berlioz' Roman Carnival Overture, opening the program, was more brilliant and alive than we have every experienced it, the orchestra unusually alert in responding with a vigor and virtuosity seemingly greater than that produced for Ormandy or Skrowaczewski on previous weekends. It was an auspicious introduction to the talents of the young conductor.

A splendid virtuosic vehicle for Eschenbach, full of intervallic, chordal and octave progressions, with an Adagio that also allowed his lyric qualities full rein, Bartok's concerto was not too wide a departure from the young pianist's usual adherence to the romantic and classic composers.

As an absorbing work it leaves much to be desired. Harmonic combinations produce dissonances that are bland fare for the contemporary scene and taste, with tonalities that also leave the ear unchallenged. An overall spiritual quality, apparent even in the Allegro barbaro, where the piano is accompanied only by strong winds, pervades the concerto reflecting the gentleness of Bartok's character, and interpreted thus by de Waart.

The Brahms was all-absorbing, de Waart compelling instead of cajoling the players into an interpretation that was drawn with perfect logic and inspired musicianship. Themes and counter-themes were carried through the instrumental sections without a break in the joining, so clarified even a child could follow the structuraldesign. There were no startling departures in tempo or dynamics; coloring and nuances were achieved in a spectrum of sculptural evocation. Brahms and the Boston Symphony lived again in supreme splendor.

Replacing Steinberg Friday and Saturday evenings, concertmaster Joseph Silverstein accomplished an extremely difficult task with all the ability at his command, and after perhaps the fewest rehearsals even a full-time conductor has ever been allowed.

Featured performer on Friday's all-Brahms program was Miriam Fried, Roumanian-born, brought up in Israel, one of whose teachers here was Josef Gingold, with whom Silverstein also studied, playing the violin concerto in D, Op. 77.

It was a straightforward performance, slightly pedantic, lacking much of the lyric poetry of Brahms. The orchestra seemed to reflect Silverstein's at times inadequate and indecisive command of the music at hand, holding back instead of pulling forward on their own.

Miss Fried has strong projection, and a technique equal to the wide leaps and melodic variants required for this concerto. Her bowing seemed flawless and beautifully controlled. Coordination between Silverstein and Miss Fried was expectedly empathic.

Brahms' first symphony, after a pretty uncoordinated first movement, though dramatically opened by the low strings, proceeded with careful conception by Silverstein. Jerome Rosen, in the concertmaster's chair, displayed excellent musicianship in the second movement's solo work.

The audience of 5777 was demonstrably appreciative, and again on Saturday evening, when 8,000 assembled for Schubert's Unfinished Symphony, made gently expressive, without romantic elaboration by Silverstein or the musicians.

But most had come to hear Mahler's "Das Lied van der Erde" (The song of the earth), although it is not a work to lift the spirits. Seemingly more at ease, Silverstein and the orchestra provided a rich background for the voices of tenor Nicolas di Virgilio, filling in at the last moment for James King, and contralto Lili Chookasian.

Without doubt, the evening belonged to Miss Chookasian, whose carefully nurtured voice never ceases to fill one with wonder. Whether she was singing of "The lonely one in autumn," through the halting tones of the oboe, "Of Beauty" or "The Farewell", (wherein honors were shared with flutist Doriot Dwyer and harpist Bernard Zighera), her exquisite tones, so securely placed, and artistically conceived, thrilled one to the marrow.

Virgilio's song "Of Youth" fared better than his others, which sounded constrained, although his musicianship, even with one rehearsal, proved soundly encompassing.

The text of these six pieces for tenor and contralto in alternation, is taken from six Chinese poems translated by Hans Bethge, and are philosophical retrospections of youth, beauty, and human existence, summed up in the finale "The Farewell" evoking both deep grief and celestial glory.

JOURNAL
LAKEVILLE, CONN.
W. 2,065

AUG 2 1973 New England Newsclip

Tanglewood

Sunday, July 29

Young Dutch conductor Edo De Waart made a surprise appearance with the Boston Symphony Sunday due to the illness of scheduled guest conductor Rafael Fruhbeck de Burgos. The last minute change resulted in the substitution of Berlioz' Roman Carnival Overture for the Turina work originally on the program, all else remaining the same.

Mr. de Waart displayed his considerable ability in the tuneful, sometimes explosive, continually interesting Berlioz. His direction was clear, emphasizing the emotional content of the work without excess. The BSO at full strength is always exciting, especially in a well-orchestrated piece like the Berlioz.

The afternoon's highlight was the Bartok piano concerto no. 2. The demands which this piece makes on the soloist, including a broad range of expression in a compact time span, a complex thematic structure, technical facility, and sheer power, are extraordinary. Pianist Christoph Eschenbach made it clear that this kind of challenge is his meat. He and Mr. de Waart were not fazed by the pitfalls which the work presents.

The brilliant allegro with its breathless cadenza and the stunning rondo, in which syncopation and cross-rhythms are stretched to the limit were memorable, but the adagio stood out. This is one of the most beautiful and haunting slow movements in modern literature. Listening to the scherzo which goes with it is a disorienting experience, analogous to watching water rushing uphill.

Brahms' 4th Symphony, which ended the program, was satisfactory, but a little ragged and probably under-rehearsed. The opening movement was taken more slowly than is usual and Mr. de Waart seemed uncertain what he wanted in it. The symphony never really jelled, although there were many fine moments.

John Hinners

Tanglewood Takes Crises in Stride

By R.C. HAMMERICH

LENOX — It was a difficult week for the management at Tanglewood, but if the music by the Boston Symphony Orchestra, suffered, it was not always serious.

First a substitute had to be found for Rafael De Burgos, who was to conduct Sunday afternoon, then a substitute for James King, who was to sing Saturday night and finally a substitute for William Steinberg, who was to conduct Friday and Saturday nights.

Edo De Waart, an energetic, young (32) Dutchman who is music director of the Rotterdam Philhamronic, agreed to conduct Sunday with only a minor change in program.

Nicholas Di Virgilio agreed to sing the tenor part for Mahler's "Das Lied von der Erde" Saturday and Joseph Silverstein, the orchestra's concertmaster, filled in on the podium Friday and Saturday with creditable aplomb.

None of the missing musicians was reported to be ill seriously.

Sunday the program began with a wildly exciting performance of Berlioz' "Roman Carnaval" overture that brought the audience to its feet cheering.

Christoph Eschenbach was soloist for the Bartok piano concero no. 2 which followed, and its seething turmoil, eccentric offbeats and thumping, crackling energy kept the Berlioz' pot boiling merrily . . . except, of course, during the beginning of the second movement when the strings floated along with a smoky, formless sleepless sound. De Waart's youthful vitality came to good use during the Braham's Symphony No. 4 which ended Sunday's program. That work can be, and often is, played with a deadening seriousness.

Brahams can stand a touch of exaggeration, not like Tchaikowsky, and De Waart's exuberance filled it with welcome high spirits without damaging the serene second movement.

Saturday night Mahler's hour-long setting of translations of ancient Chinese poems drew a somewhat mixed reaction.

The piece is, in a large sense, a collection of six austere art songs embedded in a grand and colorful orchestra rather than spun out deside a simple, cool piano, as art songs usually are.

Art songs tend to appeal to an acquired and esoteric taste, and the audience of 8000 lost perhaps a hundred of its members who got up and left a few at a time after each song.

Whether they were simply bored because of lack of acquaintance with the depth of despair Mahler wrote into the songs, or whether they were supreme experts of the style and were disenchanted by the conductor and soloists is a moot point.

Certainly "das Lied Von Der Erde" is subject to a variety of interpretations.

Two or three observations may be offered: Di Virgilio, especially in the first song, could hardly be heard even though obviously straining for volume; Lili Chookasian, contralto, sang with great beauty of tone but with a warmth of expression perhaps not tragic enough for the sense of the poems; the orchestration is the best of the score, and the orchestra, especially the woodwinds, played it with first-class finesse and articulation.

The other work on the program, Schubert's "Unfinished Symphony," is beautiful music and it is always pleasant to hear when played in an unpretentious manner by a good orchestra.

Attendance; Friday, 5772; Saturday morning, 3165; Saturday night, 8000; Sunday afternoon 7396; **Weekend,** 24,333; **Festival Half Way,** 121,026.

GLOBE (M)
BOSTON, MASS.
D. 261,042
AUG 2 1973
New England Newsclip

THE ARTS

Edo de Waart takes his place

LENOX — Ozawa, Abbado, Zinman, Thomas, Levine — some awfully impressive young men have stood as new conductors before the Boston Symphony in the last decade. Edo de Waart, who took over Sunday afternoon for the indisposed Rafael Fruehbeck de Burgos, is as good as the best of them. Dutch, born 1941, he was a Mitropoulos Competition winner in 1964, and I remember a slightly diffident performance with the New York Philharmonic soon after that of the Ives 3rd one evening when Bernstein was unwell and saving himself for the Mahler 9th. My next encounter with de Waart was not until 1971 when he was a superb conductor and enchanting host for one of the Netherlands Wind Ensemble midnight concerts in the Carre Theater in Amsterdam, dealing with equal assurance with the joyous severity of Stravinsky's Symphonies of Winds and the grim frivolity of Weill's "Threepenny Music." Since then there has been a whole series of Philips recordings, but Sunday provided the first chance at hearing him in a full scale symphony concert: Berlioz's "Roman Carnival," Bartok's Piano Concerto No. 2 with Christoph Eschenbach, and the Brahms Fourth.

And, as I have already suggested, he is superb. "Roman Carnival" was slower than most, less sensationally brilliant than some (say Ozawa's — de Waart is generally what I would call a soft conductor), but with tremendous energy born of exemplary rhythmic clarity and with wonderful plasticity to the phrasing, that of the accompaniments included. Lovely and fine all through, and a particular pleasure to hear one of the brilliant Berlioz pieces delivered without a trace of hysteria.

The Brahms was plain, grand, clear, beautifully played, with phrasing that was full of tension, but with nothing overdone, nothing coarse, nothing grossly leaned

MICHAEL STEINBERG

into. Very unbeaty it was, too, with a splendid sense of big paragraphs: seldom have I heard a conductor who measured out that piece, or indeed any of the Brahms symphonies, in such large, sovereign strides.

Bartok's terribly difficult concerto went not quite so well. Eschenbach, just a year older than de Waart and not so long ago a new figure on the American concert scene, has arrived, and to the point where unfortunately he permits himself touring schedules that find him preparing Bartok No. 2 with just one orchestral rehearsal. He is, of course, first-rate, as are de Waart and the Boston Symphony, so that some points came across quite clearly, namely that this is an enormously exciting piece, and that he plays it brilliantly and with earthquake energy, but also with more lyricism, grace, and humor, more sense of bend than most pianists manage to find in Bartok. Still, lots of detail got lost in the uproar of the exciting promise of a fantastic performance.

It was a weekend full of substitutions: Nicholas di Virgilio replaced James King in Saturday's "Lied von der Erde," which, as well as Friday's Brahms program, was conducted by Joseph Silverstein instead of William Steinberg. Silverstein's soloist Friday was the violinist Miriam Fried, born 1946 in Romania, brought up in Israel, taught in this country by Gingold and Galamian, and a winner in 1966 of the Queen Elisabeth of Belgium competition.

She is a highly competent violinist, intense, vigorous, and even so rather faceless. At first I thought she and Silverstein were at odds about tempi because she seemed to keep contradicting him, but it became gradually clear that she contradicted herself no less often. Much good detail, though — on a moment-to-moment basis her playing has character and projection — and I want to hear her again, perhaps in solo recital, or perhaps with a conductor who carries her rather more firmly.

Two Young Musicians Electrify Tanglewood

By RICHARD CONWAY

Two superb young musicians electrified the audience at Tanglewood Sunday afternoon with a highly exciting, super-charged performance of the powerful Bartok "Piano Concerto No. 2."

Christoph Eschenbach was the pianist and his playing of the demanding work was an achievement of enormous technical facility (to be expected of performers today) and immense intelligent insight into Bartok's percussively oriented score. Although much of the score calls for tremendous strength to play the constant fortissimo hammer-blows, there are also passages of surprising lyric flow, requiring delicate touch. Eschenbach was equal to both, and brought many in the audience to their feet as he played the final notes.

If Eschenbach's performance stands as one of the peaks of the Tanglewood season, the conducting of Edo de Waart, I think, perfectly matched it. The young Dutch-born conductor substituted on short notice for Rafael Fruhbeck de Burgos, who was to be the guest conductor for the concert. (It has been a difficult week for guest conductors at Tanglewood. William Steinberg was too ill to do the Friday and Saturday concerts, and the de Burgos on Sunday.)

De Waart is a very exciting conductor who obviously has the respect of the musicians. They responded beautifully to his impeccable direction. The man obviously knows what he wants and how to get it from his orchestra. His conducting is absolutely clear and meaningful, done with a minimum of theatrics that yet allows his magnetism and that of the music to come through.

Although the Brahms' "Symphony No. 4 in E minor, Op. 98" was given a fine, incisive reading, with many moments of lyric intensity and also fire and passion, it was the Bartok that was the supreme achievement of the day.

Composed in 1931, it is a remarkable work to begin with, highly unusual. And of a most remarkable work, the second movement Adagio is stunning. There is a marvelous mysterioso string passage that opens it, the strings having been silent throughout the first movement, scored only for winds, percussion, and the piano. After the breathless string passage comes a powerful section for just the piano and tympani. The strings enter again, to be followed once more by the remarkable duet. In the midst of the adagio movement, there is a surprising scherzo.

The concept of the performance of this movement on the part of both de Waart and Eschenbach was brilliant. As noted above, I think that this will be one of the outstanding moments of the Berkshire Music Festival.

In a slightly revised program, de Waart chose to open with the Berlioz "Roman Carnival Overture." From the opening downbeat, it was clear that the Dutch conductor was a musician to be reckoned with. His range of dynamics, his careful delineation of structures and gestures were performed with taste and clarity. There was that special communication.

But that Bartok was incredible!

NEWS (E)
SPRINGFIELD, MASS.
D. 95,502
JUL 30 1973
New England Newsclip

TELEGRAM (M)
WORCESTER, MASS.
D. 60,213
JUL 30 1973
New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 31,000
JUL 30 1973
New England Newsclip

Music review

Pinch-hit conductor belts grand slam

By Elsbet Wayne

IN THE MIDSEASON weekend, plagued—or distinguished — by last-minute replacements and substitutions, the Sunday concert was no exception. Since Rafael Fruhbeck de Brugos, who was forced by illness to withdraw, had not previously been heard at Tanglewood, it may be said without rancor that the young Dutchman, Edo de Waart, was indeed a most fortunate stand-in. For, to put it succinctly, he is electrifying.

A onetime assistant conductor of the New York Philharmonic Orchestra under Leonard Bernstein, de Waart displayed some of his former mentor's mannerisms. De Waart is now a permanent conducter of the Rotterdam Symphony Orchestra in Holland.

* * *

Sunday's program, an auspicious combination of the old and the new, featured Bartok's Second Piano Concerto in a first performance at the Berkshire Festival. This fact in itself would have lifted the Sunday presentation out of the ordinary. However, with soloist Christoph Eschenbach, the concerto unfolded into an unforgettable event. Eschenbach's impeccable technique is guided by vibrant fervor and knowledgeable interpretation. He captured both the forceful and the contemplative nature of the concerto with the passion and gentility of youth. He integrated the frequent and conspicuous solo passages into the entire composition with innate modesty and respect for the orchestra. This concerto contains some interesting compositional features: wind instruments only accompany the piano in the opening movement; dialogue between solo and drums and polyphonic manipulation of themes in the middle movement; and, for keen ears, reminiscence of earlier themes in the finale. The concerto was enthusiastically received by a most attentive audience.

* * *

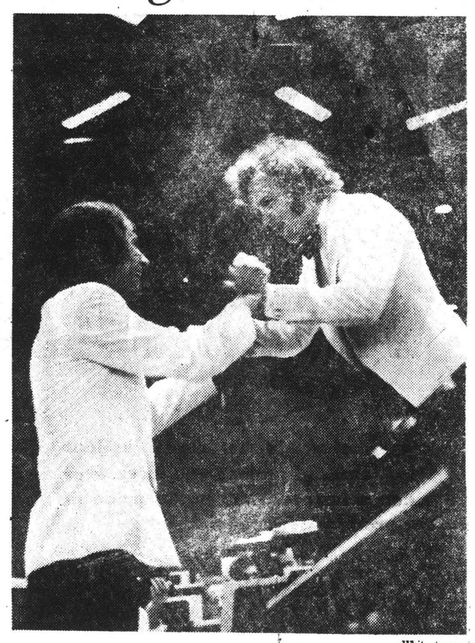
De Waart opened Sunday's concert with a substitution of his choice, Berlioz' Roman Carnival Overture, which he imbued with colorful splendor and frenzy.

The Fourth Symphony, in E Minor, Opus 98, by Brahms, the concluding work, could have been tedious in its familiarity. In contrast, it evolved into magnificence and great beauty. With utmost sincerity of expression, de Waart captured the essence of each line. With unfailing timing he shaped the highlight of each phrase. His feel for dynamics, particularly crescendi, and tempo changes lend fresh luster and new insight into well-worn concert favorites. This was especially apparent in the passacaglia, finale of the Brahms symphony, which is an eight-measure theme followed by some 30 variations. Under de Waart's baton these variations emerged as so many lovely and different vignettes of individual character.

* * *

Sunday afternoon also found Joseph Silverstein back at his post as concertmaster after two performances as the orchestra's conductor.

One is led to wonder whether it was the conductor, the soloist, the marvelous sonority of the orchestra, the weather or a combination of all these factors that contributed to the mutually inspired and inspiring rapport in yesterday's performance. The members of the Boston Symphony Orchestra expressed their feelings about their "pinch-hit" conductor with enthusiastic applause. To these eyes and ears it was the most stimulating spirited and satisfying concert of the Berkshire Festival so far this summer.



Whitestone

Pianist Christoph Eschenbach and conductor Edo de Waart exchange congratulations at Sunday's Tanglewood concert.

Tanglewood Has Problems

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The Boston Symphony Orchestra's fourth Berkshire Music Festival weekend at Tanglewood brought an unprecedented number of problems to the management.

Marvel of it was that audiences of 24,333 judged what they heard on its own merit and gave substitute conductors, soloist and music their own due.

William Steinberg didn't conduct Friday and Saturday nights because of illness.

Both concerts were taken over by Joseph Silverstein, the orchestra's concert master and assistant conductor. Acting concert master was Jerome Rosen, assistant to Silverstein. Rosen occupied the same chair with the Detroit Symphony at Worcester Festivals until last year. Rafael Frubeck de Burgos was to conduct yesterday's concert but cancelled a week ago because of illness. He was replaced by Eno de Waart, conductor of the Rotterdam Philharmonic.

"Roman Carnival"

Friday and Saturday programs remained as scheduled. Yesterday, de Waart substituted Berlioz' "Roman Carnival" Overture for Turina "The Bullfighter's Prayer," selected originally by Frubeck.

Another absence...the orchestra's second flutist, James Pappoutsakis, is hospitalized.

James King was to be tenor soloist Saturday night in Mahler's "Song of the Earth," but cancelled because of illness in his family.

His role was taken on very short notice by Nicholas di Virgilio of the Met.

Silverstein could have faced few challenges of such magnitude as the Mahler. No amount of concert mastering at previous performances could fulfill the requirements of perception, control of complex scoring and adjustments to two vocal soloists.

Abundant Richness

Fortunately, his contralto was Lili Chookasian whose voice has abundant richness, powerful low range, and dramatic conviction. All of which was especially evident in the "Autumn" and "Beauty" sequences.

Virgilio was temperamentally sympathetic to his opening recital of earth's sorrows and the "Youth" stanzas. But his lyrical tenor couldn't penetrate the heavy orchestration, particularly the brasses.

Although Silverstein is more at home with his violin bow than a baton, he brought logic and unity to Mahler's ranting philosophy and oratorical pronouncements.

Silverstein's greater achievement was Schubert's "Unfinished" Symphony to which the orchestra gave him its best. Tempos were on the conservative side, placing greater attention on coloration, dynamics, details.

The second movement received an unusually meditative quality, enhanced by well-played reed solos.

De Waart and piano soloist Christoph Eschenbach shared much credit and applause at yesterday's concert. The conductor was, perhaps, more deserving since he inherited most of the program Frubeck had chosen.

His conducting had enthusiasm, obvious respect of the orchestra and lucid style without the shenanigans of some of his age group contemporaries.

Bartok's Second Piano Concerto came off well in spite of its ridiculous flights into pseudo bravura.

Eschenbach was left with no other choice than to flex every muscle and make with the pyrotechnics, keyboard pummelling and other calisthenics.

All of which he did superbly and amended Bartok's razzle-dazzle with a beautifully toned, downright sentimental adagio, giving a better view of the pianist's important talent.

It was the first performance of Bartok's Second at Tanglewood. Nothing will be lost if it isn't revived there for another generation or two.

Exciting Music

De Waart made exciting music of Berlioz' "Roman Carnival," which says a lot because it usually gives the superficial effect of a natural fount of glitter, pomp and sentiment.

Laurence Thorstenberg's English horn solo led the way to a suave, alive performance — a bright start to de Waart's debut with the Boston Symphony. Applause was plentiful.

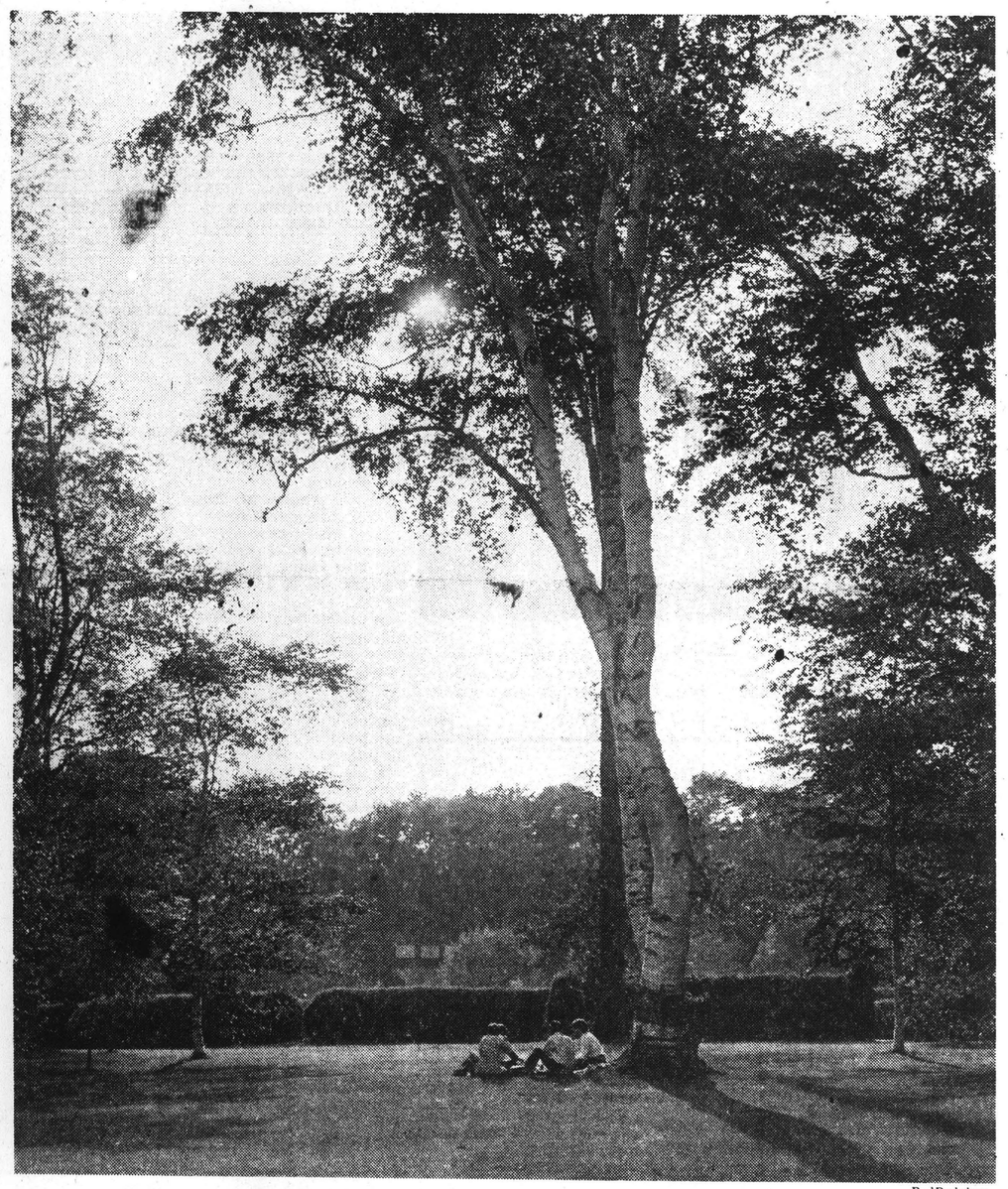
There was nothing particularly distinguished or commonplace about de Waart's concept of Brahms' Fourth Symphony. He gave it a solid foundation and added to the structure with the skill of a good craftsman.

No one was left in doubt of the conductor's thoughts and goals. It was excellent Brahms but will endure in memory no longer than most such performances.

PROGRAMS

Saturday Night
Joseph Silverstein, conductor
Symphony No. 8 in B minor, "Unfinished" — Schubert
The Song of the Earth — Mahler
Lili Chookasian, contralto
Nicholas di Virgilio, tenor

Sunday Afternoon
Eno de Waart, conductor
Roman Carnival Overture, Opus 9 — Berlioz
Piano Concerto No. 2 — Bartok
Christoph Eschenbach, pianist
Symphony No. 4 in E minor, Opus 98 — Brahms



Paul Rocheleau

Intermission

Two couples find a quiet spot for a picnic under the graceful birches at Tanglewood.

Eagle Sat. Aug 18

Joel Librizzi

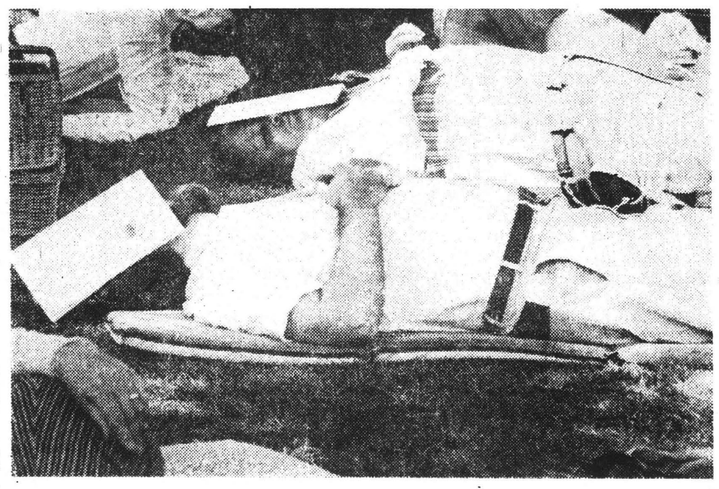
Pastorale

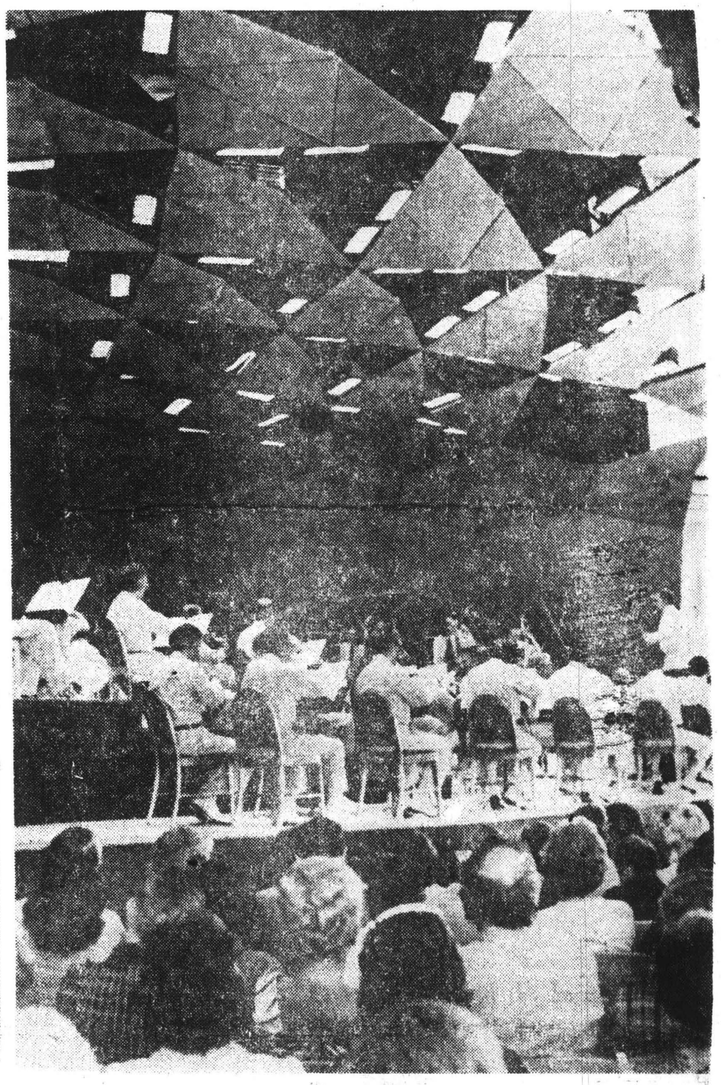
Berkshire Music Center student cellist Eugene Bondi, of Houston, Tex., uses Tanglewood grounds as practice hall.

Tanglewood: A Place for...

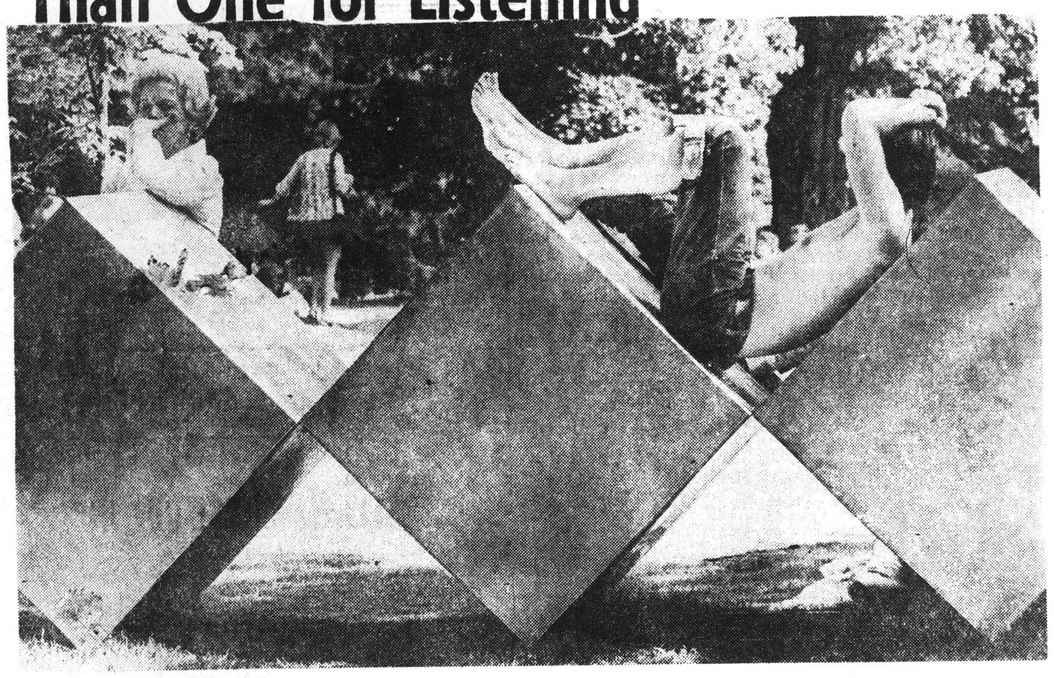
REPUBLICAN
SPRINGFIELD, MASS.
S. 150,000
JUL 8 1973

Picnics . . . Relaxation . . . Games . . . . . and Music





There Are More Ways Than One for Listening



Telegram Photos by Richard F. Owens

Showcase for a Concert Experience

By RAYMOND MORIN
Telegram Music Critic

LENOX — Tanglewood is the mecca of summer festivals.

Summer home of the Boston Symphony Orchestra, Tanglewood is a 210-acre emerald spectacle of lawn, trees, wooded lake front, formal and hemlock gardens.

It is a total musical environment.

Focal point is a massive fan-shaped shed, seating 6,000.

Across "campus" from the great shed are a Theater-Concert Hall of mellow, natural wood, seating 1,500, and its miniature Chamber Music Hall with about 200 seats.

These are showcases for the Berkshire Music Center, the Boston Symphony's academy for advanced study — about 400 young students from all continents.

A quarter of a million people from every state and many foreign countries enter the Tanglewood gates every summer for what generally proves to be a memorable musical experience.

Green Carpets

The Boston Symphony plays 24 regular concerts in eight weeks — this summer from July 6 through August 26. Conducting is by Seiji Ozawa and 10 guests.

Tanglewood visitors are greeted with a spectacular sight as they enter the main gate.

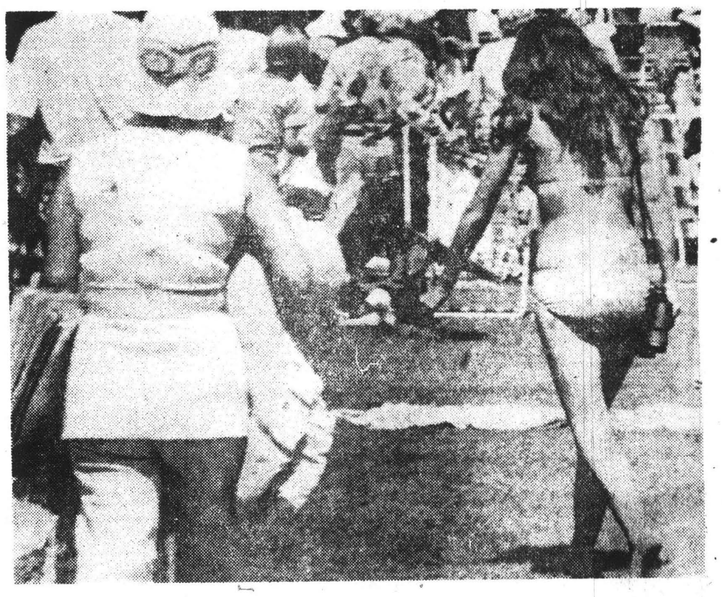
Gravel roads wind through immense carpets of lawn. To the left of the gate, the shed. To the right, a glassed display room of paintings, music store, cafeteria, concert halls, rehearsal stage without auditorium.

Circling back toward the shed, a reproduction of Nathaniel Hawthorne's cottage exactly where it stood in the 1850s, modern sculpture, refreshment tent for Friends of the Berkshire Music Center.

Dominating all is the Main House — original manor of the estate — given to the Boston Symphony in 1936 when the orchestra was conducted by the late Serge Koussevitzky.

Formal and Informal

The Main House is now Berkshire Center headquarters. Probably more world-famed composers have taught in that building than any one location in the world.



Stanislaw Skowac

The degrees of dress vary.

When we first reviewed concerts at Tanglewood in 1941, the place was enveloped in formality — dress, decorum, hushed voices within the hallowed grounds.

That held one rainy Sunday when we saw Queen Juliana of The Netherlands trudging across the soggy grounds in high heels.

Rapt interest in music remains. But dress is now informal, sometimes a little too scanty for admission. Others wear their best and attract casual attention.

Thousands hear the music outside on blankets and their own deck chairs.

The only sounds to compete with music come from the breeze and growing grass. Acoustics are incredible. Even a light flute tone can be heard from distant grounds.

Some bring picnic lunches and find the shade of trees. The pickup crew has surprisingly little to do.

Music is the thing at Tanglewood.

Here are the Boston Symphony's largest audiences — anywhere from 5,000 to 15,000 for each concert. The orchestra plays accordingly.

Among the most earnest and demanding listeners are the young who are coming to Tanglewood in increasingly large numbers.

Unlike some of their elder sightseers, they're there to consume music and couldn't care less who sees them or whom they see.

Getting There

The young are conspicuous at Weekend Preludes — Fridays at 7 p.m. — recital and concert bonuses available without extra charge to evening concert (9 p.m.) ticket holders.

Tickets in the shed range from $4 to $8.50. Admission to the grounds for all concerts and Saturday morning open rehearsals is $3. Saturday concerts, 8:30 p.m.; Sundays, 2:30 p.m.

To reach Tanglewood from Worcester, you leave the Massachusetts Turnpike at Lee, Exit 2, follow Route 7 for about five miles and take any of several left turns to the center of Lenox. Tanglewood is about 1½ miles from Lenox Center.

A trip to Tanglewood leaves an indelible memory of verdant splendor.

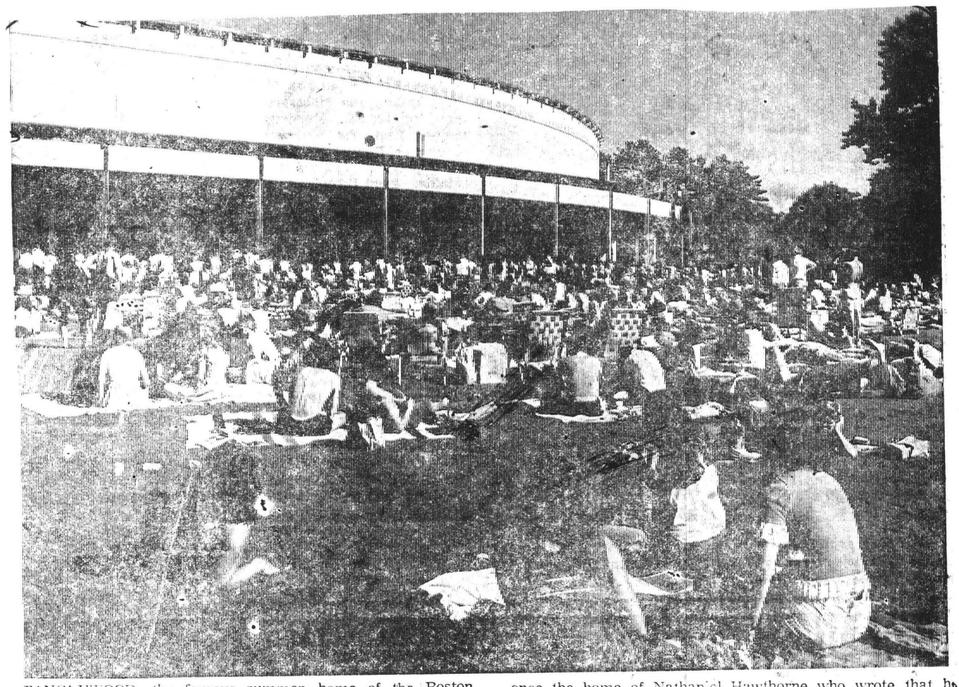
But the magnet that brings people back, time and again, is great music superbly performed in a marvelous setting, under ideal conditions.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

AUG 1 1973 New England Newsclip

Arriving at Tanglewood the Berkshires to attend the "Talks and Walks," one of the special events open to Friends of the Boston Symphony Orchestra are (from left) Mrs. Jack S. Parker of Wellesley, Mrs. Harris Fahnestock of Boston, Mrs. Howard E. Hansen of Wellesley, Mrs. Frank G. Allen of Boston and Marblehead, and Mrs. Donald B. Sinclair of Concord.

(Whitestone Photo)



TANGLEWOOD, the famous summer home of the Boston Symphony Orchestra, is a 210 acre estate in the Berkshire Hills. Cite of the Berkshire Musical Festival, the country's oldest major festival of music, the Tanglewood grounds were once the home of Nathaniel Hawthorne who wrote that he could hardly work in the presence of such scenic beauty. The eight week summer concert series runs from the first weekend in July to the last weekend in August.

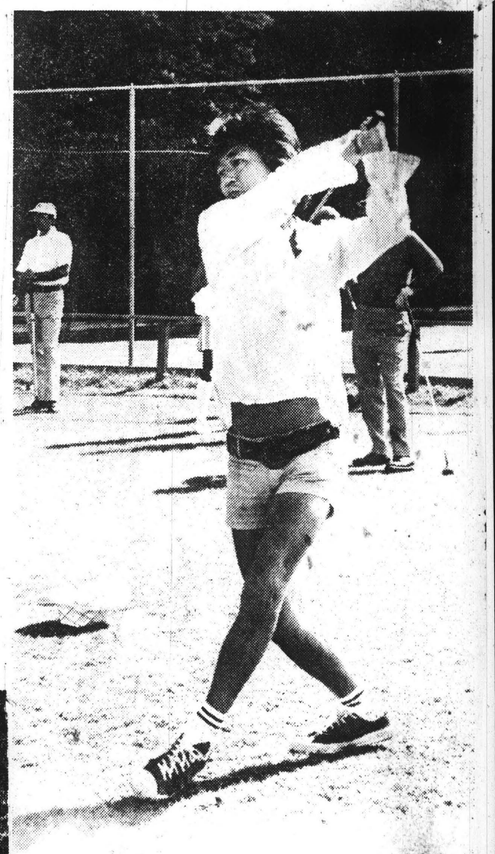
NEWS (E)
MALDEN, MASS.
D. 12,420

JUL 16 1973 New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 36,800

JUL 30 1973 New England Newsclip

Pittsfield, Massachusetts, Tuesday, Aug. 21, 1973



Whitestone

ARTISTIC SWINGER is Seiji Ozawa, artistic director of the Berkshire Music Festival at Tanglewood, whose golf swing leaves something to be desired. He played in the fourth annual BSO invitational yesterday.

BSO invitational draws 40 swingers, of sorts

The fourth annual Boston Symphony Orchestra invitational golf tournament drew 40 participants at the Stockbridge Golf Club.

It was won by the team of Leo Panasevich, first violinist of the BSO; William DePasquele, former BSO violinist and now a member of the Philadelphia Orchestra, and two BSO guests, Russell French and Leonard Spector. The winning foursome received $150 in prizes.

The 10 teams of four players each were made up of former and present BSO members, friends, Philadelphia Orchestra members and management, and members of the Stockbridge Golf Club. Players came as far away as Cape Cod and parts of New York.

Second-place teams, who shared $150, were headed by artistic director Seiji Ozawa, Joseph Silverstein, concertmaster and principal violinist of the BSO, and Robert Karol, BSO violinist. According to Karol, the Boston players outplayed the Philadelphia golfers.

About 60 people attended a dinner at the golf club last night following the tournament. Judge John J. Dwyer of Pittsfield and Ozawa, among others, gave speeches.

THREE GENERATIONS — The men who have managed The Boston Symphony Orchestra for more than a half-century get together at Tanglewood for a chat. L. r: Thomas D. Perry Jr., Executive Director and former Manager; George Judd, former Manager; Thomas W. Morris, present manager.

GLOBE (M)
BOSTON, MASS.

AUG 22 1973 New England Newsclip

Whitestone

99TH ANNIVERSARY of the birth of the late Serge Koussevitzky, venerated conductor of the Boston Symphony Orchestra, was memorialized Sunday at the Church-on-the-Hill in Lenox. Members of the Berkshire Music Center chorus are shown singing Randall Thompson's "Alleluia" before Koussevitzky's grave as Madame Koussevitzky, far left, looks on. A birthday cake was then presented to Mrs. Koussevitzky and shared by all present.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000
AUG 18 1973
New England Newsclip

Art review

Sculpture at Tanglewood

By Winifred B. Bell

WITH ALL of the "musts" I've been citing for the Berkshires in summer I'm reminded of Temple Fielding calling the city of Florence "cultural indigestion." However, there is no doubt that Tanglewood is our prime attraction and most of us make several trips to that Mecca each summer.

* * *

In recent years the music center's sylvan beauty has been enhanced with sculptural adornment and the setting is the perfect natural foil for man's creations. This season we can witness the largest show, so far, with contributions by 14 artists who live or work in this area and whose reputations vary from international to modest.

Surprisingly, there is a common ground, other than the Berkshires, which unites the 19 pieces on display. Not a single one is representational; all qualify as contemporary and a fairly conservative contemporary at that.

Of the 19 works in the group, I found several particularly satisfying. John Stokes "January 1973" impressed me for its clean vertical lines when I first saw it at Stockbridge School. The passage of time has not changed my mind. It holds up well.

* * *

Will Horwitt's work is the closest to avant-garde of any in the group. His small sculpture in the Glass House combines a formal right angle in black metal with an irregular form. The unexpected balance between the two creates interest and holds it.

George L. K. Morris "Configuration 1936" appears to have been executed about 20 years earlier than the date in its title. Once revolutionary, it now serves as nostalgic, classic Cubism along with the works of Jacques Lipshitz and Jacob Epstein to which it bears a strong relationship.

Homer Gunn's "To Music" is a knockout in a prime place on the lawn facing the large shed and backed by thick foliage. The conglomeration of white cylinders works beautifully in this spot.

Antoni Milkowski's "Fives" is merely five large rectangular prisms of polished steel set on their diagonals in a touching row. Delightful and indestructible, they would function well any place, from a formal setting to a children's playground.

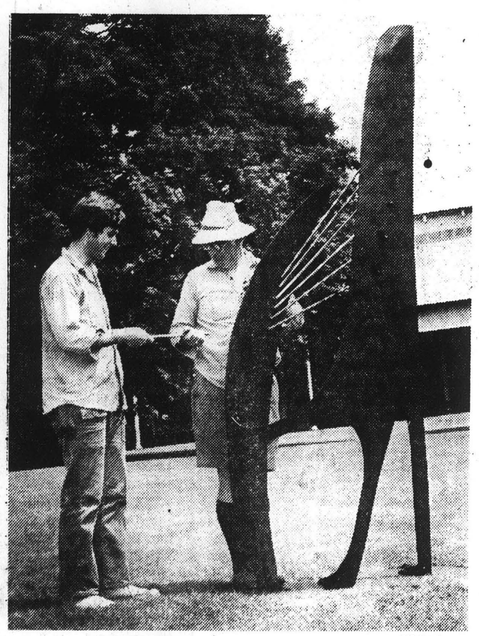
Alex Markhoff is represented by three vertical black metal prisms arranged so that their surfaces oppose each other. The handsome composition stands in a bed of stones and is perhaps four-feet high. Its location is somewhat secluded (between the greenhouse and the garden) but it's well worth looking for.

* * *

Talking of seeking things out, you'll have to investigate the garden thoroughly to find Richard Stankiewicz's "1969-Two." His rusted configuration, which looks like a work from his earlier '60s style, stands in a small oval pool. Its roughness contrasts well with the setting's formality. I would have liked to see it displayed more conspicuously, but I can appreciate the problems and logistics of displaying sculpture in places that are apt to be overrun by thousands of people. This jagged, abstract composition assembled from old machine parts could be potentially dangerous to a rambunctious group of youngsters.

Stephen Day's "Rectangles in a Square" is a nice surprise appearing out of the ground in the vicinity of the tent.

I hope that this is just the beginning of what will become an even larger tradition. The grounds could easily accommodate many more pieces.



Whitestone

"ASCENT" by Otello Guarducci, at right, is one of several pieces displayed on the Tanglewood grounds this summer. At left is Guarducci's son, David.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000
JUL 25 1973
New England Newsclip

STEPPING OFF THE BUS AT TANGLEWOOD are (left to right): Mrs. Jack S. Parker of wellesley, Mrs. Harris Fahnestock of Boston, Mrs. Howard E. Hansen of Wellesley, Mrs. Frank G. Allen of Boston and Marblehead and Mrs. Donald B. Sinclair of Concord. They joined more than 125 Friends of the Boston Symphony Orchestra as guests of the Friends of Music at Tanglewood to attend the "Talks and Walks," one of the special events open to Friends of the Orchestra. Armando Ghitalla, first chair trumpet, spoke and performed, followed by a tour of the grounds at Tanglewood.

(Whitestone Photo)

TOWNSMAN
WELLESLEY, MASS.
W. 8,300
AUG 2 1973
New England Newsclip

MERCURY (E)
NEDFORD, MASS.
JUL 26 1973
New England Newsclip

TANGLEWOOD, the famous summer home of the Boston Symphony Orchestra, is a 210 acre estate in the Berkshire Hills. Cite of the Berkshire Musical Festival, the country's oldest major festival of music, the Tanglewood grounds were once the home of Nathaniel Hawthorne who wrote that he could hardly work in the presence of such scenic beauty. The eight week summer concert series runs from the first weekend in July to the last weekend in August.

Whitestone

MANAGERIAL CONVENTION was held at Tanglewood recently when retired Boston Symphony manager George Judd, second from right, visited former manager Todd Perry, left, who is now executive director, and Tom Morris, right, newly appointed manager. Bridging the gaps is Mr. Judd's grandson, George Jr., a Tanglewood guide.

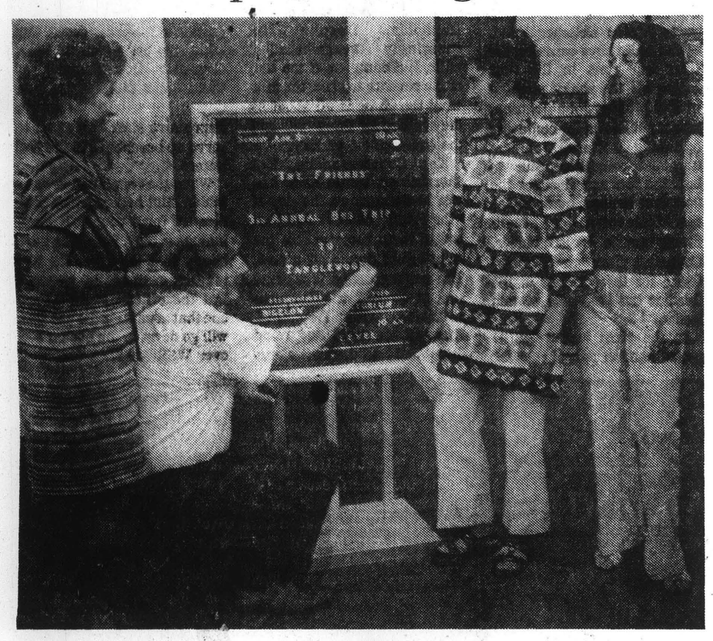
JUL 25 1973
New England Newsclip

FRIENDS EVENTS

69

ENTERPRISE-SUN (E)
MARLBORO, MASS.
D. 10,150
JUN 18 1973 New England Newsclip

Bus Trip to Tanglewood Planned



MARLBORO — Making plans for the trip to Lenox for the Tanglewood concert are (from left) Martha Yacyshyn, music chairman; Ray Johnson, president; Toni Paternoster, Tanglewood Chairman; and Diana Scott, publicity chairman. The trip is being sponsored by the Friends of the Marlboro Public Library.

MARLBORO — The Friends of the Marlboro Public Library will sponsor their third annual summer bus trip to Tanglewood in Lenox on Aug. 5.

The program for the Sunday concert will be "German Dance" by Mozart; "Suite for Toy Piano" by Cage; "Till Eulenspiegel" by Strauss; and "Piano Concerto No. 2" by Brahms, with Malcolm Frager, pianist. Michael Tilson Thomas will be conductor.

Reservations or information can be obtained by calling Mrs. Renzo Paternoster at 481-1390. Checks should be made payable to Friends of the Marlboro Public Library and sent to Mrs. Paternoster, 253 Boston Post Road, Marlboro.

Price includes seats inside the shed and round-trip bus fare. In order to insure their inclusion on the trip, interested persons are advised to reserve tickets at their earliest convenience.

Departure will be by bus from the library parking lot at 10 a.m. Lunches can be brought along and are also available at Tanglewood for a picnic on the lawn before the concert. The return trip to Marlboro is expected by the late afternoon.

Committee members for this last program of the season are Mrs. Paternoster, Mrs. Bohdan Yacyshyn and Mrs. Dominic Fiorentino.

PRESS (E)
MIDDLETOWN, CONN.
AUG 1 1973 New England Newsclip

Old Saybrook

Trip to Tanglewood Planned by Rec Dept.

OLD SAYBROOK The Cultural Commission and the Park and Recreation Dept. will co-sponsor a bus trip to the Berkshire Muesic Festival, Tanglewood, Mass. on Aug. 19.

Seiji Ozawa will conduct the Boston Symphony Orchestra at its summer home.

Guest artist is the young American pianist Andre Watts.

The bus wil leave the Old Saybrook high school parking lot at 10:30 a.m. and arrive at Tanglewood at 12:30 p.m. This will leave enough time for picnicking and strolling through the beautiful grounds, before the concert begins at 2:30 p.m.

The Cultural Commission encourages all to bring their families and experience a lovely day.

Tickets will be sold on a first come - first served basis. For further information call 388-3557.

The Old Saybrook Parks and Recreation Department will offer on Aug. 15 a bus chartered trip to 40 youngsters and seven adult supervisors to Yankee Stadium to see the New York Yankees play the California Angels in an afternoon game. There is a $3.50 charge for tickets and transportation. The bus will depart at 10 a.m. and return at approximately 7:30 p.m.

If space permits, adults wishing to go to the game and not be supervisors may do so. The cost for bus transportation will be $3.50 and their tickets will be purchased at the gate. Registration for this trip is taking place now at the Parks and Recreation office. Register as soon as possible as space is limited.

Bring binoculars and come moon-gazing on Monday, or Tuesday or Wednesday if Monday is cloudy. Nine p.m. is the time, and the place is the rear of the Goodwin School where there is more "dark" than behind the Library.

The Friends of the Acton Public Library have sponsored two of these astronomy evenings, and are continuing them because so many people enjoy them.

Peter Frederickson and Charles Gidley are in charge. They will bring telescopes. Call 388-0313 for more information.

The Planning Commission will meet at the Town Hall at 8 p.m.

The Lions Club will meet at the Inn at 6:15 p.m.

RECORDER (E)
GREENFIELD, MASS.
D. 14,723
JUN 14 1973

Bus To Be Provided For Tanglewood Visit

A bus will be leaving from the Hope St. parking lot July 13 at 4 p.m. for all interested in taking it to the concert at Tanglewood arranged by Mount Holyoke Clubs of Western Mass.

Reservations may be made by sending the necessary fee to Marion Hays (Mrs. William Hayes), 26 Grinnell St., or to Ruth Bohrer, (Mrs. Laurence Bohrer) Box 267, Deerfield.

This event was so successful last year that a tradition was launched. The program, which will benefit the Alumnae Scholar Plan at Mount Holyoke College, will begin at 6 p.m. with individual picnics on the lawn.

There will be a prelude concert at 7. At 8 Mt. Holyoke Pres. and Mrs. David B. Truman will be hosts at a champagne party for benefit guests. At 9 the Mozart concert will begin with Seija Ozawa conducting the Boston Symphony Orchestra in the Horn Concerto No. 3 in D major, Clarinet Concerto and the Sinfonia Concertante in E flat K. 364.

Tickets may be ordered from Mrs. Wynn Sayman, State and Rossiter Rd., Richmond, and the ticket price includes a tax deductible contribution to the Mount Holyoke Alumnae Scholar Plan. Reservations close on June 29.

Tickets purchased at the gate will not benefit Mount Holyoke.

BLACKSTONE VALLEY TRIBUNE ADVERTISER
WHITINSVILLE, MASS.
W. 10,000
JUL 25 1973 New England Newsclip

ADULT TRIPS

We have two very interesting Adult trips coming up in August and September. On August 4th, we will be going to the Berkshires for the day to visit Tanglewood, the summer home of the Boston Symphony Orchestre. Cost for the trip is $8 for Center members, and $9 for non-members. On the weekend of Sept. 28th, 29th, and 30th, we are going to Montreal, Canada. Although EXPO will be closed, we will be busy during the weekend sightseeing and visiting the many points of interest in the Canadien city. We will be staying at the beautiful Sheraton Laurentien Hotel, right in the heart of modern Montreal. A mailing list of interested people has been started. If you are interested in this trip, call the Center and leave your name, address, & phone number.

TELEGRAM (M)
WORCESTER, MASS.
D. 60,219
AUG 2 1973 New England Newsclip

46 WILL TAKE MARLBORO CONCERT TRIP

MARLBORO — A bus with 46 people will leave the library parking lot at 10 a.m. Sunday bound for an afternoon of music at Tanglewood in Lenox.

It will be the third annual trip sponsored by the Friends of the Marlboro Public Library. The bus will arrive at the summer home of the Boston Symphony Orchestra in time for a picnic lunch on the grounds before a concert begins.

The concert will include works by Mozart, Strauss and Brahms, with Malcolm Frager as solo pianist for Brahms' Concerto No. 2. Michael Tilson Thomas will conduct.

RECORDER (E)
GREENFIELD, MASS.
D. 14,723
JUN 23 1973 New England Newsclip

Hostess Named For Concert At Tanglewood

Mrs. Charles Watters will be a hostess for the Mount Holyoke group at Tanglewood program, July 13. Mrs. Watters is also vice-president of the Mount Holyoke Club of Franklin County.

A bus will leave the Hope St. parking lot at 4 p.m., for the concert. Reservations for the bus may be made by sending the necessary fee to Mrs. William Hayes, 26 Grinnell St. or Mrs. Laurence Bohrer. Box 267, Deerfield.

There will be a prelude concert at 7 p.m. At 8, Mount Holyoke Pres. and Mrs. David Truman will be hosts at a champagne party for the benefit guests.

At 9, the Mozart concert will begin with Seija Ozawa conducting the Boston Symphony Orchestra in the Horn Concerto No. 3 D major, Clarinet Concerto and the Sinfonia Concertante in E Flat K364.

Tickets may be ordered from Mrs. Wynn Sayman, Richmond. The ticket price includes a tax deductible contribution to the Mount Holyoke Alumnae Scholar Plan. Reservations close June 29.

Tickets purchased at the gate will not benefit Mount Holyoke.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
AUG 10 1973 New England Newsclip

Women's Group To Hear Concert

The Drama and Literature Department of the Northampton Woman's Club will visit Tanglewood Aug. 25 to hear the Boston Symphony Orchestra with Arthur Fiedler, conductor.

The group will visit Tanglewood grounds, and the music center.

Arrangements have been made by Helen S. Wesloski, chairman of the department, and Kathleen LaFleur, program chairman.

Members wishing to attend with guests will be contacted by telephone. Transportation will be available at 8:30 a.m.

GAZETTE (D)
WORCESTER, MASS.
JUN 30 1973 New England Newsclip

Library Friends Plan Trip Aug. 5 to Tanglewood

MARLBORO — The third annual summer bus trip to Tanglewood, Lenox, sponsored by the Friends of the Marlboro Public Library, will be Aug. 5.

Reservations can be made at the library or by sending a check for $12 payable to the Friends of the Marlboro Public Library to Mrs. Renzo Paternoster, 253 Boston Post Road. Include name, address and telephone number with the reservation. The price includes seats inside the shed and round-trip bus fare. Reservations should be made early.

A bus will leave the library parking lot at 10 a.m. Lunches can be packed or bought at Tanglewood.

Committee members for the program are Mrs. Paternoster, Mrs. Bohdan Yacyshyn and Mrs. Dominic Fiorentino.

CITIZEN
GLASTONBURY, CONN.
W. 4,798
JUL 26 1973 New England Newsclip

Glastonbury Goes To Tanglewood

Glastonbury goes to Tanglewood. Mr. and Mrs. John W. Walton of 113 Marilyn Drive (left) join President David B. Truman of Mount Holyoke College (center) and Mr. and Mrs. Walter L. Erley of 236 Tall Timbers Road at the annual benefit sponsored by the five Mount Holyoke Clubs of Western Massachusetts to support the alumnae Association's Alumnae Scholar Plan. Mrs. Erley has just completed a three year term of office as president of the 20,000 member Alumnae Association of Mount Holyoke.

JOURNAL
LAKEVILLE, CONN.
W. 1,805
JUN 14 1973
New England Newsclip

Friends Of Tanglewood Plan June 24 Meeting

Anyone who is interested in Tanglewood, the Boston Symphony Orchestra's music center in the Berkshire Hills, and who is interested in becoming a Friend of Tanglewood, is invited to a meeting on Sunday afternoon, June 24. The time will be 4 o'clock and the place will be the home of Mrs. Duncan Ellsworth, Main Street, Salisbury.

Talcott Banks, a trustee of the Symphony, will be there with several other guests and will talk about this summer's program at Tanglewood.

One of the primary activities at Tanglewood which benefits from the support of friends of the orchestra, is the Berkshire Music Center for advanced study. There, for eight weeks each summer, gifted young musicians from all over the world come to work intensively in their particular fields: playing, conducting or composing.

These students have always been chosen on the basis of merit, and the Boston Symphony has always totally subsidized the Music Center since its inception in 1940. Nearly 10 per cent of all the players in major orchestras in this country have studied at the Music Center; of that number, 30 per cent are concertmasters and principals in their orchestras.

HERALD
BELMONT, MASS.
W. 7,200
NOV 22 1973
New England Newsclip

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
JUN 27 1973
New England Newsclip

Tanglewood Friends Office Opens Thursday

TANGLEWOOD, Lenox — The Office of the Friends of Music at Tanglewood will open for the 1973 season tomorrow at 9.00 a.m. The Office will remain open throughout the 1973 Berkshire Festival season during regular business hours, as well as from 9.30 — 2.30 on Saturdays.

Membership in the Friends of Music at Tanglewood is available for individuals for $15.00 ($5.00 for students with proper school identification) and $25.00 for family memberships.

Members' privileges include admission to more than 40 student concerts by members of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music, admission to the popular series of Talks and Walks, a free subscription to the Symphony-Tanglewood Newsletter, and advance Berkshire Festival program information and ticket ordering forms.

NEWS & TRIBUNE
TIMES
MANSFIELD, MASS.
W. 9,200
JUL 12 1973
New England Newsclip

Come to TangleWood

A trip to Tanglewood Music Festival in Lenox, Mass. is being planned by the Attleboro Area Association of Retired Persons for Sunday, August 5.

The bus will leave from the Immanuel Lutheran Church on North Main street, Attleboro at 9:00 a.m. A noontime stop for a chicken barbecue is also planned.

Persons wishing to attend are urged to make reservations with Mrs. Charlotte Cauger, Summer street, North Attleboro by July 25.

AMERICAN SUN (E)
HAMPTON, MASS.
AUG 5 1973
New England Newsclip

Library friends attend concert

MARLBORO — A number of guests of the Friends of the Marlboro Public Library journeyed to Tanglewood at Lenox, Mass., on Sunday for a day of music by the Boston Symphony Orchestra.

The third annual summer bus trip arrived at the summer home of the Boston orchestra in time for a picnic before settling down to the music of Mozart, Cage, Strauss, and Brahms. The orchestra was conducted by Michael Tilson Thomas, and featured a piano solo for the Brahms Concerto No. 2 by Malcolm Frager.

The bus left the Marlboro Public Library parking lot at 10 a.m. Sunday for the trip to the scenic Tanglewood grounds in western Massachusetts. It was the highlight of several weeks of preparation and work by the Friends of the Library group.

It was the third year in a row that the Friends of the Library have sponsored the popular trip, and those who have attended the concerts hope that next summer will be the fourth.

Friends Of BSO Seek Members

Invitations to become a Friend of the Boston Symphony Orchestra have recently been sent to Belmont residents who attend the Symphony concerts. The Friends provide much needed support for the Orchestra and, in return, receive the many privileges afforded the group, including tours of Symphony Hall, Pops rehearsal, pre concert suppers, luncheons and lectures. Belmont members of the Council of Friends, who met recently at Symphony Hall to address invitations, were Mrs. August R. Meyer, Area Chairman; Mrs. Koran Chobanian, Mrs. Gardner Cushman, Mrs. John H. Funk, Mrs. James C. Heigham, Mrs. Robinson Murray, Mrs. Daniel Needham, Jr., Mrs. John Ogilby, Mrs. David Pokross, Mrs. George Simonds, Mrs. Samuel Stevens, and Mrs. Alfred W. Willmann.

They were welcomed by Mrs. George Lee Sargent, chairman of the Council, Mrs. Howard Ansen, Area Chairman and Mrs. Thomas Gardiner, Musical Marathon Chairman. They were then taken on a tour of the Hall, the Auditorium and backstage. The tour conducted by tour guides Mrs. Sherman Thayer, Mrs. Walter Watson II and Mrs. Henry Lyman Jr., provided fascinating insights into the history of the Orchestra and of Symphony Hall which is considered to be one of only three acoustically perfect concert halls in the world.

GAZETTE (E)
WORCESTER, MASS.
D. 92,743
AUG 2 1973
New England Newsclip

Concert Trip Scheduled

MARLBORO — A bus with 46 people will leave the library parking lot at 10 a.m. Sunday bound for an afternoon of music at Tanglewood in Lenox.

It will be the third annual trip so sponsored by the Friends of the Marlboro Public Library. The bus will arrive at the summer home of the Boston Symphony Orchestra in time for a picnic lunch on the grounds before a concert begins.

The concert will include works by Mozart, Strauss and Brahms, with Malcolm Frager as solo pianist for Brahms' Concerto No. 2. Michael Tilson Thomas will conduct.

NEW OFFICERS — Martha Yacyshyn, music chairman (left), and Toni Paternoster, chairman of the Tanglewood bus trip, go through the record rack at the Marlboro Library. The two are new officers of the Friends of the Marlboro Public Library.

(News Photo by Gene Mazel)

PRESS (E)
MIDDLETOWN, CONN.
JUL 29 1973
New England Newsclip

Plan Day Trip To Tanglewood

OLD SAYBROOK — A day trip to the Berkshire Music Festival at Tanglewood in Massachusetts is planned for Sunday, August 19th by the Old Saybrook Parks and Recreation Department and the Saybrook Cultural Commission. Seiji Ozawa will be conducting and Andre Watts will be featured at the piano in Franck's Symphonic Variations and Liszt's Tatentanz.

The bus will leave the high school parking lot at 10:30 a.m. and return by 7 p.m. A picnic lunch or use of the Tanglewood facilities is recommended. Interested persons should register at the Park and Recreation Office between 8:30 a.m. and 5 p.m. daily. Tickets are $14.50 including transportation and are on a first come, first served basis.

CITY POST
MARLBORO, MASS.
W. 8,000
AUG 2 1973
New England Newsclip

Trip To Tanglewood August 5

MARLBORO — Leaving at 10 a.m., Sunday, August 5 from the Library parking lot will be a busload of people bound for an afternoon of music at Tanglewood, in Lenox, Mass.

Sponsored by the Friends of the Marlborough Public Library, the third annual summer bus trip to Tanglewood is expected to arrive at this summer home of the Boston Symphony Orchestra in time for a picnic lunch on its scenic grounds before the start of the concert.

Works by Mozart, Cage, Strauss and Brahms will be performed and will be conducted by Michael Tilson Thomas, with Malcolm Frager as piano soloist for the Brahms Concerto No. 2.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
AUG 29 1973
New England Newsclip

Local Ladies Attend Berkshire Concert

The Drama and Literature Department in the Northampton Woman's Club recently visited the Berkshire Music Center. Appearing in concert was the Boston Symphony, Seiji Ozawa conducting Verdi's Manzoni Requiem. The Tanglewood Choir and Festival Chorus were also participants.

Members and their guests joined at lunch at the Red Lion Inn, Stockbridge, in honor of Miss Laura Nichols of Williamsburg.

Arrangements for the event were made by Miss Helen S. Wesloski, chairman of the department; Mrs. Kathleen LaFleur, program chairman; and Miss Inez M. Eyre.

REGISTER
NEW HAVEN, CONN.
AUG 5 1973
New England Newsclip

Old Saybrook Sponsors Bus To Tanglewood

OLD SAYBROOK — A trip to the Berkshire Music Festival, Tanglewood, Mass., sponsored by the Parks and Recreation Department and the Cultural Commission, will take place Monday.

The program will feture Seiji Ozawa, who will conduct the Boston Symphony Orchestra, and pianist Andre Watts performing selections from Franck's "Symphonic Variations" and Liszt's "Totentanz."

A bus will leave the high school at 10:30 a.m. and arrive at Tanglewood at 12:30 p.m. The concert begins at 2:30 p.m.

Interested persons should register at the Parks and Recreation office weekdays between the hours of 8:30 a.m. nd 5 p.m. Tickets will be sold on a first come—first serve basis.

NEW ERA
DEEP RIVER, CONN.
W. 12,000
AUG 9 1973
New England Newsclip

Old Saybrook

Trip To Berkshire Music Festival Is Planned Aug. 19

The Cultural Commission and the Department of Parks and Recreation here will co-sponsor a trip to the Berkshire Music Festival on Sunday, — Aug. 19, when Seiji Ozawa will conduct the Boston Symphony Orchestra in a varied concert, with Andre Watts at the piano.

A bus will leave from the high school parking lot at 10:30 and arrive at Tanglewood at 12:30. A picnic lunch, or use of one of the Tanglewood facilities, is suggested for those attending.

Tickets are available at the Park and Recreation Department office (388-3557) at $14.50 per person.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
JUL 12 1973 New England Newsclip

Conductor to Speak

THURS. AM Theater Page .

TANGLEWOOD — John Oliver, conductor of the Tanglewood Festival Chorus and head of the vocal music department of the Berkshire Music Center at Tanglewood, will be the speaker at the first in the series of four Tanglewood Talks and Walks today at 12.15 p. m. in the Tanglewood Tent.

Oliver, who is a member of the music faculty at M. I. T., has been the conductor of the Tanglewood Festival Chorus since its founding in 1970. The chorus has sung with the Boston Symphony Orchestra under conductors Leonard Bernstein, Seiji Ozawa, Colin Davis, Michael Tilson Thomas and Arthur Fiedler both in Boston during the winter symphony season and at Tanglewood.

Oliver will present several of his students in a brief vocal demonstration as well as relate anecdotes he has experienced with the chorus, conductors and soloists.

The Talks and Walks are open to members of the Council of Friends of Music at Tanglewood and non-Friends at $1.50 per guest.

Following Oliver's talk, a guided tour of Tanglewood will be given by members of the staff. Telephone Tanglewood for reservations.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUN 26 1973 New England Newsclip

Tanglewood Friends to sponsor 'Talks and Walks' series again

The Tanglewood Friends of Music will hold the second series of "Tanglewood Talks and Walks" which will be at 2:15 on alternating Thursdays in the Tanglewood Tent.

Picnic lunch

Guests should bring a picnic lunch for 12:15, followed by the talk at 1 p.m. After the talk, a member of the Tanglewood staff will lead a guided tour of the grounds.

Speakers this year, who will talk about various aspects of Tanglewood, include: John Oliver, conductor of the Tanglewood Festival Chorus, on July 12; Armando Ghitalla, principal trumpet of the Boston Symphony Orchestra, on July 26; Thomas D. Perry, executive director of the Boston Symphony Orchestra, on Aug. 9; Gunther Schuller, artistic director of the Berkshire Music Center, on Aug. 23.

Other membership priviliges include admission to more than 40 student concerts by members of the Berkshire Music Center, the Boston Symphony's summer academy for the advanced study of music; a free subscription to the Symphony/Tanglewood Newsletter and advance Berkshire Festival program information and ticket ordering forms.

The Tanglewood Friends' office will open for the season on Thursday at 9 a.m. and will remain open throughout the summer at the regular business hours, as well as from 9:30 to 2:30 on Saturdays.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 13 1973 New England Newsclip

Tanglewood talk, walk attracts 80

LENOX — The Friends of Music at Tanglewood held the first in a series of four "talks and walks" on the Berkshire Music Festival grounds yesterday. About 80 people attended the afternoon lecture and guided tour.

John Oliver, director of vocal activities at Tanglewood and conductor of the Tanglewood Festival Chorus, gave a brief history of vocal music at Tanglewood since 1940. He also demonstrated vocal technique.

Started last year

The talks and walks were initiated last year by the Friends of Music at Tanglewood. They feature short lectures throughout the season by various people involved in the summer music festival, followed by a guided walk.

The remaining talks and walks will feature: on July 26, Armando Ghitalla, principal trumpeter with the Boston Symphony Orchestra; Aug. 9, Thomas D. Perry, executive director of the BSO; and Aug. 23, Gunther Schuller, artistic director of the Berkshire Music Center.

The series is free to members of the Friends and open to the public at a charge of $1.50. Reservations for the talks, which begin at 1, must be made with the Friends office at Tanglewood.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 15,895
JUL 31 1973 New England Newsclip

Tanglewood Walks, Talks Program Slated Thursday

LENOX — Armando Ghitalla, the principal trumpet of the Boston Symphony Orchestra, will be the featured speaker at the second Tanglewood Talks and Walks program of the summer Thursday at 12:30 p.m. in the Tanglewood Tent.

Sponsored by the Council of Tanglewood Friends, the series of four Talks and Walks presents members of the Boston Symphony and Tanglewood staff in an informal talk about their particular activities at Tanglewood.

Weather permitting, the talk will be followed by a special guided tour of the Tanglewood grounds given by members of the Orchestra's staff. Reservations can be made by contacting the Tanglewood Friends Office. Guests are invited to take a picnic lunch and enjoy the refreshments provided by the Council of Tanglewood Friends.

Attending the Talk and Walk program Thursday will be over 100 Friends of the Boston Symphony Orchestra from Boston on a day trip to Tanglewood. The Friends trip has been arranged by Mrs. Harris Fahnestock of Boston, a member of the Orchestra's Board of Trustees.

Armando Ghitalla has been a member of the Boston Symphony Orchestra since 1951. Born in Alpha, Ill., he began to play the trumpet as a boy of eight. His formal education was at Knoxville High School, Illinois, Wesleyan University, and New York University. Before coming to Boston, he was first trumpet of the New York City Center Opera and Ballet Orchestra, the Houston Symphony and the RCA recording orchestra, and was soloist with the City Service Band of America.

He has given many recitals, and has been soloist with many orchestras, including the Houston Symphony, the Philomusica of London, the Miami Beach Symphony and the Boston Pops. Mr. Ghitalla is a member of the Boston Symphony Chamber Players with whom he has toured, and made two solo albums for Cambridge Records.

He is on the faculty of the Berkshire Music Center at Tanglewood, Boston University and the New England Conservatory of Music.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
AUG 9 1973 New England News

Symphony Exec Talks Speaker At Tanglewood

LENOX — Thomas D. Perry Jr., executive director of the Boston Symphony Orchestra, will be the speaker at the third Tanglewood Talks and Walks program Thursday at 12.30 p.m. in the Tanglewood Tent.

The series, sponsored by the Friends of Music at Tanglewood, is open to the public for a $1.50 contribution at the Tent entrance. Reservations are necessary and can be made through the Friends Office (637-1600.) Guests may bring a picnic lunch and enjoy refreshments provided by the Friends.

MILLERTON, N. Y.
NEWS
W. 1,500
AUG 9 1973

Thomas D. Perry, Jr., executive Director of the Boston Symphony Orchestra, will be the featured speaker at the third Tanglewood Talks and Walks program today, Thursday, Aug. 9, 1973 at 12:30 p.m. in the Tanglewood Tent.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 26 1973 New England Newsclip

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750
AUG 9 1973 New England Newsclip

Symphony Director To Speak

LENOX — Thomas D. Perry, Jr., Executive Director of the Boston Symphony Orchestra will be the featured speaker at the third Tanglewood Talks and Walks program today at 12:30 p.m. in the Tanglewood Tent. The series is sponsored by the Friends of Music at Tanglewood.

Born in Grand Rapids, Michigan, Perry is a graduate of Yale University where he majored in English. Following experience in teaching and advertising, he then became associated with auditorium and concert management, first in Philadelphia, and later in Boston.

He joined the staff of the Boston Symphony upon completion of his service in the Navy in 1946 and became Manager of the Orchestra in 1954. He was appointed Executive Director of the orchestra in the spring of 1973.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750
JUL 26 1973 New England Newsclip

Ghitalla To Speak At Talks And Walks

LENOX — Armando Ghitalla, the Principal Trumpet of the Boston Symphony Orchestra, will be the featured speaker at the second Tanglewood Talks and Walks program of the summer today at 12:30 p.m. in the Tanglewood Tent. Sponsored by the Council of Tanglewood Friends, the series of four Talks and Walks presents members of the Boston Symphony and Tanglewood staff in an informal talk about their particular activities at Tanglewood.

The Talks and Walks series is open to Friends of Music at Tanglewood with no admission charge, and $1.50 per person for non-Tanglewood Friends. Weather permitting, the talk will be followed by a special guided tour of the Tanglewood grounds given by members of the Orchestra's staff.

Attending the Talk and Walk program will be over 100 Friends of the Boston Symphony Orchestra from Boston on a day trip to Tanglewood. The Friends trip has been arranged by Mrs. Harris Fahnestock ob Boston, a member of the Orchestra's Board of Trustees.

Talks and Walks will feature Thomas Perry

Thomas D. Perry, Jr., executive director of the Boston Symphony Orchestra, will be the featured speaker at the third Tanglewood Talks and Walks program on Thursday at 12:30 in the Tanglewood tent.

Sponsored by the Friends of Music at Tanglewood, the series is open to the public at a small charge. Reservations are necessary and can be made through the Friends office. Guests should bring a picnic lunch.

Perry is a graduate of Yale University. He worked as a teacher and in advertising until he became associated with auditorium and concert management in Philadelphia and Boston.

He joined the staff of the BSO in 1946 and became manager in 1954. He was appointed executive director this year.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 10 1973 New England News

Oliver to speak at Tanglewood Talks and Walks

John Oliver, conductor of the Tanglewood Festival Chorus and head of the vocal music department of the Berkshire Music Center, will be the featured speaker in the first in the series of four Tanglewood Talks and Walks on Thursday at 12:15 p.m. in the Tanglewood Tent.

College professor

He has been conductor of the Festival Chorus since its founding in 1970 and is also a member of the music faculty at MIT.

Oliver will present several of his students in a brief vocal demonstration and will relate some of his experiences at Tanglewood.

The Talks and Walks are open to all Friends of Music at Tanglewood upon presentation of their membership cards, as well as to nonmembers at a small charge. The Friends will provide refreshments, and guests are invited to bring a picnic lunch.

Following Oliver's talk, a guided tour of the grounds will be given by members of the staff. Reservations may be made by calling the Tanglewood Friends office.

Gunther Schuller will give talk at Tanglewood

Gunther Schuller, artistic director of the Berkshire Music Center, will be the featured speaker at the final program of the Tanglewood Talks and Walks series Thursday at 12:30 in the Tanglewood Tent.

The series, sponsored by the Council of Tanglewood Friends, is open free of charge to Friends and for a small fee to nonmembers. Reservations may be made through the Friends office at Tanglewood.

Wrote jazz book

Schuller was president of the New England Conservatory of Music in 1967. He has conducted every major orchestra in the United States and Europe and has received commissions from the New York Philharmonic, the Chicago Symphony and the Hamburg State Opera. He has had a long association with John Lewis and the Modern Jazz Quartet and has written a book entitled "Early Jazz: Its Roots and Musical Development."

In 1964, he became head of the composition department at the BMC. In 1969 he was appointed artistic director of the Center along with Seiji Ozawa.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750
AUG 23 1973 New England Newsclip

Talks And Walks Series Ends Today

LENOX — Gunther Schuller, Artistic Director of the Berkshire Music Center at Tanglewood, will be the featured speaker at the final program of the Tanglewood Talks and Walks series today at 12:30 p.m. in the Tanglewood Tent. The series, sponsored by the Council of Tanglewood Friends, is open free of charge to Tanglewood Friends and $1.50 for guests.

Gunther Schuller became the 9th President of the New England Conservatory of Music in 1967. His musical studies began at an early age; his first symphony was completed at 14, and he was playing french horn at age 16 in the Ballet Theater Orchestra. Mr. Schuller has conducted every major orchestra in the United States and in Europe, and has received commissions from the New York Philharmonic, the Chicago Symphony and the Hamburg State Opera.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 26 1973 New England Newsclip

Armando Ghitalla will give talk at Tanglewood

Armando Ghitalla, the principal trumpet of the Boston Symphony Orchestra, will speak at the second Tanglewood Talks and Walks program on Thursday at 12:30 in the Tanglewood tent.

Informal talk

Sponsored by the Council of Tanglewood Friends, the series of four talks and walks presents members of the BSO and Tanglewood staff in an informal talk about their activities at Tanglewood.

If weather permits, the talk will be followed by a guided tour of the Tanglewood grounds by members of the BSO staff. Guests are invited to bring a picnic lunch. Refreshments will also be provided by the Friends.

Also at Thursday's program will be more than 100 Friends of the BSO from Boston on a day trip to Tanglewood.

An Illinois native, Ghitalla has been a member of the BSO since 1951. Before that, he was first trumpet of the New York City Center Opera and Ballet Orchestra, the Houston Symphony and the RCA recording orchestra, and was soloist with the City Service Band of America.

He is a member of the Boston Symphony Chamber Players and on the faculty of the Berkshire Music Center at Tanglewood, Boston University and the New England Conservatory of Music. He has made two solo albums for Cambridge Records.

Music for travelers

ALISON ARNOLD

A Weekend at Tanglewood and a Holiday in Newport are pleasant prospects for Friends of the New England Conservatory in July. The Tanglewood Weekend, July 6-8, with lodging at the Red Lion Inn at Stockbridge, begins with an all-Bach concert conducted by the Boston Symphony's new director, Seiji Izawa. This will be preceded by a box supper in the Tanglewood tent.

There'll be swimming in the Inn's heated pool and golf and tennis can be arranged at the Stockbridge Golf Club. A visit to historic Williamstown will include lunch in the garden at the Williams Inn and a visit to a fascinating museum. A Nightcap Party with conductors and soloists, and cocktails with the Conservatory's president and Mrs. Gunther Schuller are also on the program. Mrs. Frederick Stare of Wellesley is chairman.

Mrs. E. Garvin Fischer, the former Angela Brown, has planned the Newport Holiday, July 29-31. The Friends have reserved the entire Castle Hill Hotel on the cliffs. This 19th Century mansion was the summer home of the Agassiz family of Boston.

This weekend will include chamber music, opera and ballet in the great houses, films narrated by Alistair Cook, a walking tour of old Newport, and cocktails at "Harbor Court," the home of the John Nicholas Browns, There'll also be cocktails and dinner at the Fischers' "Halidon House," a mid-19th Century Victorian house overlooking Newport Harbor, where Edith Wharton lived as a girl.

★

"She can sing a lot better than I could," said Mrs. M. Edgar Mills of "Mortgage Hall Farm," Middleburg, Va., of her debutante daughter, Eva Randolph. Mrs. Mills is the former Sally Sears, daughter of Mrs. Francis P. Sears of "Old Bay Farm," Hamilton.

During World War II when she made her debut, Sally sang for the soldiers and sailors at the Esplanade Service Club in Boston. Their favorites were "Accentuate the Positive" and "Rum and Coke". In July, 1945, she had a singing engagement with Ruby Newman's orchestra at the Casino in Magnolia, where she was billed as an "unsurpassed blues singer."

Eva, whose father is R.H. Dulany Randolph of Baltimore, was named for her great-aunt, the late Miss Evelyn Sears of Mt. Vernon Street, Beacon Hill. Like most of today's delutantes, she does more than sing. She's interested in teaching mentally retarded children and will go to Lesley College in Cambridge.

★

Another debutante who is following in her mother's footsteps is Mary Brayton Chambers, a fox-hunting enthusiast. Her mother, Mrs. John H. Chambers of Stowe, Vt., is the former Darby Almy of Dedham, Darby. a former .F.H. at the Dedham Country and Polo Club and president of tne Stowe, Vt., Riding and Driving Club, was a familiar figure at Dedham Horse Shows.

Mary B., as she's called, is a member of the Green Mountain Hounds. A graduate of Garrison Forest School, she'll enter Norwich University, Northfield, Vt., in September. On July 15, her mother will give a clambake for her at their home, "Hoodoo House," in Stowe, followed by a small dance.

★

Romance and roses will be combined at the Romantic Evening for members and friends of the North Shore Charity League, Friday, at the Salem Country Club in Peabody. Cocktails and hors d'oevres will be served on the terrace at 6:30, followed by dinner at 8 and dancing under tl
try Clu
Prides
tarte, Sa

GLOBE (M)
BOSTON, MASS.
D. 261,042
JUN 19 1973
New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
JUN 1973
New England Newsclip

Mount Holyoke Clubs plan annual benefit

Mozart and Mount Holyoke will mingle on Friday evening, July 13, at Tanglewood for the second annual benefit run by the Mount Holyoke Clubs of Western Massachusetts.

The event last summer was so successful that a tradition was launched. The program, which benefits the Alumnae Scholar Plan at Mount Holyoke, will begin at 6 p.m. with individual picnics on the lawn outside the tent.

At 7 p.m., a prelude concert will be offered, and at 8 p.m., President and Mrs. David B. Truman of Mount Holyoke will be hosts at a champagne party for benefit guests.

At 9 p.m. the Mozart concert begins; Seija Ozawa will conduct the Boston Symphony in the Horn Concerto in D Major, the Clarinet Concerto and the Sinfonia Concertante in E Flat K 364, all by Mozart.

The committee, actively at work on the event already (brochures were mailed this week) includes a representative of each of the five Mount Holyoke alumnae clubs in Western Massachusetts: Ruth Schwarz Bohrer (Mrs. Lawrence) of Deerfield, Mass., representing the Franklin County Club; Carol Willett Rodman (Mrs. David) of Pittsfield, representing the Berkshire County Club; Janice Kubik Lachowetz (Mrs. Andrew, Jr.) of Easthampton, representing the Hampshire County Club; Carolyn Czaja Topor (Mrs. Joseph) of Springfield, representing the Springfield Club; and Margaret Farman Woods (Mrs. Edmund, Jr.) representing the Mount Holyoke Club of Greater Holyoke. Dr. Elizabeth Ford Sayman (Mrs. Wynn) of Richmond, Mass., is a member of the Berkshire County Club. President and Mrs. David B. Truman are serving as honorary chairmen of the Tanglewood benefit.

Tickets may be ordered from Mrs. Wynn Sayman, State and Rossiter Road, Richmond, Mass. 02154. They are available at $25.00, $18.00, $13.00, $10.50, and $6.00 (lawn ticket). The ticket price includes a tax deductible contribution to the Mount Holyoke Alumnae Scholar Plan. Reservations close on June 29, and tickets purchased at the gate will not benefit Mount Holyoke.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654
APR 19 1973
New England Newsclip

Annual Fund Drive On for Tanglewood

STOCKBRIDGE (AP)—The Council of Tanglewood Friends kickoff their annual fund drive in Stockbridge to support the summer concert series.

The drive continues through July 1. Fund raising spokesmen say their goal this year is $35,000. Tanglewood will open its eight-week season July 6.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 18 1973

Holyoke Plans

An all-Mozart concert program and champagne reception will highlight "Mount Holyoke at Tanglewood" event, set for July 13 at Lenox, Mass, summer home of the Boston Symphony Orchestra. Alumnae, friends and others interested may obtain further information and reservations by contacting Mrs. Kenneth Orvis, Rensselaer, by June 29.

RECORDER GAZETTE
GREENFIELD, MASS
D. 14,295
New England Newsclip

BSO manager, wife to be guests of Tanglewood Friends

The new manager of the Boston Symphony Orchestra, Thomas W. Morris, and his wife will be guests at a meeting of the Council of Tanglewood Friends at 5:30 p.m. Friday in the Glass House near the Tanglewood main gate, Lenox.

After the meeting, there is to be a reception at Serenak, the summer residence in Lenox of Mrs. Olga Koussevitzky.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,100
New England Newsclip

Mt. Holyoke to sponsor concert at Tanglewood

The Mount Holyoke Clubs of Western Massachusetts will sponsor a Mozart concert for the second annual alumnae scholarship benefit July 13 at Tanglewood.

The evening will begin at 6 with picnics on the lawn. A prelude concert featuring music by Mozart, Haydn and pianist Malcolm Frager will follow at 7, and President and Mrs. David B. Truman of Mount Holyoke will be hosts at a champagne party for benefit guests at 8.

The Mozart program will begin at 9, with Seiji Ozawa conducting the Boston Symphony Orchestra, in the Horn Concerto No. 3 in D Major, the Clarinet Concerto and the Sinfonia Concertante in E Flat, K. 364.

The organizing committee for the concert includes Mrs. David Rodman of 32 Deborah Ave. and Dr. Elizabeth Ford Sayman of Rossiter Road, Richmond, members of the Berkshire County Club of Mount Holyoke Alumnae.

Tickets may be ordered from Mrs. Sayman. The price includes a tax-deductible contribution to the Mount Holyoke Alumnae Scholar Plan.

Reservations close June 29, and tickets purchased at the gate will not benefit Mount Holyoke.

Tanglewood Memorabilia Requested

Anyone who has booklets, programs, photographs, or other memorabilia relating to Tanglewood from its inception up to the present is invited to assist Walker Scott, a Stockbridge, Mass. photographer, in a project he is undertaking.

As a member of the Council of Tanglewood Friends, Mr. Scott is volunteering his services to prepare an exhibit entitled "Tanglewood Through the Years." With the assistance of the Lenox Public Library, he has already assembled a display relating to the earliest years of Tanglewood.

The exhibit has been on display at Tanglewood and at the Berkshire County Historical Society in Pittsfield.

Besides publications and photos, Mr. Scott requests the loan of objects such as musical instruments that have a Tanglewood association. He said that all materials will be returned after they are photographed.

The completed exhibit will be loaned, free of charge, to organizations throughout the Berkshires.

Mr. Scott may be contacted in his studio on Main Street in Stockbridge, Mass.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
MAR 22 1973
New England Newsclip

JOURNAL
LAKEVILLE, CONN.
JUN 14 1973
New England Newsclip

Friends' Dance To Benefit Tanglewood

The fourth annual dinner dance sponsored by the Council of Tanglewood Friends will be held on Saturday, June 30, at 7 p.m. in the shed on the Tanglewood grounds.

The dance, the first in a series of special events and fund-raising efforts planned for the season by the Friends of Music at Tanglewood, will benefit the Berkshire Music Center's fellowship programs and will help defray the cost deficit a center.

NEWS
WILLIAMSTOWN, MASS.
W. 1,289
APR 19 1973
New England Newsclip

Friends of Tanglewood set $35,000 goal

Some 45 members of the business committee, Council of Tanglewood Friends, were guests of Mr. and Mrs. John Fitzpatrick yesterday (Wednesday) at their home in Stockbridge, at a get-acquainted meeting to launch the annual drive for support of Tanglewood from local businesses.

Mrs. Fitzpatrick and Robert Guerin of Lenox, report that they hope to raise $35,000, or $8,000 more than last year during the drive that runs from April 18 through July 1.

"During the drive," says Mrs. Fitzpatrick, "a point that we'll emphasize is that Tanglewood means a great deal to the area economy. For example, each season more than 200,000 visitors to Tanglewood spend about $9 million locally. Since this money passes through the hands of countless local suppliers of goods and services, Tanglewood is actually a very big business that helps keep the Berkshires' economy strong."

Tanglewood Prepares For Benefit Day

Members of Mount Holyoke College alumnae will participate in the second annual benefit concert at Tanglewood July 13, sponsored by the Mount Holyoke Clubs of Western Massachusetts.

The local committee is Mrs. Laurence Bohrer of Deerfield and Mrs. William Hayes. Either may be called for transporation by bus which will leave late in the afternoon from Greenfield.

The program, which benefits the Alumnae Scholar Plan, will begin at 6 p.m with individual picnics on the lawn outside the tent. At 7 there will be a prelude concert and at 8, Pres. and Mrs. David B. Truman of Mount Holyoke will be hosts at a champagne party for benefit guests.

At 9 p.m. the Mozart concert will begin with Seija Ozawa conducting the Boston Symphony Orchestra in the "Horn Concerto No. 3 in D major, the Clarinet Concerto and the Sinfonia Concertante in E flat, K.364, all by Mozart.

Ticket prices include a tax deductible contribution to the Alumnae Scholar Plan. Reservations will close on June 29. Tickets bought at the gate will not benefit Mount Holyoke.

Franklin, Hampshire, Hampden and Berkshire Counties will be represented.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,100
JUN 7 1973
New England Newsclip

Berkshire Music Center sets annual benefit dinner-dance

Mrs. Richard A. Marcure and Mrs. James A. Kapteyn will be in charge of the fourth annual dinner-dance to benefit the Berkshire Music Center, according to William A. Selke and Mrs. Peter van S. Rice, chairmen of the Council of Tanglewood Friends. The dance will be held June 30 at 7 p.m. at the Tanglewood Shed. This will be the first in a series of special events planned for the season.

Incorporated six years ago, the Friends of Music at Tanglewood has an ambitious goal of $300,000 this year, most of which will be used to subsidize fellowships at the music center. Proceeds from the dance will go toward this, with the aim of helping to defray the Boston Symphony Orchestra's projected $1 million over-all annual deficit, nearly 40 per cent of which can be attributed to the operation at Tanglewood.

Schiffer

Mrs. Richard A. Marcure

Mrs. Graham B. Blaine Jr. of Stockbridge is assisting with decorations. Mrs. Curtis R. Buttenheim, Mrs. Andrew L. Clarke, Mrs. George Ripley and Mrs. Selke are in charge of invitations.

Inquiries about the dance may be made by calling either Mrs. Marcure of Pittsfield or Mrs. Kapteyn of Great Barrington.

Music for travelers

ALISON ARNOLD

A Weekend at Tanglewood and a Holiday in Newport are pleasant prospects for Friends of the New England Conservatory in July. The Tanglewood Weekend, July 6-8, with lodging at the Red Lion Inn at Stockbridge, begins with an all-Bach concert conducted by the Boston Symphony's new director, Seiji Izawa. This will be preceded by a box supper in the Tanglewood tent.

There'll be swimming in the Inn's heated pool and golf and tennis can be arranged at the Stockbridge Golf Club. A visit to historic Williamstown will include lunch in the garden at the Williams Inn and a visit to a fascinating museum. A Nightcap Party with conductors and soloists, and cocktails with the Conservatory's president and Mrs. Gunther Schuller are also on the program. Mrs. Frederick Stare of Wellesley is chairman.

Mrs. E. Garvin Fischer, the former Angela Brown, has planned the Newport Holiday, July 29-31. The Friends have reserved the entire Castle Hill Hotel on the cliffs. This 19th Century mansion was the summer home of the Agassiz family of Boston.

This weekend will include chamber music, opera and ballet in the great houses, films narrated by Alistair Cook, a walking tour of old Newport, and cocktails at "Harbor Court," the home of the John Nicholas Browns, There'll also be cocktails and dinner at the Fischers' "Halidon House," a mid-19th Century Victorian house overlooking Newport Harbor, where Edith Wharton lived as a girl.

★

"She can sing a lot better than I could," said Mrs. M. Edgar Mills of "Mortgage Hall Farm," Middleburg, Va., of her debutante daughter, Eva Randolph. Mrs. Mills is the former Sally Sears, daughter of Mrs. Francis P. Sears of "Old Bay Farm," Hamilton.

During World War II when she made her debut, Sally sang for the soldiers and sailors at the Esplanade Service Club in Boston. Their favorites were "Accentuate the Positive" and "Rum and Coke". In July, 1945, she had a singing engagement with Ruby Newman's orchestra at the Casino in Magnolia, where she was billed as an "unsurpassed blues singer."

Eva, whose father is R.H. Dulany Randolph of Baltimore, was named for her great-aunt, the late Miss Evelyn Sears of Mt. Vernon Street, Beacon Hill. Like most of today's delutantes, she does more than sing. She's interested in teaching mentally retarded children and will go to Lesley College in Cambridge.

★

Another debutante who is following in her mother's footsteps is Mary Brayton Chambers, a fox-hunting enthusiast. Her mother, Mrs. John H. Chambers of Stowe, Vt., is the former Darby Almy of Dedham, Darby, a former .F.H. at the Dedham Country and Polo Club and president of the Stowe, Vt., Riding and Driving Club, was a familiar figure at Dedham Horse Shows.

Mary B., as she's called, is a member of the Green Mountain Hounds. A graduate of Garrison Forest School, she'll enter Norwich University, Northfield, Vt., in September. On July 15, her mother will give a clambake for her at their home, "Hoodoo House," in Stowe, followed by a small dance.

★

Romance and roses will be combined at the Romantic Evening for members and friends of the North Shore Charity League, Friday, at the Salem Country Club in Peabody. Cocktails and hors d'oevres will be served on the terrace at 6:30, followed by dinner at 8 and dancing under tl
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GLOBE - (M)
BOSTON, MASS.

Mount Holyoke Clubs plan annual benefit

Mozart and Mount Holyoke will mingle on Friday evening, July 13, at Tanglewood for the second annual benefit run by the Mount Holyoke Clubs of Western Massachusetts.

The event last summer was so successful that a tradition was launched. The program, which benefits the Alumnae Scholar Plan at Mount Holyoke, will begin at 6 p.m. with individual picnics on the lawn outside the tent.

At 7 p.m., a prelude concert will be offered, and at 8 p.m., President and Mrs. David B. Truman of Mount Holyoke will be hosts at a champagne party for benefit guests.

At 9 p.m. the Mozart concert begins; Seija Ozawa will conduct the Boston Symphony in the Horn Concerto in D Major, the Clarinet Concerto and the Sinfonia Concertante in E Flat K 364, all by Mozart.

The committee, actively at work on the event already (brochures were mailed this week) includes a representative of each of the five Mount Holyoke alumnae clubs in Western Massachusetts: Ruth Schwarz Bohrer (Mrs. Lawrence) of Deerfield, Mass., representing the Franklin County Club; Carol Willett Rodman (Mrs. David) of Pittsfield, representing the Berkshire County Club; Janice Kubik Lachowetz (Mrs. Andrew, Jr.) of Easthampton, representing the Hampshire County Club; Carolyn Czaja Topor (Mrs. Joseph) of Springfield, representing the Springfield Club; and Margaret Farman Woods (Mrs. Edmund, Jr.) representing the Mount Holyoke Club of Greater Holyoke. Dr. Elizabeth Ford Sayman (Mrs. Wynn) of Richmond, Mass., is a member of the Berkshire County Club. President and Mrs. David B. Truman are serving as honorary chairmen of the Tanglewood benefit.

Tickets may be ordered from Mrs. Wynn Sayman, State and Rossiter Road, Richmond, Mass. 02154. They are available at $25.00, $18.00, $13.00, $10.50, and $6.00 (lawn ticket). The ticket price includes a tax deductible contribution to the Mount Holyoke Alumnae Scholar Plan. Reservations close on June 29, and tickets purchased at the gate will not benefit Mount Holyoke.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUN 18 1973

Holyoke Plans

An all-Mozart concert program and champagne reception will highlight "Mount Holyoke at Tanglewood" event, set for July 13 at Lenox, Mass, summer home of the Boston Symphony Orchestra. Alumnae, friends and others interested may obtain further information and reservations by contacting Mrs. Kenneth Orvis, Rensselaer, by June 29.

BOSTON HERALD AMERICAN
BOSTON, MASS.
D. 424,654

APR 19 1973

New England Newscip

Annual Fund Drive On for Tanglewood

STOCKBRIDGE (AP) — The Council of Tanglewood Friends kickoff their annual fund drive in Stockbridge to support the summer concert series.

The drive continues through July 1. Fund raising spokesmen say their goal this year is $55,000. Tanglewood will open its eight-week season July 6.

Mt. Holyoke to sponsor concert at Tanglewood

The Mount Holyoke Clubs of Western Massachusetts will sponsor a Mozart concert for the second annual alumnae scholarship benefit July 13 at Tanglewood.

The evening will begin at 6 with picnics on the lawn. A prelude concert featuring music by Mozart, Haydn and pianist Malcolm Frager will follow at 7, and President and Mrs. David B. Truman of Mount Holyoke will be hosts at a champagne party for benefit guests at 8.

The Mozart program will begin at 9, with Seiji Ozawa conducting the Boston Symphony Orchestra, in the Horn Concerto No. 3 in D Major, the Clarinet Concerto and the Sinfonia Concertante in E Flat, K. 364.

The organizing committee for the concert includes Mrs. David Rodman of 32 Deborah Ave. and Dr. Elizabeth Ford Sayman of Rossiter Road, Richmond, members of the Berkshire County Club of Mount Holyoke Alumnae.

Tickets may be ordered from Mrs. Sayman. The price includes a tax-deductible contribution to the Mount Holyoke Alumnae Scholar Plan.

Reservations close June 29, and tickets purchased at the gate will not benefit Mount Holyoke.

BSO manager, wife to be guests of Tanglewood Friends

The new manager of the Boston Symphony Orchestra, Thomas W. Morris, and his wife will be guests at a meeting of the Council of Tanglewood Friends at 5:30 p.m. Friday in the Glass House near the Tanglewood main gate, Lenox.

After the meeting, there is to be a reception at Serenak, the summer residence in Lenox of Mrs. Olga Koussevitzky.

Tanglewood Memorabilia Requested

JOURNAL
LAKEVILLE, CONN
W. 4,495

MAR 22 1973

Anyone who has booklets, programs, photographs, or other memorabilia relating to Tanglewood from its inception up to the present is invited to assist Walter Scott, a Stockbridge, Mass. photographer, in a project he is undertaking.

As a member of the Council of Tanglewood Friends, Mr. Scott is volunteering his services to prepare an exhibit entitled "Tanglewood Through the Years." With the assistance of the Lenox Public Library, he has already assembled a display relating to the earliest years of Tanglewood.

The exhibit has been on display at Tanglewood and at the Berkshire County Historical Society in Pittsfield.

Besides publications and photos, Mr. Scott requests the loan of objects such as musical instruments that have a Tanglewood association. He said that all materials will be returned after they are photographed.

The completed exhibit will be loaned, free of charge, to organizations throughout the Berkshires.

Mr. Scott may be contacted in his studio on Main Street in Stockbridge, Mass.

JUN 14 1973

Friends' Dance To Benefit Tanglewood

The fourth annual dinner dance sponsored by the Council of Tanglewood Friends will be held on Saturday, June 30, at 7 p.m. in the shed on the Tanglewood grounds.

The dance, the first in a series of special events and fund-raising efforts planned for the season by the Friends of Music at Tanglewood, will benefit the Berkshire Music Center's fellowship programs and will help defray the cost deficit of the center.

Friends of Tanglewood set $35,000 goal

Some 45 members of the business committee, Council of Tanglewood Friends, were guests of Mr. and Mrs. John Fitzpatrick yesterday (Wednesday) at their home in Stockbridge, at a get-acquainted meeting to launch the annual drive for support of Tanglewood from local businesses.

Mrs. Fitzpatrick and Robert Guerin of Lenox, report that they hope to raise $35,000, or $8,000 more than last year during the drive that runs from April 18 through July 1.

"During the drive," says Mrs. Fitzpatrick, "a point that we'll emphasize is that Tanglewood means a great deal to the area economy. For example, each season more than 200,000 visitors to Tanglewood spend about $9 million locally. Since this money passes through the hands of countless local suppliers of goods and services, Tanglewood is actually a very big business that helps keep the Berkshires' economy strong."

Tanglewood Prepares For Benefit Day

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Ticket prices include a tax deductible contribution to the Alumnae Scholar Plan. Reservations will close on June 29. Tickets bought at the gate will not benefit Mount Holyoke.

Franklin, Hampshire, Hampden and Berkshire Counties will be represented.

Berkshire Music Center sets annual benefit dinner-dance

Mrs. Richard A. Marcure and Mrs. James A. Kapteyn will be in charge of the fourth annual dinner-dance to benefit the Berkshire Music Center, according to William A. Selke and Mrs. Peter van S. Rice, chairmen of the Council of Tanglewood Friends. The dance will be held June 30 at 7 p.m. at the Tanglewood Shed. This will be the first in a series of special events planned for the season.

Incorporated six years ago, the Friends of Music at Tanglewood has an ambitious goal of $300,000 this year, most of which will be used to subsidize fellowships at the music center. Proceeds from the dance will go toward this, with the aim of helping to defray the Boston Symphony Orchestra's projected $1 million over-all annual deficit, nearly 40 per cent of which can be attributed to the operation at Tanglewood.

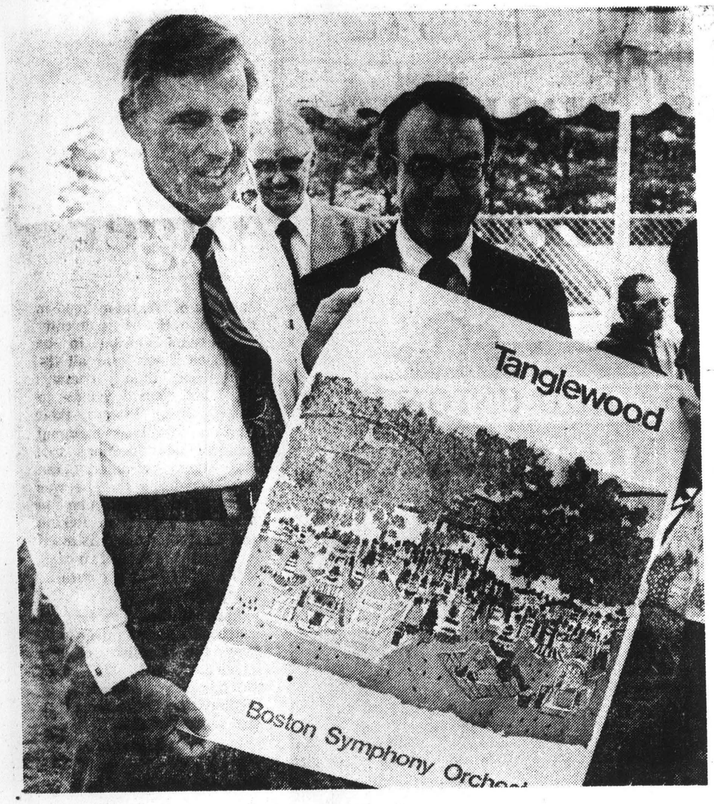
Schiffer

Mrs. Richard A. Marcure

Mrs. Graham B. Blaine Jr. of Stockbridge is assisting with decorations. Mrs. Curtis R. Buttenheim, Mrs. Andrew L. Clarke, Mrs. George Ripley and Mrs. Selke are in charge of invitations.

Inquiries about the dance may be made by calling either Mrs. Marcure of Pittsfield or Mrs. Kapteyn of Great Barrington.

More Aid Vowed to Arts



Gov. Francis W. Sargent, left, and Thomas D. Perry Jr., executive director of the Boston Symphony Orchestra, display a Tanglewood poster during the governor's visit Tuesday to the orchestra's summer home.

By CHRISTOPHER BROOKS
Union Staff

LENOX — Gov. Francis W. Sargent pledged Tuesday to increase state aid to the arts and humanities as part of the state's role in preserving and enhancing its citizens' "quality of life."

Sargent's comments came during a visit to Tanglewood, the summer home of the Boston Symphony Orchestra. The Tanglewood tour came after a luncheon meeting with Central Berkshire business leaders in Pittsfield.

"It should be the role of government to provide assistance much more than we have in the past," Sargent told a group of 100 in the Tanglewood Tent.

"It's so important that the quality of life not be forgotten."

The chief executive noted that he has doubled the annual budget for the state Council on Arts and Humanities in recent years to the $600,000 level recommended for fiscal 1974. But he admitted that amount is still a drop in the bucket.

He said he is awaiting the complete recommendations of a special study he commissioned to determine what the state's role should be in supporting the arts before acting further.

After listening to Sargent's brief address, Thomas D. Perry, manager of the BSO, said the orchestra would welcome substantial state aid. Tax dollars may be the only way to insure the future of the Boston Symphony and similar organizations, he said.

Currently, the BSO gets no direct state aid, but it does receive public monies indirectly, through grants to some of its subsidiary activities.

Before speaking in the tent, Sargent was given a guided tour of the Tanglewood grounds by Berkshire Music Center administrator Daniel Gustin. The governor visited several rehearsal sheds, meeting young students enrolled in the center's eight-week summer program.

At one point, he was engaged in conversation by musician Livingston Taylor who performed in the Tanglewood shed Tuesday night as part of the Popular Artists Series.

During a discussion of Watergate with Taylor, Sargent said he disagreed with those calling for impeachment or a presidential resignation.

The governor admittedly spoke in general terms in his visit with area businessmen at the Colonial Hilton Inn luncheon. The session was the latest in a series of meetings around the state designed to improve his image with business leaders.

Sargent dwelled on the need for what he called a renewed optimism in Massachusetts as a place to do business. He said "bad-mouthing" of the state's business climate by some has hurt chances that outside investment will be attracted here.

"Let's stop talking a lack of confidence in the future. Let's talk about what we have to offer. There are industries that are expanding. There are industries that are deciding not to move away," Sargent told the 125-member audience.

The governor cited a number of measures passed since 1970, including a business property tax rollback, tax credits for hiring disadvantaged workers, municipal bonding authorizations allowing less expensive financing for business expansion. He added, however, that further assistance is needed to make the state's business climate improve.

An anticipated flood of loaded questions from businessmen in the audience never materialized during a 12-minute question-and-answer period. Only five in the audience posed questions, several of them dealing only indirectly with business.

In response to a question from Mayor Butler, Sargent said he hopes the Pittsfield Growth Center program will receive some second-year funding in fiscal 1974. Sargent said the New England Regional Commission, of which he is chairman, has been reexamining its programs and redirecting its priorities.

"I hope we can have more funding" for the Pittsfield program, Sargent said. In fiscal 1973, the city received $400,000 in Growth Center funds through the New England Regional Commission.

On another subject, Sargent described the controversial Route 7 Pittsfield bypass proposal as "of great importance," but he went on to warn that any final decision on the highway must be made locally with full knowledge of the road's environmental consequences.

A plan to create uniform regions around the state for use by various state and federal agencies is necessary in decentralized decision-making, the governor said in response to a question from Urban Coalition Director Albert A. Bogdan.

But Sargent indicated some sympathy toward Bogdan's complaint that the Berkshires, a distinct geographical and economic region in itself, is being lumped with three other western cointies in the plan.

Pledges State Aid

LENOX (AP) — Gov. Francis W. Sargent has pledged to increase state aid to the arts and humanities.

During a visit to Tanglewood, Sargent said, "It should be the role of government to provide assistance much more than we have in the past.

"It's so important that the quality of life not be forgotten," he added.

TRANSCRIPT TELEGRAM (E)
NEWBURYPORT, MASS.
JUL 1973 New England Newsclip

Sargent Pledges State Support Of The Arts

LENOX, Mass. (AP) — Gov. Francis W. Sargent pledged Tuesday to increase state aid to the arts and humanities.

During a visit to Tanglewood, Sargent said, "It should be the role of government to provide assistance much more than we have in the past.

"It's so important that the quality of life not be forgotten," he added.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
JUL 25 1973 New England Newsclip

Whitestone

DURING TANGLEWOOD VISIT, Gov. Sargent, left, scans poster for the music festival in company with Thomas O. Perry, Boston Symphony Orchestra executive director, second from left, and the two chairmen of the Friends of Music at Tanglewood, William A. Selke of Stockbridge and Mrs. Peter van S. Rice of Pittsfield.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000
JUL 25 1973 New England Newsclip

Sargent at ABC luncheon meets little overt criticism

By A. A. Michelson

If the business community is unhappy with the Sargent administration, it wasn't apparent here yesterday when Gov. Sargent invited some 125 at an Association of Business and Commerce luncheon to ask him questions.

In a short speech, the governor defended his administration, denied that it is not "business-minded" and scolded business people for "bad-mouthing" Massachusetts.

Only five queries

To give businessmen an opportunity to air their complaints, the governor subjected himself to questions. But there were only five queries, and only two of them came from businessmen.

The governor said afterward that the Berkshire businessmen's response was not much different from what he has received in other sections of the state as he tries to reach out to a supposedly "dissident" business community.

"Some of them," he said, "like to collar you in private to voice criticism, but they don't want to stand up in public to do so. This is unfortunate, because the whole idea of these trips I am making is to show that I am concerned about the business climate in this state and to effect a dialogue with the business people."

Investment credit

One of the business questions came from John Reinke of the Arnold Print Works in North Adams, who asked if the governor was in favor of extending a 2-year-old law which gives industries a 1 per cent investment credit for locating in disadvantaged areas and hiring disadvantaged persons. The governor said he is for it and has filed a bill continuing the law.

The other businessman query came from Edgar M. Buttenheim, president of the Buttenheim Publishing Co., who wanted to know the governor's position on a graduated income tax.

This gave the governor an opportunity to reiterate his espousal of the graduated income tax approach. This stand has brought complaints from executives of banks and insurance companies and other top business people, who helped defeat a proposed change in the state constitution that would have permitted the state to levy graduated income taxes.

Sargent said the states this year which have surpluses in the treasury are those that have a graduated income tax.

After the talk Buttenheim told the governor that he, too, is an advocate of the graduated income tax.

Albert A. Bogdan, executive director of the local Urban Coalition, complained that in the proposed regionalization of services, as provided in the governor's reorganization plans, the fact that Berkshire County is an environmental, geographic, economic and cultural entity is not recognized.

The governor agreed that it should be, and said that regionalization plans have not yet been completed.

During a six-hour stay in the Berkshire, the governor was taken on a tour of Tanglewood.

He said he would like to increase state aid for the arts and humanities but the competition for tax dollars from agencies that deal in "direly needed" services is intense.

In the fiscal 1974 budget, which went into effect July 1, the state Council for the Arts and Humanities was allotted $600,000, which is twice the appropriation for fiscal 1973.

"This is still a drop in the bucket in terms of what we ought to do to improve the quality of life," the governor said. "But when welfare, mental health, crime in the streets, air and water pollution, and other such services are competing for the tax dollar, the answers are not so simple."

BANNER (E)
BENNINGTON, VT.
D. 6,500
JUL 1973 New England Newsclip

Down in the Berkshires

Sargent pledges aid to arts

LENOX — Gov. Sargent pledged Tuesday afternoon to increase state aid to the arts and humanities as part of the state's role in preserving and enhancing the quality of lifes of the citizenry.

Sargent's comments were made during an appearance at Tanglewood, and after a luncheon with Central Berkshire business leaders. He noted that he had doubled the annual budget for the state Council on Arts and Humanities in recent years to the $600,000 level recommended for the fiscal 1974.

Sargent admitted that the amount was only a drop in the bucket, but said he is awaiting the complete recommendations of a special study he commissioned to determine what the state's role should be in supporting the arts before acting further.

TRANSCRIPT (E)
NORTH ADAMS, MASS.
D. 33,700
JUL 27 1973 New England Newsclip

Sargent pledges more aid to arts

LENOX, Mass. (AP) — Gov. Francis W. Sargent pledged Tuesday to increase state aid to the arts and humanities.

During a visit to Tanglewood, Sargent said, "It should be the role of government to provide assistance much more than we have in the past.

"It's so important that the quality of life not be forgotten," he added.

Sargent said he has doubled the annual appropriation to the state council on arts and humanities in recent years to a $600,000 recommendation for fiscal 1974. He said he felt that still wasn't enough, but was awaiting recommendations of a study he has ordered to determine the role of the state in supporting the arts before making further recommendations.

GLOBE (M)
BOSTON, MASS.
D. 261,012
JUL 27 1973 New England Newsclip

Governor to boost arts aid

Associated Press

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Tanglewood concert Aug. 14

LENOX — Tuesday, Aug. 14 at 8:30 p.m. the combined Boston Symphony Orchestra and Berkshire Music Center Orchestra will present the annual Tanglewood-on-Parade gala concert.

The grounds open at 2 p.m. and beginning at 2:30 mini concerts will be presented throughout the afternoon by members of the Berkshire Music Center.

The annual Tanglewood-on-Parade celebration is an opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

Concerts at 8:30 p.m. in the shed at Tanglewood this year presents a mexed bag of material.

The concert opens with Aaron Copland's Lincoln Portrait conducted by Gunther Schuller, artistic director, played by the Boston Symphony and narrated by Granrud artist-in-residence Andre Watts.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

JUL 25 1973

New England Newsclip

PEEKSKILL, N.Y.
STAR
(NEW YORK CITY MARKET AREA)
D. 13,000

AUG 10 1973

Annual Tanglewood-on-parade gala concert set for Tuesday

On Tuesday, at 8:30 p.m. at Tanglewood, Lenox, Mass., the combined Boston Symphony and Berkshire Music Center Orchestras will present the annual Tanglewood-on-Parade Gala concert. The grounds open at 2:00 in the afternoon and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center. The annual Tanglewood-on-Parade celebration is an opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer school for advanced students and preprofessionals.

Concerts at 8:30 p.m. in the shed at Tanglewood this year presents a mixed bag of material.

The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts. The Liszt Piano concerto No. 1 in E flat follows, with Seiji Ozawa, Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony Orchestra conducting that Orchestra with Andre Watts as soloist. Then the concert takes a new turn — Gunther Schuller conducts members of the Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

SOUTH MIDDLESEX
NEWS (E)
FRAMINGHAM, MASS.

AUG 2 1973

New England Newsclip

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000

JUL 27 1973

New England Newsclip

Tanglewood-On-Parade to take place Aug. 14

On Tuesday, Aug. 14 at 8:30 p.m., the combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood-on-Parade Gala concert. The grounds open at 2 p.m. and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by the members of the Berkshire Music Center. The annual Tanglewood on Parade celebration is a fine opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer school for advanced students and preprofessionals.

The GALA concerts, at 8:30 p.m. in the Shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts. The Liszt Piano concerto No. 1 in E flat follows, with Seiji Ozawa, Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony orchestra conducting that Orchestra with Andre Watts as soloist. Then the concert takes a new turn — Gunther Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington. The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

This year's concert promises to be more varied and exciting than ever before, so be sure to come to the 1973 Tanglewood-on-Parade. Prices range from $6 to $3 and tickets are available at the Tangiewood Box Office.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

JUL 28 1973

New England News

Tanglewood on Parade to be Aug. 14

The annual Tanglewood - on - Parade gala concert presented by the Boston Symphony and Berkshire Music Center orchestras will be held Tuesday, Aug. 14, at 8:30 in the Shed. The grounds open at 2 and mini-concerts will be given throughout the afternoon, beginning at 2:30 by members of the Berkshire Music Center.

Copland work

The evening concert will open with Aaron Copland's "Lincoln Portrait," conducted by BMC artistic director Gunther Schuller. It will be played by the Boston Symphony and narrated by Granrud artist - in - residence

PRESS (E)
BRISTOL, CONN.
D. 18,000

AUG 1 1973

New England Newsclip

Tanglewood Special Scheduled Aug. 14

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The grounds open at 2.00 in the afternoon and, beginning at 2.30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center. The annual Tanglewood - on - Parade celebration is an opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

The concerts at 8.30 p.m. in the Shed at Tanglewood this year will present a mixed bag of material

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HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

AUG 3 1973

New England Newsclip

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RAYMOND MORIN

MILLERTON, N. Y.
NEWS
W. 1,500

AUG 9 1973

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897

AUG 13 1973

New England News

TELEGRAM
WORCESTER, MASS.

AUG 6 1973

New England Newsclip

NEWS (E)
SPRINGFIELD, MASS.

JUL 27 1973

New England Newsclip

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.

AUG 1 1973

New England

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Tanglewood

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UNION (M)
SPRINGFIELD, MASS.
JUL 25 1973
New England Newsclip

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HERALD AMERICAN (M)
BOSTON, MASS.
AUG 3 1973
New England Newsclip

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PEEKSKILL, N.Y.
STAR
NEW YORK CITY MARKET
AUG 10 1973

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
JUL 28 1973
New England Newsclip

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Copland work

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PRESS (E)
HARTFORD, CONN.
AUG 1 1973
New England Newsclip

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Music

Raymond Morin

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RAYMOND MORIN

MILLERTON, N. Y.
NEWS
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JUL 29 1973
New England Newsclip

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The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss's "Also sprach Zarathustra" and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

INFORMATION OBSCURED

Tanglewood concert Aug. 14

LENOX — Tuesday, Aug. 14 at 8:30 p.m. the combined Boston Symphony Orchestra and Berkshire Music Center Orchestra will present the annual Tanglewood-on-Parade gala concert.

The grounds open at 2 p.m. and beginning at 2:30 mini concerts will be presented throughout the afternoon by members of the Berkshire Music Center.

The annual Tanglewood-on-Parade celebration is an opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

Concerts at 8:30 p.m. in the shed at Tanglewood this year presents a mexed bag of material.

The concert opens with Aaron Copland's Lincoln Portrait conducted by Gunther Schuller, artistic director, played by the Boston Symphony and narrated by Granrud artist-in-residence Andre Watts.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

JUL 25 1973

New England Newsclip

PEEKSKILL, N.Y.
STAR
(NEW YORK CITY MARKET AREA)
D. 13,000

AUG 10 1973

SOUTH MIDDLESEX NEWS (E)
FRAMINGHAM, MASS.

AUG 2 1973

New England Newsclip

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000

JUL 27 1973

New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

JUL 28 1973

New Engl. News

Annual Tanglewood-on-parade gala concert set for Tuesday

On Tuesday, at 8:30 p.m. at Tanglewood, Lenox, Mass., the combined Boston Symphony and Berkshire Music Center Orchestras will present the annual Tanglewood-on-Parade Gala concert. The grounds open at 2:00 in the afternoon and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center. The annual Tanglewood-on-Parade celebration is a fine opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer school for advanced students and preprofessionals.

The GALA concerts, at 8:30 p.m. in the Shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts. The Liszt Piano concerto No. 1 in E flat follows, with Seiji Ozawa, Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony Orchestra conducting that Orchestra with Andre Watts as soloist. Then the concert takes a new turn — Gunther Schuller conducts members of the Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

Tanglewood-On-Parade to take place Aug. 14

On Tuesday, Aug. 14 at 8:30 p.m., the combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood-on-Parade Gala concert. The grounds open at 2 p.m. and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by the members of the Berkshire Music Center. The annual Tanglewood on Parade celebration is a fine opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer school for advanced students and preprofessionals.

The GALA concerts, at 8:30 p.m. in the Shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts. The Liszt Piano concerto No. 1 in E flat follows, with Seiji Ozawa, Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony orchestra conducting that Orchestra with Andre Watts as soloist. Then the concert takes a new turn — Gunther Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington. The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

This year's concert promises to be more varied and exciting than ever before, so be sure to come to the 1973 Tanglewood-on-Parade. Prices range from $6 to $3 and tickets are available at the Tanglewood Box Office.

Tanglewood on Parade to be Aug. 14

The annual Tanglewood - on - Parade gala concert presented by the Boston Symphony and Berkshire Music Center orchestras will be held Tuesday, Aug. 14, at 8:30 in the Shed. The grounds open at 2 and mini-concerts will be given throughout the afternoon, beginning at 2:30 by members of the Berkshire Music Center.

Copland work

The evening concert will open with Aaron Copland's "Lincoln Portrait," conducted by BMC artistic director Gunther Schuller. It will be played by the Boston Symphony and narrated by Granrud artist - in - residence

PRESS (E)
BRISTOL, CONN.
D. 18,000

AUG 1 1973

New England Newsclip

Tanglewood Special Scheduled Aug. 14

LENOX — On Tuesday, Aug. 14 at 8:30 p.m. the combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood - on - Parade gala concert.

The grounds open at 2.00 in the afternoon and, beginning at 2.30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center. The annual Tanglewood - on - Parade celebration is an opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

The concerts at 8.30 p.m. in the Shed at Tanglewood this year will present a mixed bag of material

The concert opens with Aaron Copland's "Lincoln Portrait," conducted by Artistic Director Gunther Schuller, played by the Boston Symphony Orchestra and narrated by Granrud Artist-in-Residence Andre Watts.

The Liszt Piano Concerto No. 1 in E flat follows, with Seiji Ozawa Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony Orchestra conducting that orchestra with Andre Watts as soloist.

Then the concert takes a turn — Gunther Schuller conducts members of the Berkshire Music Center In works by Scott Joplin, Jelly Roll Morton and Duke Ellington.

The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' "Also sprach Zarathustra" and the concert closes with Tchaikovsky's "Italien capriccio" performed by the combined Boston Symphony Orchestra and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

AUG 3 1973

New England Newsclip

Tanglewood-on-Parade Gala Concert will take place Tuesday evening, August 14, 8:30 o'clock in the Shed at Tanglewood. This year it is presenting a mixed bag of material by the combined Boston Symphony and Berkshire Music Center Orchestras.

Grounds open at 2:30. Mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center.

Tanglewood-on-Parade Coming Up Soon

Eight hours of continuous music will be performed Tuesday, Aug. 14, at the Berkshire Music Center's annual gala called Tanglewood-on-Parade.

Several programs will be in progress simultaneously or dovetailed between 2:30 p.m. and about 7:30.

These are demonstrations of the quality work being accomplished by advanced students and preprofessionals enrolled at the Center.

Repertory is instrumental and vocal music, standard and contemporary. In the past, these programs have been given by talented musicians who soon achieved national and international fame.

One such program consists of original works by young composers who are studying at the Center under fellowships.

It's impossible to hear all of [illegible] complete program [illegible]s and times. Au[illegible]se proxim[illegible]e to hear programs. [illegible] beehive of [illegible] p.m. con-

featuring the combined Boston Symphony and Berkshire Music Center Orchestras of 175 players.

Shared Podium

The podium will be shared by Seiji Ozawa, music director of the Boston Symphony, and Gunther Schuller, artistic director of the Center.

Andre Watts will perform the roles of piano soloist and

He will narrate Aaron Copland's "Lincoln Portrait" with Schuller conducting the Boston Symphony. Ozawa will conduct for Watts' performance of Piano Concerto No. 1 in E flat by Liszt.

Ozawa will also conduct the Berkshire Center Orchestra in Richard Strauss' "Also Spake Zarathustra."

The combined orchestras will be conducted by Schuller for Tchaikovsky's "Italian Caprice."

To guarantee the mixed bag, Schuller will conduct members of the Berkshire Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington.

Prices range from $6 to $3 and tickets are available at the Tanglewood box office.

MUSIC CRITICS ASSOCIATION has instituted its new journalistic experiment by underwriting the cost of exchanging music critics from the North American newspapers for a four-week period.

Carl Cunningham, music critic for the Houston (Tex.) Post, and William Littler of the Toronto (Ont.) Star are swapping jobs under the Music Critics project, with the cooperation of the American Symphony Orchestra League.

Also participating in the cost are the National Endowment for the Arts and the Canada Council.

Expressed purpose in the music critic exchange is "to offer the musical public in participating cities exposure to fresh points of view and to overcome in part the lack of mobility among music critics as compared to critics of the other arts."

WALTER TERRY, currently acting director of the Jacob's Pillow Dance Festival, has been engaged as director for coming seasons on an open-ended arrangement.

He has already began plans

Kappa Psi fraternity and Tau Beta Sigma sorority will continue through Aug. 11. It marks the first time in 40 years that the two groups are meeting on an eastern campus. Delegates from 249 chapters are expected.

Among the highlights will be the organization and performance of a concert by the National Intercollegiate Band. The 120-piece ensemble will play in Jorgensen Auditorium in a free concert Thrusday, Aug. 9 at 8:15 p.m.

WEATHER PERMITTING, De Cordova Museum at Lincoln, Mass., will present Rocky Birigwa and the "Boka Dey" in drumming, dancing and folk music today at 3:30 p.m. in the Museum's 800-seat [illegible]door amphitheater.

[illegible]ucceeding Sunday pro[illegible]ams, all at 3:30 p.m., are [illegible]mbridge Brass Quintet, [illegible]g. 12; folk-singer Michael [illegible]oney, Aug. 19; Apple Hill [illegible]amber Players, Aug. 26; [illegible]d Canterbury Country [illegible]ance Orchestra, Sept. 2.

RAYMOND MORIN

TELEGRAM
WORCESTER, MASS.
S. 169,036

AUG 5 1973

New England Newsclip

MILLERTON, N. Y.
NEWS
W. 1,500

AUG 9 1973

Tanglewood-On-Parade Program Announced

[illegible]n Tuesday, August 14 at [illegible] p.m., the combined [illegible]ston Symphony and [illegible]rkshire Music Center [illegible]hestras present the an[illegible]l Tanglewood - on - [illegible]ade Gala concert.

[illegible]he Lenox grounds open at [illegible]m. and, beginning at 2:30, [illegible]ni-concerts will be [illegible]sented throughout the [illegible]rnoon by members of the [illegible]kshire Music Ce[illegible]

[illegible]he annual Tanglewood - [illegible] Parade celebration is a [illegible] opportunity for listeners [illegible] understand better just [illegible]t goes on during the eight [illegible]ks of the Berkshire Music [illegible]er, this country's oldest [illegible]mer music school for [illegible]anced students and [illegible]rofessionals.

[illegible]e gala concerts, at 8:30 [illegible] in the Shed at [illegible]glewood, this year [illegible]nts a mixed bag of [illegible]rial. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist - in - Residence Andre Watts.

The Liszt Piano concerto No. 1 in E flat follows, with Seiji Ozawa, artistic director of the Berkshire Festival and Music Director of the Boston Symphony Orchestra conducting that Orchestra with Andrew Watts as soloist.

Then the concert takes a new turn — Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington.

The Berkshire Music center Orchestra under the direction of Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Schuller.

This year's concert promises to be more varied and exciting than ever before, so be sure to come to the 1973 Tanglewood - on - Parade. Tickets are available at the Tanglewood Box Office.

NEWS (E)
SPRINGFIELD, MASS.
D. 90,568

JUL 27 1973

New England Newsclip

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.

AUG 11 1973

. . . Tuesday's feature: Tanglewood-On-Parade

LENOX--On Tuesday at 8:30 p.m., the combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood-on-Parade Gala concert. The grounds open at 2 in the afternoon and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center. The annual Tanglewood-on-Parade celebration is designed to be an opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

The GALA concerts, at 8:30 p.m. in the shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist in-Residence Andre Watts.

The Liszt Piano concerto no. 1 in E flat follows, with Seiji Ozawa Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony Orchestra conducting that Orchestra with Andre Watts as soloist.

Then the concert takes a new turn -- Gunther Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington. The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

Tickets are available at the Tanglewood Box Office.

Tanglewood

Tanglewood-On -Parade Set For Aug. 14

The combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood-on-Parde Gala concert Tuesday, Aug. 14 at 8:30 p.m.

The grounds open at 2 p.m. in the afternoon and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center. The annual Tanglewood-on-Parade celebration is a fine opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

The Gala concerts, at 8:30 p.m. in the Shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's "Lincoln Portrait," conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts.

The Liszt Piano concerto no. 1 in E flat follows, with Seiji Ozawa, Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony Orchestra, conducting that Orchestra with Andre Watts as soloist.

Then the concert takes a new turn: Gunther Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington.

The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss's "Also sprach Zarathustra" and the concert closes with Tchaikovsky's Italien capriccio, performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

Gala Concert Slated At Tanglewood

On Tuesday, August 14 at 8:30 p.m., the combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood-on-Parade Gala concert. The grounds open at 2:00 in the afternoon and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center. The annual Tanglewood-on-Parade celebration is a fine opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

The GALA concerts, at 8:30 p.m. in the Shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts. The Liszt Piano Concerto no.1 in E flat follows, with Seiji Ozawa, Artistic Director of the Berkshire Festival and Music Director of the Boston Symphony Orchestra conducting that Orchestra with Andre Watts as soloist. Then the concert takes a new turn—Gunther Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington. The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Gunther Schuller.

This year's concert promises to be more varied and exciting than ever before, so be sure to come to the 1973 Tanglewood-on-Parade.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897

AUG 13 1973

New England Newscl

All-day musicfest

Tanglewood-on-Parade, annual all-day gala at Lenox, Mass., takes place tomorrow, Aug. 14. Grounds open at 2 p.m. and from 2:30, mini-concerts will be presented all afternoon by members of the Berkshire Music Center. At 8:30 p.m., both the Boston Symphony and the BMC orchestra will paly, with Seiji Ozawa and Gunther Schuller conducting, and pianist Andre Watts as soloist in the Liszt Concerto No. 1, and as narrator in Copland's "Lincoln Portrait."

'Midsummer Night' Gala

At 'House Across the Way'

Concert Review

Nearly 7,000 Enjoy Highlights Of Tanglewood-On-Parade

BY MARTHA deB. BEAVER

Threatening rain and cloudy skies didn't dampen 6992 enthusiasts of all ages who took advantage of the greatest bargain in almost continuous music-making presented Tuesday afternoon and evening during the annual Tanglewood-on-Parade in Lenox.

The event, as the name implies, is a parade of informal concerts given by advanced music students and professionals, the culmination of their studies at the Berkshire Music Center, the country's oldest summer music school of this kind.

Formerly, many of the programs were presented simultaneously in the various structures but in the past few years scheduling has been continuous and contained, allowing ticket and grounds admission holders to hear every concert if so desired. The duration of the programs do overlap occasionally, but there is no obligation to remain throughout. You can be as selective as you wish.

It is a simple and inexpensive way to introduce your children to a variety of music, played and sung in the most beautiful surroundings they will ever experience.

This was obvious in the number of youngsters and toddlers who romped (quietly), napped, wakened to nibble and drink. With music accompanying their every move, they stopped occasionally in rapt attention to sounds that appealed for the moment. Older youths listened seriously, we observed, to each program, afterwards discussing music and performers.

We arrived in time to hear some of the vocal concert given in the Chamber Music Hall at 4:30. Strauss' "Gesange des Orients" was allowed as much dramatic impact as possible by Soprano Mary Lee Cirella and her excellent accompanist Dennis Helmrich. Miss Cirella's studious voice varied in quality and her facial expression distracted from the music, but placement was always secure.

On the other hand, mezzo-soprano, Susan Palmatier, well-poised and minus facial expression with Philip Morehead, faculty member, as accompanist, made Schumann's were passed among the picnickers, other listeners foreboding "Maria Stuart Lieder" splendidly evocative, although some of her head tones were unpleasantly, but not too obviously, nasal.

Oddly appealing in musical content, simple and yet sophisticated, was Messaien's "La Mort du Nombre", a dialogue between souls, soprano Nancy Dickison, whose high notes both repelled and thrilled, and Michael Philip Davis, whose dramatic tenor voice showed warmth and richness, was outlined in its vivid emotional contrasts by expert violinist Ralph Matson and pianist Dennis Helmrich.

At 5:30 in the Theatre-Concert Hall, the Young Artists Orchestra of the Boston University Tanglewood Institute, (in early and late teens) gave very impressive performances of Brahms' Academic Festival Overture, most of Kodaly's Suite from "Harry Janos", the Viennese Musical Clock Song (with fine viola solo and brass work), and "Entrance of the Emperor and His Court" very well-coordinated; and Piston's Suite from the ballet "The Incredible Flutist."

Conductor Walter Eisenberg showed excellent perception and understanding of the music and his musicians' capabilities keeping them in tight rein, continually demanding the utmost in dynamics, exacting technique and tempo.

The orchestra personnel, it was noted, is not listed according to rank. The string section alternates positions at each concert, while woodwinds, brass and percussion players alternate chairs for each composition, thus affording the young people wider repertorial experience.

Because we love a good fanfare and had missed the 2:20 opening burst near the gate, we left the orchestra during the Piston, and selected a picnic spot near the main house porch, where horns, trumpets trombones and percussion had gathered to delight a small group with Tomasi's Fanfares Liturgiques. It was magnificently played by members of the Berkshire Music Center Orchestra, conducted by The Boston Symphony Orchestra's (BSO) first trumpet Armand Ghitalla.

As glasses clinked and plates strolled onto the porch grounds, to the inviting strains of Mozart's delightful "Serenade No. 12 in C minor." The ensuing Stravinsky "Octet for Wind Instruments" was sensitively and vigorously conducted by Louis Speyer, also included BMC Orchestra members.

At 8:20 Copland's bright and brassy "Fanfare for the Common Man," directed by Roger Voisin, BSO Trumpeter, called the listeners to the Gala Concert in the Shed.

The always moving "Lincoln Portrait" of Aaron Copland opened the program by the BSO, conducted with telling empathy by Gunther Schuller, and narrated with simplicity and increasingly evocative effect by Andre Watts, pianist and artist in residence at Tanglewood this summer.

Seiji Ozawa then took the stand for Liszt's "First Piano Concerto in E flat," for a magnificently coordinated performance with Andre Watts at the piano. But what a difference from the last time we heard him this summer! It was as we remember his beautiful playing of the Beethoven several summers ago.

Strength and gentleness permeated his interpretation, from the commanding opening exposition and lyricism of the Quasi Adagio to skittish Scherzo and the martial finale.

Schuller returned to the podium, appropriately clad for two extreme departures from the previous works, and directing with a loose, easy manner the pure and simple piano rags of Scott Joplin explaining their evolution before each.

A friend of Joplin's, he noted, orchestrated the piano rags, using "this quaint collection of 12 classical instruments". They included Maple Leaf Rag, Ragtime Dance, and The Entertainer, "one of his happiest." Jelly Roll Morton's jazz number "Granpa's Spells", with audience clapping some of the rhythms, completed the light and lively offerings.

With great professional aplomb, the Berkshire Music Center Orchestra, responded to Ozawa's directions, which seemed to concentrate on the first and second violins, brass and percussion, for Strauss' "Also Sprach Zarathustra", a superb vehicle for the young people's impassioned playing, albeit a bit overstated.

Again more formally attired, Schuller then led the combined BSO and BMC orchestra in a spirited and amazingly coordinated reading of Tschaikowsky's "Capriccio Italien".

From the enthusiastic applause and cries of "Bravo" there was no doubt that the audience thoroughly enjoyed this summer's "Tanglewood-on-Parade." It's a happy tradition to be built and recalled with great pleasure by the entire family.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,940,786
AUG 16 1973

HAMPSHIRE GAZETTE (D)
NORTHAMPTON, MASS.
AUG 17 1973
New England Newspr

TELEGRAM — (M)
WORCESTER, MASS.
D. 60,219
AUG 18 1973
New England

A Tangled-Up Tanglewood

By RON EYER

Lenox, Mass. (Special) Aug. 15—The Boston Symphony and the Berkshire Music Center put their best feet forward, and tripped over a couple of them, at the annual marathon "Tanglewood on Parade" here yesterday.

It began with fanfares by three brass choirs early in the warm and humid afternoon on the lawn of the sylvan Tanglewood festival grounds, continued with four mini recitals and concerts at various times and locations involving 45 different student soloists and ensemble players at the center and ended with a gala concert by the Boston Symphony in the main music shed at night.

The best part of the showcase, by all odds, was the wide variety of performances by the young people. The offerings ranged through all species of chamber music—string quartets, quintets in various combinations and music for brass and percussion—to a recital by six young singers and a short concert by the 90-member Young Artists Orchestra.

A Mishmass

There were too many participants to singlee out any of them for particular praise, but their general level of accomplishment was awsom. Drawen from the cream of the crop notion-wide, most of these youngsters are on the threshhold of professional carers. Certain immaturities were to be expected, but at the technical level they can pitch and hit with soms of the best of their elders. Future household names undoubtedly exist among these budding artists.

After these exhibitions, the evening concert by the august Bostonians was an anti-climax. Their program, too long by half, was shapeless and ultimately boring. Too many cooks, and too many ingredients, spoiled the broth.

Both Seiji Ozawa and Gunther Schuller were on hand to share the conducting chores. Andre Watts was there not only to play Liszt's First Piano Concerto but to recite the text of Copland's "Lincoln Portrait." Members of the center orchestra came on to play settings of Scott Joplin's "Maple Leaf Rag," "Ragtime Dance" and "The Entertainer" and Jelly Roll Morton's "Grandpa's Spells," directed by Schuller. This was all before intermission.

After intermission the center orchestra took the stage to play Strauss' "Also Sprach Zarathustra," under Ozawa (one of the dullest and seemingly longest pieces in the repertory) and at long last th efull Boston Symphony returned to join the students in Tchaikovsky's "Capriccio Italienno."

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 15 1973
New England Newspr

'Extravaganza' at Tanglewood

Bos Symphony

Music Review

By RAYMOND MORIN
Telegram Music Critic

LENOX — The summer's real news at Tanglewood was made Tuesday by 300 students of the Berkshire Music Center who put on their annual extravaganza called Tanglewood-on-Parade.

For more than eight hours, beginning at 2:20 p.m., nine different concerts were given in five locations. Climax was the evening program featuring the combined Boston Symphoyny and Berkshire Festival Orchestra, totaling 175 players.

An audience of about 200 for the opening brass fanfare at the main gate grew 6,992 for the main event in the evening.

The full day's one standing ovation was for Andre Watts' performance of the Liszt E flat major Piano Concerto with the Boston Symphony conducted by Seiji Ozawa.

It was an overflow of enthusiasm for Watts who had just narrated Copland's "A Lincoln Portrait," with Gunther Schuller conducting the Boston Symphony.

During the first six hours of uninterrupted music, the students presented eight different programs of extraordinary merit.

Twenty-one major works (not including the evening program) introduced many of the instrumental, vocal and orchestral headliners of the near future.

Repertory ranged from a Haydn Quartet for Strings to art songs for baritone by Schoenberg, and Ligeti's Pieces for Woodwind Quintet.

In addition to the main gate, settings were the Theater, Chamber Music Hall, Music Shed and main house porch. Some programs overlapped, but enough could be heard to reassure the most pessimistic skeptic that music of the future is looking up.

Perhaps the most thrilling single performance was the 100-piece Berkshire Center Orchestra's playing of Strauss' taxing symphonic poem, "Thus Spake Zarathustra," conducted by Ozawa.

Unfortunately, the audience mistook a pause in the music for the end and started applauding. Ozawa held a dramatic pose until it subsided. It was slightly downhill thereafter.

Up to then, the students gave a marvelous display of sweeping phrases, impeccable note-playing, and brasses that cut through with brilliance rather than blare.

The important thing is that Ozawa made the same demands of his young players that he would have exacted from the Boston Symphony, and they did not let him down.

Combined with the Boston Symphony, the Center Orchestra was virtually an equal in discipline. Tchaikovsky's "Italian Caprice" has probably never had such a heyday of vibrancy and volume, although Schuller is no Ozawa on podium.

Schuller was more in his element conducting a dozen members of the Center in a potpourri of ragtimes by Scott Joplin and a jazz hybrid by Jelly Roll Morton.

His classroom commentary, sports jacket and bouncy entrance and exit were in keeping with the vintage musical imagery.

Schuller did give a splendid account of "Lincoln Portrait." The orchestral introduction was mood-setting and free-styled.

Watts narrated the script with a modulated, clear-spoken voice.

Music review

Tanglewood-on-Parade

By Jay C. Rosenfeld

TANGLEWOOD-ON-PARADE has become a traditional event at which, on one day toward the end of each summer season, the Berkshire Music Center submits an exhibit of its concentrated accomplishments and activities. It starts in the early afternoon and culminates in a gala concert in the Shed in the evening in which the Center orchestra is joined by the Boston Symphony Orchestra.

* * *

Last night the two orchestras alternated on a continuously exhilarating program and, at the end of the evening, joined in rousing performance of Tchaikovsky's "Italian capriccio." A crowd of 6,992 attended the day-long program.

Gunther Schuller, director of the Center, and Seiji Ozawa, musical director of the Boston Symphony, shared the podium's responsibilities. No concessions needed to be made to the youthful aggregation. One might have thought that caution and prudence might have influenced the choice of repertory, but the opus in which they were solely engaged was no less a charge than the Strauss "Also sprach Zarathustra," and they came through like veterans.

Tanglewood's various theatres and halls haven't known such a wealth of talent and excitement for a very long time. The evening opened with a solemnly impressive narration of Copland's "Lincoln Portrait" by Andre Watts, with Schuller conducting the Boston Symphony. Watts, in turn, proceeded to the piano to resume his much more familiar role as soloist in the Liszt Concerto No. 1 in E Flat. His performance, with Ozawa conducting this time, was brilliant and, where proper, deeply poignant.

* * *

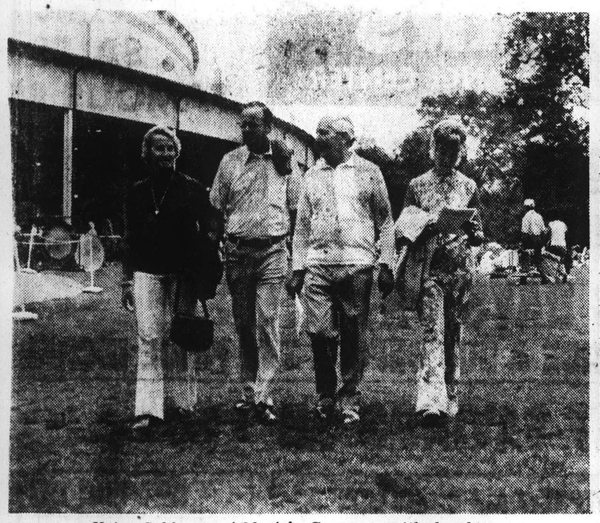
The stage was then vacated, and a dozen members of the Center orchestra came on for a delightfully infectious rendition of too few, short and wonderful old-time ragtime pieces. Schuller, an authority in this part of the evolution of America's music, at this point had divested himself of the formal white tuxedo and black trousers he had worn for the more sedate part of his evening's assignments, and reappeared in a pink jacket and maroon trousers, colors totally in keeping with the music then played:

Scott Joplin's 74-year-old "Maple Leaf Rag," "Ragtime Dance" and "The Entertainer," followed by Jelly Roll Morton's "Grandpa's Spells," which showed the development of ragtime into what became known as jazz by about 1923, were spine-tingling and guaranteed euphoric.

The catholocity of the program was significant, for it dispelled an attitude which may have prevailed in some quarters: that ragtime or jazz are consigned to some indefinite low-brow level by self-appointed elite of serious (?) music. No part of the evening surpassed the enjoyment afforded by the expert performance of a style of music which sprang from America's soil.

* * *

The afternoon had offered a bewildering gallery of every type of music, vocal and instrumental, solo, chamber music, ensemble and choral of an all-inclusive nature. The caliber of the talent represented on the Berkshire Music Center roster, this year the largest ever registered, is both astounding and confidence-inspiring. There are Cassandras in every area and not least in music, but anyone who attended the day's program of Tanglewood-on-Parade must have come away reassured, and at the same time both invigorated and exhausted.



Heinz Schlangs of Munich, Germany, with daughter and son-in-law Kenneth Gerlachs of Pittsfield.

Pictures by Paul Rocheleau

Jonathan Garside and Peter Mali brought sleeping bags.

Tanglewood on Parade gala draws close to 7,000 people

Close to 7,000 persons swarmed Tanglewood yesterday, starting at 2 p.m. They were there for the annual Tanglewood on Parade gala concert at 8:30 p.m. and the picnics and people-watching that preceded it.

The event benefits the Berkshire Music Center, the Boston Symphony Orchestra's summer school, in its 31st year. Proceeds were not announced but as much as $22,000 has been realized in past years.

The attendance of 6,992 was down about 800 from 1972. This year only reserved seats were sold inside the Shed. In the past, some seats in the rear section were available on a first-come, first-served basis.

Rain holds off

Overcast skies and the threat of rain may have affected the box office. Ominous thunder, however, brought only a few sprinkles just before concert time, and those who toted umbrellas had little need for them.

Festivities began with fanfare in front of the Shed at 2:30. Mini-concerts continued throughout the afternoon on the lawn, in the theatre and the chamber music hall and on the porch of the main house. They were performed by Berkshire Music Center students, who number almost 400.

Picnickers were everywhere. Large groups and small blanketed the area, literally as well as figuratively. People brought chairs, hampers, coolers and coats they never got a chance to wear.

Sleeping bags

Two children summering in Norwich, Conn., Jonathan Garside, 8, of Washington, D.C., and his cousin, Pater Mali, 5, of New York, brought sleeping bags that were great for play, too.

Children were in a minority, although several camp groups were there. Blue-jeaned girls from nearby Camp Wahconah on their "senior trip" for those 14 to 16 were sprawled on a steel cube sculpture outside the main house.

Another large circle of children were members of the days and arts program sponsored by Tanglewood to expose children to the arts in the Berkshires. More than 30 children come each week from Boston and are housed at Windsor Mountain School.

The Gauger twins

BSO percussionist Thomas Gauger brought his wife and five children. The Gaugers, who live in Brookline, have two sets of twins, Steven and Linda, 12, and Susanne and Karen, 9, as well as Diana, 14.

The crowd, for the most part, was decked out in attractive spectator sports clothes. Women had summer dresses or neat pantsuits, not dressy but nice. Most of the men were conservative, although a few with white pants and checked jackets were spotted.

Picnic fare ranged from packaged sandwiches from the Tanglewood cafeteria to elegant repasts. Candlelight and wine was much in evidence, and a good many showed up with champagne. The beer drinkers seem to have stayed at home.

Shirers and Swings

The Kelley family from Cheshire, Conn., had a buffet cloth set with silver, stemmed cocktail glasses and silver candlesticks and laden with shrimp, a fruit basket and a variety of delicacies.

On the lawn overlooking the lake were Mr. and Mrs. William L. Shirer of Lenox. With them were Mr. and Mrs. Peter Gram Swing and sons, Timothy and Bradford, of Swarthmore, Pa. Mr. Swing is a music professor at Swarthmore College and is giving seminars on listening and analysis this summer at Tanglewood. His father, Raymond Gram Swing, and Mr. Shirer were colleagues at one time.

Well-patronized was the Tanglewood Tent with its attractive yellow and white striped awning, yellow tablecloths, hanging flower baskets and well-stocked long mahogany bar.

Not all of those attending were picnicking. Some were strolling the grounds, browsing in the record shop or chatting with friends. Others played cards or chess or took a brief pre-concert nap.

At Tanglewood for the first time were Mr. and Mrs. Heinz Schlang of Munich, Germany. The Schlangs were with their son-in-law and daughter, Mr. and Mrs. Kenneth W. Gerlach of 36 Kensington Ave., with whom they are spending a month.

Missed this year is Percy Potier, a gate attendant on the staff for some 20 years. He retired from First Agricultural National Bank recently. He and Mrs. Potier moved last month from 46 Lowden St. to Largo, Fla.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000
AUG 18 1973 New England Newsclip

Pittsfield group picnicked in front of main shed. Its members are Mr. and Mrs. Donald B. Kuntz, Dr. and Mrs. Robert S. Keller, Mr. and Mrs. Robert Jenks, Mr. and Mrs. Robert Sessions, Mr. and Mrs. Prentice Bradley and Mrs. Anthony J. Gizzi.

Whitestone

Music Center benefit nets $2,000

Lee Elman and sister, Nina Korda, a former singer, at the Berkshire Music Center fourth annual benefit dinner-dance Saturday. The event, sponsored by the Council of Tanglewood Friends, raised close to $2,000, according to chairman, Mrs. Richard A. Marcure. Attendance was 140. Music for dancing was by Paul Maynard of Hartford, Conn.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000
JUL 5 1973 New England Newsclip

BERKSHIRE EAGLE (E)
AUG 18 1973 New England Newsclip

Composers Forum changed to Monday

The Composers Forum with work by Berkshire Music Center students, originally scheduled for tonight, has been changed to next Monday at 8:30 in the Tanglewood Theatre-Concert Hall. Chamber music by Mendelssohn, Poulenc and Brahms also will be performed.

On Saturday at 4:30, BMC students will give a vocal music recital in the Theatre-Concert Hall.

Both programs are open to the Friends of Music at Tanglewood and to the public at a small charge.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUN 21 1973 New England Newsclip

MUSIC CENTER DANCE

Mrs. Richard W. Marcure of Pittsfield and Mrs. James A. Kapteyn of Great Barrington are Co-chairmen of the fourth annual dinner dance to benefit the Berkshire Music Center, it was announced this week by the Tanglewood Friends.

The dance will be in the shed on the Tanglewood grounds on Saturday, June 30 at 7 p.m.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUN 21 1973 New England Newsclip

Fringe Benefits For Tanglewood Friends Group

Past, present and future Friends of Tanglewood will meet at Mrs. Duncan S. Ellsworth's house on Main Street, Salisbury at 4 p.m. on Sunday. Talcott Banks, a trustee of the Boston Symphony, and several other guests will talk about this summer's program. Membership forms will be available for those attending.

Being a Friend of Tanglewood entitles a member to certain fringe benefits. A $15 individual membership offers 30 free midweek concerts of the Berkshire Music Center, performed by professionals and pre-professionals. A $25 family membership would entitle an entire family to attend the midweek concerts. Families with young children often find this an enjoyable way to combine a picnic lunch with a concert in an attractive setting.

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
JUL 26 1973 New England Newsclip

Tanglewood's West Barn Slate Listed

The director of the Music Theatre Project at Tanglewood, Ian Strasfogel, has announced the schedule of work to be performed this season in the West Barn.

The performances will be held at 8:30 p.m. Aug. 2, 5, and 6 and reservations are necessary.

They include Mozart's "Wolfgangerl" Bo Lawergren's "Triptych" and the American premiere of Bruno Maderna's "Satyricon."

The Mozart portrait will be performed with "Triptych" on Aug. 2; "Triptych" and "Satyricon" together on Aug. 5 and "Wolfgangerl" and "Satyricon" together on Aug. 6.

(Noon) Dow-Jones (Shearson, Hammill & Co.)

30 Industrials	854.08	—3.76
20 Transp.	152.00	— .86
15 Utilities	95.00	— .03
Sales 5,100,000		

The Berkshire Eagle

7 a.m. to 7 a.m.

High	78
Low	54
Range year ago	81-52
Precipitation	0

Second Section — Pittsfield, Massachusetts, Wednesday, Aug. 22, 1973 — Pag

Whitestone

POPS conductor waits for late arrivals to be seated before resuming last night's concert at Tanglewood. Turnout was 14,040 people, compared to 13,325 last year. The record is 17,862 set in 1967.

Mark Mitchell

ANTIQUE MORTAR was one of several pieces of artillery from Eastover resort fired during Boston Pops performance of "1812 Overture" at Tanglewood last night. George Bisacca, proprietor of Eastover, ducks as he pulls lanyard. Story on Page 14.

Music review

Fiedler pops 14,040 out of their seats

By Jay C. Rosenfeld

SOME 14,040 people were transported to an advanced state of euphoria at Tanglewood last night, when Arthur Fiedler and the Boston Pops Orchestra played a wisely chosen program. We know what music is supposed to do to the savage beast; what it can do to 14,000 people who gave every indication of being intelligent human beings is a revelation one can only experience at "the Pops with Fiedler."

* * *

Fiedler poses no problems. His audiences sit in complete relaxation and realize all the beneficial effects of hypnotism, psychiatry, transcendental meditation, acupuncture and possibly a few other agencies which improve the human state. He has an uncanny sense of the public pulse and supplies what is the required relevancy, doing it, of course, with infectious competency.

His program began with Elgar's "Pomp and Circumstance," proceeded to Offenbach's overture to "Orpheus in Hades," in which Pops concertmaster Jerome Rubin played the volin solo with high-wrought brilliance, then to Debussy's "Clair de Lune," and ended the first half with Tchaikovsky's "Overture Solonnelle, 1812."

Whitestone

Arthur Fiedler

This is no program catering to the masses but as high-brow as one need seek. Of course, the cannon and fireworks used in "1812" are a sort of lagniappe, but I wouldn't dispense with them for all the trading stamps in the world. You gotta hear it and feel it to know what ebullient release can do for you.

There is sometimes a diaphanous curtain between Pops programs and the music played at regular symphony concerts, separating the literature of music into a sort of caste system, but the jazz that Gunther Schuller played last week at Tanglewood - on - Parade and the "Twelfth Street Rag" of Bowman that Fiedler played last night need ask for no favor nor pardon from anyone. It does something to the anatomy that takes years off a person's disposition and loads off his mind, sends blood through his veins with any or all obstructions removed and makes life worth living.

* * *

The forest at a Fiedler concert sometimes can hide the trees, but very little examination will show how expertly the performances are executed. It may be superfluous to mention how well things are done when one is concerned only with the benefits of the evening, but the graphic conveyance of all the happy moods and flamboyant drama doesn't just happen.

* * *

Gershwin belongs on a Pops program like a kiss with a squeeze, and Leo Litwin played the piano solo in the "Rhapsody in Blue" with all the communicable joy the score allows. The validity of the music of the selection from MacDermot's "Hair" is not convincing to these ears, but the encores which are assured at Fiedler's concerts included "Everything Beautiful," "Play Me" and the inevitable "Stars and Stripes Forever," with three piccolos standing and then the entire brass section alert and off their derrieres to blast more power into their embouchures than is needed to get a rocket off to the moon. Life is incomplete for anyone who has never heard it.

W

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UNION (M)
SPRINGFIELD, MASS.
D. 54,500
AUG 16 1973 New England Newsclip

Fiedler, Pops Orchestra At Tanglewood Aug. 21

LENOX — On Tuesday evening, Aug. 21 at 8.30 p.m., Arthur Fiedler returns to Tanglewood with the Boston Pops Orchestra for its annual appearance to benefit the pension fund.

Fiedler and the "Pops" bring an international reputation with them to Tanglewood, having become one of the favorite orchestras in most of the world.

Fiedler performs a traditional Pops concert at Tanglewood on Aug. 21. The concert opens with Elgar's Pomp and Circumstance, followed by the Offenbach Overture to "Orpheus in Hades." Debussy's Clair de lune follows, and then the Pops performs the 1812 Overture by Tchaikovsky, of course, with cannons on the lawn.

After intermission Leo Litwin performs Gershwin's Rhapsody in Blue for Piano and Orchestra and then Fiedler and the orchestra move on to selections from "Hair." The concert closes with the Twelfth Street Rag. Closes officially, that is. When it's Arthur Fiedler and the Boston Pops you can never tell about encores.

PHOENIX-TIMES
BRISTOL, R. I.
W. 4,356
1973 New England Newsclip

Tanglewood: Boston Pops

B Sym.

Tanglewood is an estate of 210 acres in the Berkshire Hills, Mass that was given to the Boston Symphony Orchestra in the 1930s and is now world famous as the summer home of the Boston Symphony and its Berkshire Festival. This year Seiji Ozawa is artistic director and Leonard Bernstein is advisor. From the East Bay area, Tanglewood can be reached by car by taking the Mass turnpike west and taking exits one or two to Lenox.

Concerts are given on weekends and will be given at 9 pm each Friday preceded by short informal recitals at 7 pm. Saturday mornings at 10:30 open rehearsals benefit the Orchestra's Pension Fund. These informal views of the symphony are performed in the Shed. At 8:30 the evening's performance is given. Sunday afternoon concerts are presented at 2:30 and include special appearances by Seiji Ozawa and Colin Davis. The concerts will be given through Sun, Aug 26.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 28 1973 New England Newsclip

Pops tickets available for elderly

LEE — Tickets for the Aug. 21 Boston Pops concert at Tanglewood are available for elderly persons at the Council on Aging's office in the Town Hall.

Helen Mougin, executive director, said she expects the council's tickets to be sold out, but more might be obtained if enough response is generated.

She said a trip for elderly persons two weeks ago to see "My Fair Lady" at the Eastern States Exposition fairgrounds, West Springfield, was also a sellout, with 41 persons buying tickets.

Mrs. Mougin said she is attempting to make the Boston Pops concert a "grandparent-grandchild" event and is encouraging the elderly to purchase tickets for their grandchildren as well as for themselves. The price per ticket is $5.

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000
JUL 22 1973 New England Newsclip

Music Center's Police Join To Prevent Traffic Chaos

LENOX — What perhaps is the largest influx of tourists and music lovers in this town of 6000 residents has caused some major traffic tieups — and some tardy concertgoers.

But because of several measures implemented by Tanglewood, the Music Inn and town officials in Lenox and Stockbridge, the problems were considerably less than they might have been.

The large number of visitors was generated by the traditionally popular all-Beethoven weekend of the Boston Symphony Orchestra at Tanglewood and the Saturday evening Mahavishnu Orchestra performance at the Music Inn.

After a Van Morrison concert at the Music Inn combined with Tanglewood to cause an impossible traffic mess last weekend with cars parked in and along Hawthorne Street virtually blocking all through traffic, officials of the two ventures got together with the town to avoid a repeat.

50 Deputy Sheriffs

The result was a force of some 50 deputy sheriffs, all radio-equipped and some riding motorcycles, assigned to funnel traffic to its destination with a minimum of delay. Along with some rerouting of concertgoers around the town's center, the plan apparently worked pretty well.

At 6 p.m., the same time the Music Inn concert was beginning, traffic on Walker Street was backed up more than a mile from downtown to Routes 7 and 20. But it was moving steadily though slowly. That situation was not uncommon.

David Rothstein, Music Inn manager, said that well over 4000 patrons showed up for the Mahavashnu concert Saturday night, most of them on time. Reports earlier in the week that the Inn's Twilight Series on the Lawn were to be limited to 4000 patrons as a result of the Van Morrison debacle were untrue, Rothstein said.

Local newspaper and radio outlets had reported the limit was imposed by Stockbridge Selectmen at a meeting last Monday night. But Rothstein said Saturday no limit was set. Instead, he said, the emphasis was on better traffic control.

And that better traffic coordination proved itself Saturday night, he said. The Music Inn concert ended promptly at 8.30, exactly the time the Tanglewood concert was to begin.

Rothstein said there were provisions to hold his audience a short time after the 8.30 time to avoid interference with the last-minute Tanglewood crowd.

A two-car accident shortly after 4 p.m. on Routes 7 & 20 near the Rolling Hills condominium north of the town's Center also delayed motorists on the county's main north-south route. Several persons were treated and released at the Berkshire Meeical Center in Pittsfield. Another mishap was apparently triggered by the stalled traffic from the first crash, further complicating the jam.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUN 28 1973 New England Newsclip

Lenox zoning board approves 700-car parking lot for BSO

LENOX — The Zoning Board of Appeals last night approved a request from the Boston Symphony Orchestra (BSO) for permission to increase its parking facilities at Tanglewood.

The unanimous four-vote decision for the placement of a 700-car lot on 10 acres on the north side of West Street between O'Brian Florists, Inc., and Under Mountain Road came two weeks after the petition was filed. Though there is no specific rule forbidding additional parking facilities in the area, the BSO sought clear-cut authorization for its plans.

According to the approved petition, the parking lot must have 20 feet of frontage with at least 10 feet of plantings on the frontage. Plantings and fencing must be accorded to abutters on the east and west side if desired.

The board held a hearing to consider a petition from Frankex Realty to allow a branch of the Lenox National Bank to be placed at the shopping center nearing completion on the Pittsfield Road. The original plans for the shopping center were approved almost a year ago.

Several representatives of the bank appeared at last night's hearing to present plans for its first branch.

According to James S. Hatch, cashier, a free-standing, prefabricated building would be placed on the southeast corner of the shopping center. It would be set back 85 feet from the road, according to the plan.

James DeMayo, coproprietor of the William Henry Inn, which abuts the center's southeast corner, asked that the bank be placed more than 100 feet from the road and that drainage facilities in the area be increased.

The board deferred decision on the petition until July 3.

Playground at Lenox Community Center opens Monday for school-age children. Hours will be 9 to 12 and 1 to 3, Monday through Friday.

TIMES (E)
GLOUCESTER, MASS.
D. 11,000
SEP 1 1973 New England Newsclip

Seiji Ozawa conducts the young musicians of the Berkshire Center Orchestra. Photograph by James Holland in his new book "Tanglewood" (Barre, paper, $4.95).

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 46,000
OCT 1 1973

HOLLAND, James R. *Tanglewood.* photogs. by the author. fwd. by Michael Tilson Thomas. 96p. Barre. 1973. pap. $4.95. ISBN 0-8271-7253-2. LC 72-92470. PHOTOG/MUSIC

The Berkshire Music Festival, better known as Tanglewood (the name of the Massachusetts estate where it takes place), has been in existence for nearly 40 years, offering a relaxed outdoor atmosphere for concerts. Holland captures the atmosphere very effectively in this series of black-and-white photographs, which show the various activities on the lawn and behind the scenes. (He avoids the auditorium in the shed, because it is more like Boston's Symphony Hall.) The brief introduction draws heavily upon sources such as W. A. DeWolfe Howe's *The Tale of Tanglewood* (Vanguard, 1946). A valuable addition to any good browsing collection.—*Kenneth Groeppe, Watertown Public Library, Mass.*

NEWS-TRIBUNE (E)
WALTHAM, MASS.
D. 17,000
AUG 11 1973 New England Newsclip

Book brevities: Fact and fiction

TANGLEWOOD, by James R. Holland (Barre, paper, $4.95).

A handsome pictorial on the summer home of the Boston Symphony Orchestra, named Tanglewood by Nathaniel Hawthorne, who once lived and worked there. Foreword by Michael Tilson Thomas.

SUE THE B*ST*RDS, The Victim's Handbook, by Douglas Matthews (Arbor House, paper, $2.95).

A guide to the fine (and hopefully rewarding) art of recovering damages for poor goods and services in Small Claims Court by a recent Harvard Law School graduate who is co-author of the highly regarded "Almanac of American Politics." Includes information on the procedural niceties of all fifty states.

I WAS A DRUG ADDICT, by Leroy Street (Arlington House, $7.95).

Reissue of a book published first in 1953 by a man who suffered 15 years of drug addiction in his youth and who tells his story and the agonies of his cure in the hope of helping others. Since his time, he is convinced, the problem has only worsened, not changed.

OPERATION NUKE, by Martin Caidin (Arbor House, $6.95).

The "Bionics Man" of "Cyborg" is back. This time he is opposed to a nuclear weapons ring. Caidin is making TV this fall.

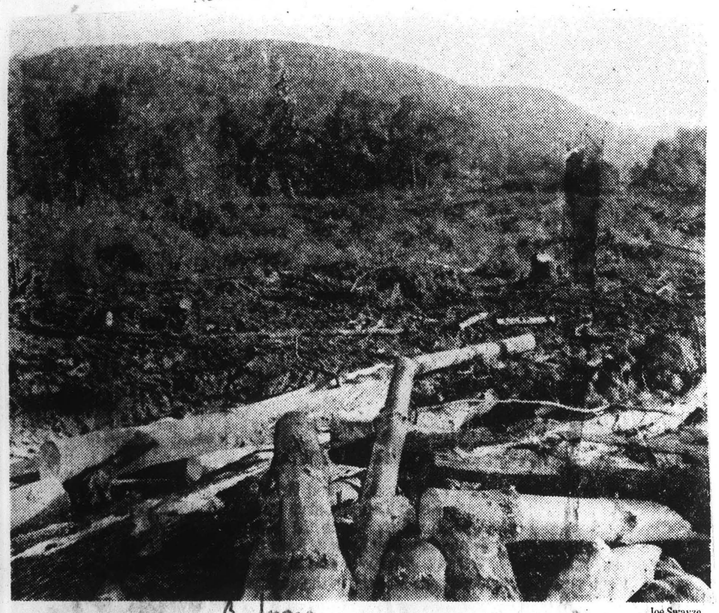
THE THREE OF US, by Joyce Elbert (Arbor House, $7.95).

The author of "The Crazy Ladies" continues her exploration of the doings of sexy females.

HAZARD, by Gerald H. Browne (Arbor House, $7.95).

The author of "11 Harrowhouse" concocts a fresh brew composed of Arab-Israel rivalry in the Middle East, ESP and brain-wave analysis, and a quest for personal revenge. The settings include New York, the Riviera, a London gambling club, and the Great Pyramid at Ghiza! What else would you like?

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 6 1973 New England Newsclip



Joe Swayze

CLEARED LAND off West Street in Lenox is future site of new automobile parking area for Tanglewood. Though work on 10-acre site has begun, project still requires a special permit from Zoning Board of Appeals. Hearing is set June 12.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUN 18 1973 New England Newsclip

Budget tickets offered again at Tanglewood

The Tanglewood box office will again offer two budget ticket plans, the "grass pass" and the "Berkshire buck," which allow admission at reduced rates.

The grass pass costs $24 and is good for admittance to the lawn for all 24 Berkshire Music Festival concerts.

Not for Tuesdays

The passes may not be converted to reserved tickets, nor used for the Tuesday night Contemporary Trends programs, the Berkshire Music Center concerts nor Saturday morning rehearsals.

The Berkshire buck is worth a $1 discount on Friday evening concerts. The coupon will be printed in the Thursday issues of The Berkshire Eagle during the eight-week Tanglewood season.

Only one coupon may be used toward the purchase of a ticket, and they may not be used in conjunction with other coupons. They are not refundable.

The box office opens June 18.

Booklet And Poster Of BSO On Sale

"Know Your Orchestra," a booklet of short biographies and photographs of the members of the Boston Symphony Orchestra, and a colorful Tanglewood poster are both now on sale at the Tanglewood Music Store for the benefit of the Berkshire Music Center at Tanglewood and the Boston Symphony Orchestra.

The "Know Your Orchestra" booklet is being sold through the courtesy of the Friends of the Boston Symphony Orchestra in Boston. In addition to containing biographies and photographs of each member of the Orchestra, the booklet also contains a schematic diagram of the orchestra on-stage showing the seating location of each player.

The Tanglewood poster was designed by Susan Pear Meisel, a leading New York artist. The colorful scene depicts the Lawn at Tanglewood on a Sunday afternoon

MILLERTON, N. Y.
NEWS
W. 1,500
AUG 9 1973

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750
JUL 26 1973 New England Newsclip

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The Tanglewood poster was designed by Susan Pear Meisel, a leading New York artist. The colorful scene depicts the Lawn at Tanglewood on a Sunday afternoon with the audience listening to the Boston Symphony Orchestra playing in the Shed. The poster, on sale for 4$3 each, comes in a protective tube, and is available at the Tanglewood Music Store, the Red Lion Inn in Stockbridge, and the Tanglewood Friends office.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 25 1973 New England Newsclip

BSO poster, book selling at Tanglewood

"Know Your Orchestra," a booklet of short biographies and photographs of the members of the Boston Symphony Orchestra, and a Tanglewood poster are on sale at the Tanglewood Music Store. Sales will benefit the Berkshire Music Center at Tanglewood and the BSO.

The booklet, sold through the Friends of the BSO, also contains a schematic design of the orchestra on stage, showing the seating location of each player.

The poster, designed by Susan Pear Meisel, a New York artist, depicts an audience on the grounds listening to the orchestra playing in the Shed. It is also on sale at the Red Lion Inn, Stockbridge, and the Tanglewood Friends office.

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000
JUL 22 1973 New England Newsclip

Music Center's Police Join To Prevent Traffic Chaos

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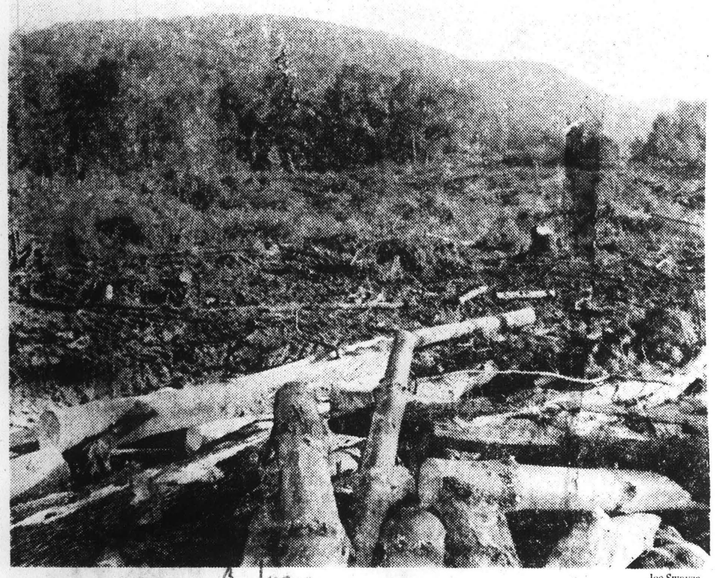
And that better traffic coordination proved itself Saturday night, he said. The Music Inn concert ended promptly at 8.30, exactly the time the Tanglewood concert was to begin.

Rothstein said there were provisions to hold his audience a short time after the 8.30 time to avoid interference with the last-minute Tanglewood crowd.

A two-car accident shortly after 4 p.m. on Routes 7 & 20 near the Rolling Hills condominium north of the town's Center also delayed motorists on the county's main north-south route. Several persons were treated and released at the Berkshire Meeical Center in Pittsfield. Another mishap was apparently triggered by the stalled traffic from the first crash, further complicating the jam.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400
JUN 6 1973 New England Newsclip



Joe Swayze

CLEARED LAND off West Street in Lenox is future site of new automobile parking area for Tanglewood. Though work on 10-acre site has begun, project still requires a special permit from Zoning Board of Appeals. Hearing is set June 12.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUN 28 1973 New England Newsclip

Lenox zoning board approves 700-car parking lot for BSO

LENOX — The Zoning Board of Appeals last night approved a request from the Boston Symphony Orchestra (BSO) for permission to increase its parking facilities at Tanglewood.

The unanimous four-vote decision for the placement of a 700-car lot on 10 acres on the north side of West Street between O'Brian Florists, Inc., and Under Mountain Road came two weeks after the petition was filed. Though there is no specific rule forbidding additional parking facilities in the area, the BSO sought clear-cut authorization for its plans.

According to the approved petition, the parking lot must have 20 feet of frontage with at least 10 feet of plantings on the frontage. Plantings and fencing must be accorded to abutters on the east and west side if desired.

The board held a hearing to consider a petition from Frankex Realty to allow a branch of the Lenox National Bank to be placed at the shopping center nearing completion on the Pittsfield Road. The original plans for the shopping center were approved almost a year ago.

Several representatives of the bank appeared at last night's hearing to present plans for its first branch.

According to James S. Hatch, cashier, a free-standing, prefabricated building would be placed on the southeast corner of the shopping center. It would be set back 85 feet from the road, according to the plan.

James DeMayo, coproprietor of the William Henry Inn, which abuts the center's southeast corner, asked that the bank be placed more than 100 feet from the road and that drainage facilities in the area be increased.

The board deferred decision on the petition until July 3.

Playground at Lenox Community Center opens Monday for school-age children. Hours will be 9 to 12 and 1 to 3, Monday through Friday.

AUG 19 1973

Book brevities: Fact and fiction

TANGLEWOOD, by James R. Holland (Barre, paper, $4.95).

A handsome pictorial on the summer home of the Boston Symphony Orchestra, named Tanglewood by Nathaniel Hawthorne, who once lived and worked there. Foreword by Michael Tilson Thomas.

SUE THE B*ST*RDS, The Victim's Handbook, by Douglas Matthews (Arbor House, paper, $2.95).

A guide to the fine (and hopefully rewarding) art of recovering damages for poor goods and services in Small Claims Court by a recent Harvard Law School graduate who is co-author of the highly regarded "Almanac of American Politics." Includes information on the procedural niceties of all fifty states.

I WAS A DRUG ADDICT, by Leroy Street (Arlington House, $7.95).

Reissue of a book published first in 1953 by a man who suffered 15 years of drug addiction in his youth and who tells his story and the agonies of his cure in the hope of helping others. Since his time, he is convinced, the problem has only worsened, not changed.

OPERATION NUKE, by Martin Caidin (Arbor House, $6.95).

The "Bionics Man" of "Cyborg" is back. This time he is opposed to a nuclear weapons ring. Caidin is making TV this fall.

THE THREE OF US, by Joyce Elbert (Arbor House, $7.95).

The author of "The Crazy Ladies" continues her exploration of the doings of sexy females.

HAZARD, by Gerald H. Browne (Arbor House, $7.95).

The author of "11 Harrowhouse" concocts a fresh brew composed of Arab-Israel rivalry in the Middle East, ESP and brain-wave analysis, and a quest for personal revenge. The settings include New York, the Riviera, a London gambling club, and the Great Pyramid at Ghiza! What else would you like?

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUN 16 1973 New England Newsclip

Budget tickets offered again at Tanglewood

The Tanglewood box office will again offer two budget ticket plans, the "grass pass" and the "Berkshire buck," which allow admission at reduced rates.

The grass pass costs $24 and is good for admittance to the lawn for all 24 Berkshire Music Festival concerts.

Not for Tuesdays

The passes may not be converted to reserved tickets, nor used for the Tuesday night Contemporary Trends programs, the Berkshire Music Center concerts nor Saturday morning rehearsals.

The Berkshire buck is worth a $1 discount on Friday evening concerts. The coupon will be printed in the Thursday issues of The Berkshire Eagle during the eight-week Tanglewood season.

Only one coupon may be used toward the purchase of a ticket, and they may not be used in conjunction with other coupons. They are not refundable.

The box office opens June 18.

TIMES (E)
GLOUCESTER, MASS.
D. 31,000
SEP 1 1973 New England Newsclip

Seiji Ozawa conducts the young musicians of the Berkshire Center Orchestra. Photograph by James Holland in his new book "Tanglewood" (Barre, paper, $4.95).

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 46,000
OCT 1 1973

HOLLAND, James R. *Tanglewood.* photogs. by the author. fwd. by Michael Tilson Thomas. 96p. Barre. 1973. pap. $4.95. ISBN 0-8271-7253-2. LC 72-92470. PHOTOG/MUSIC

The Berkshire Music Festival, better known as Tanglewood (the name of the Massachusetts estate where it takes place), has been in existence for nearly 40 years, offering a relaxed outdoor atmosphere for concerts. Holland captures the atmosphere very effectively in this series of black-and-white photographs, which show the various activities on the lawn and behind the scenes. (He avoids the auditorium in the shed, because it is more like Boston's Symphony Hall.) The brief introduction draws heavily upon sources such as W. A. DeWolfe Howe's *The Tale of Tanglewood* (Vanguard, 1946). A valuable addition to any good browsing collection.—*Kenneth Groeppe, Watertown Public Library, Mass.*

Booklet And Poster Of BSO On Sale

"Know Your Orchestra," a booklet of short biographies and photographs of the members of the Boston Symphony Orchestra, and a colorful Tanglewood poster are both now on sale at the Tanglewood Music Store for the benefit of the Berkshire Music Center at Tanglewood and the Boston Symphony Orchestra.

The "Know Your Orchestra" booklet is being sold through the courtesy of the Friends of the Boston Symphony Orchestra in Boston. In addition to containing biographies and photographs of each member of the Orchestra, the booklet also contains a schematic diagram of the orchestra on-stage showing the seating location of each player.

The Tanglewood poster was designed by Susan Pear Meisel, a leading New York artist. The colorful scene depicts the Lawn at Tanglewood on a Sunday afternoon

MILLERTON, N. Y.
NEWS
W. 1,500
AUG 9 1973

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750
JUL 26 1973 New England Newsclip

Tanglewood Booklet On Sale

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The "Know Your Orchestra" booklet is being sold through the courtesy of the Friends of the Boston Symphony Orchestra in Boston. In addition to containing biographies and photographs of each member of the Orchestra, the booklet also contains a schematic diagram of the orchestra on-stage showing the seating location of each player. The book is for sale for $1.00 each.

The Tanglewood poster was designed by Susan Pear Meisel, a leading New York artist. The colorful scene depicts the Lawn at Tanglewood on a Sunday afternoon with the audience listening to the Boston Symphony Orchestra playing in the Shed. The poster, on sale for 4$3 each, comes in a protective tube, and is available at the Tanglewood Music Store, the Red Lion Inn in Stockbridge, and the Tanglewood Friends office.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
1973 New England Newsclip

BSO poster, book selling at Tanglewood

"Know Your Orchestra," a booklet of short biographies and photographs of the members of the Boston Symphony Orchestra, and a Tanglewood poster are on sale at the Tanglewood Music Store. Sales will benefit the Berkshire Music Center at Tanglewood and the BSO.

The booklet, sold through the Friends of the BSO, also contains a schematic design of the orchestra on stage, showing the seating location of each player.

The poster, designed by Susan Pear Meisel, a New York artist, depicts an audience on the grounds listening to the orchestra playing in the Shed. It is also on sale at the Red Lion Inn, Stockbridge, and the Tanglewood Friends office.

Tanglewood sets concerts

LENOX, Mass. — The fifth weekend at Tanglewood begins at 7 p.m. Friday with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor.

Oliver opens the program with Schutz' "Cantate Domino canticum novum for four voices; follows with Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 p.m. principal guest conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3.

Saturday evening at 8:30, Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with "Suite from 'L'oiseau de feu'" from 'L'oiseau de ad honorem' Sancti Marci nominus" with Kenneth Riegel, tenor; David Evitts, bass, and the Tanglewood Festival Chorus, with Oliver conducting.

The concert continues with J.S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komn 'ich her'" arranged by Stravinsky. It will be its first performance at the Berkshire Festival. Thomas closes the concert with Stravinsky's "Symphony of Psalms" with the festival chours.

Sunday at 2:30 p.m. Tilson Thomas conducts the orchestra in Mozart's "German Dances" and follows it with Cage's "Suite" for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Thomas continues the program with Strauss' "Till Eulenspeigel" and closes the concert with Brahms' Piano concerto No. 2 in B Flat with Malcolm Frager soloist.

KENNETH RIEGEL

SYRACUSE
Herald Journal
D. 129,658

JUL 30 1973

PEEKSKILL, N.Y.
STAR
NEW YORK CITY MARKET AREA
D. 13,000

AUG 3 1973

Tanglewood to feature Beethoven, Copland works

The fifth weekend at Tanglewood begins at 7 p.m. tonight with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 pm Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Aaron Copland's Symphony no. 3.

Open Rehearsal of works to be performed on Sunday is scheduled for 10:30 a.m. tomorrow.

At 8:30 p.m. tomorrow, Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her'" "arranged by Igor Stravinsky (its first performance at the Berkshire Festival).

Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oilver conductor.

On Sunday at 2:30 p.m., Mr. Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Botson Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and colses the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

NEWS
WEST HARTFORD, CONN.

AUG 2 1973

New England Newscip

MUSIC AND DANCE

APPLE COUNTRY STRING BAND, 8:30 p.m. Saturday at the Ezio Pinza Theater, Stamford Museum, 39 Scofieldtown Rd., Stamford.

BERKSHIRE QUARTET, Music Mountain, Falls Village, 3 p.m. Saturday with guest artist, Mario Miranda, piano. Music of Haydn, Strauss and Faure.

CHAMBER MUSIC FESTIVAL, Hartt College of Music, 8 p.m. Sunday in Millard Auditorium, flutist Brooks de Wetter-Smith of Southeastern Louisiana University, works by Handel, Bach and Messiaen.

CONNECTICUT COLLEGE AMERICAN DANCE FESTIVAL, New London, 8 p.m. tonight, dance-demonstration, 8 p.m. Friday and Saturday, Songs of the Disinherited, Sojourn, Rainbow 'Round My Shoulder, Premiere Work, Inner City Repertory Dance Company.

LONESOME LUKE (Country and Western), 7:30 to 9:30 tonight, Wolcott Park, concert sponsored by town Parks and Recreation Department.

NATIONAL INTERCOLLEGIATE BAND, 8:15 p.m. Thursday, Aug. 9, Jorgensen Auditorium, University of Connecticut, Storrs, free public concert conducted by Col. Arnold Gabriel of the U.S. Air Force Band. Guest trumpet soloist, Raymond Crisara of the Dick Cavett Show.

NORFOLK '73: 8:30 p.m. Friday, chamber music, Violin Duos by Spohr and Bartok, Between Wings of Earth (premiere) by Joan Panetti, Gesualdo and J. S. Bach, Vocal and Instrumental Ensembles, 3:30 p.m. Sunday, Oratorio, The Litchfield County Choral Union, Fenno Heath, Conductor; Honegger, King David and Heath, In the Beginning.

PLUMB MEMORIAL CARILLON CONCERT, 7:15 p.m. Wednesday, Trinity College Campus, guest carillonneur Robert B. Grogan. The National Shrine of the Immaculate Conception, Washington, D.C., Music by Bach featured.

SEALS & CROFTS, ANNE MURRAY, JONATHAN EDWARDS, New Haven Pops Concert, 8 p.m. Saturday at the Yale Bowl.

SUMMER CONCERTS, HARTFORD CITY PARKS, 6 p.m. tonight, Batchelder, Volunteers. 6 p.m. Friday, Hyland Park, Volunteers. 4 p.m. Sunday, Keney Woodland, Gospel Choir. 7:30 p.m. Sunday, Elizabeth Park, Paul Mandel, Summer Pop & Jazz. 6 p.m. Tuesday, Westbrook, Volunteers. 12 noon Wednesday, Bushnell Park, Volunteers.

SUMMER TEEN POPS & JAZZ CONCERT, 7:30 to 9:30 p.m. Tuesday, Kennedy Park, concert sponsored by town Parks and Recreation Department.

TANGLEWOOD Berkshire Festival, Lenox, Mass. Friday, 9 p.m., Thomas: Beethoven Symphony No. 7, Copland, Symphony No. 3. Saturday, 8:30 p.m., Thomas: Stravinsky Program, Tanglewood Festival Chorus. Sunday, 2:30 p.m., Thomas: Mozart, German Dances, Cage, Suite for Toy Piano, Strauss, Till Eulenspiegel, Brahms, Piano Concerto No. 2, Malcolm Frager.

REVIEW
DARIEN, CONN.

AUG 2 1973

New England Newscip

Tanglewood Sets Fifth Week End

The fifth weekend at Tanglewood begins 7 p.m. on Friday August 3, with the weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino Canticum novum" for four voices; follows with g. Gabrielli's "Cantate Domino Canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, Komm" motet.; then Wolf's "sechs geistliche Leider nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 p.m., Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3. On Saturday, August 4, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver Conductor. The concert continues with J.S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her' arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, August 5, at 2:30 p.m. Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist:

Tilson Thomas to Conduct at Fifth Tanglewood Weekend

Jewish ADVOCATE Aug 3

The fifth weekend at Tanglewood begins 7 p.m. on Friday, Aug. 3, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

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On Sunday, Aug. 5, at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

Tanglewood Features Thomas As Conductor

LENOX, Mass. — The fifth weekend of concerts at Tanglewood will feature Michael Tilson Thomas conducting the Boston Symphony Orchestra in three performances.

Tonight at 9 o'clock, Thomas will conduct Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3. The concert will be preceeded by an evening prelude at 7 p.m. featuring the Tanglewood Festival Chorus under the direction of John Oliver.

On Saturday at 8:30 p.m. Thomas will conduct the Boston players in an all-Stravinsky program. Included will e "Suite From 'L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus," with tenor Kenneth Riegel, bass David Evitts and the Tanglewood Festival Chorus.

On the same program will be J. S. Bach's "Choral-variationen uber das Weinachtslied 'von Himmel hoch da komm ich her" arranged by Stravinsky, and the Symphony of Psalms by Stravinsky.

On Sunday at 2:30 p.m., Thomas will conclude Tanglewood's fifth weekend with performances of Mozart's German Dances, Cage's Suite for Toy Piano, the tone poem "Till Eulenspiegel" by Strauss, and Brahms' Piano Concerto No. 2 with Malcolm Frager the soloist.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

AUG 3 1973

The Knickerbocker News
ALBANY, N. Y.
D. 88,883

AUG 3 1973

Tanglewood features Michael Thomas

LENOX, Mass. — The fifth weekend at Tanglewood begins 7 p.m. Friday, Aug. 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Oliver opens the program with Schutz' Cantate Domino canticum novum for 4 voices; follows with G. Gabrielli's Cantate Domino canticum novum in 6 parts; next J. S. Bach's Komm, Jesu, komm motet; then Wolf's Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff; and closes the program with Brahms Funf Lieder.

At 9 p.m. principal guest conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

Saturday, Aug. 4 at 10:30 a.m., as every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

Saturday evening at 8:30 p.m., Thomas conducts the orchestra in an all-Stravinsky program

On Sunday, August 5 at 2:30 p.m, Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances .

BANNER (E)
BENNINGTON, VT.
D. 6,500

AUG 2 1973

New England Newscip

New York Post
D. 623,245 SAT. 354,797

AUG 3 1973

Out-of-Town

Melissa Hayden and Peter Martins under the direction of Walter Terry appear in a pas de deux program tonight and tomorrow night at 7:30 at **The Jacob's Pillow Dance Festival** (Lee, Mass). Carmen De Lavallade and The Dance Theater of Harlem perform Tuesday through next Saturday . . . Michael Tilson Thomas conducts the Boston Symphony Orchestra featuring Beethoven and Copland tonight at 9 at **Tanglewood-Berkshire Festival** (Lenox, Mass.). Tomorrow night at 8:30 Thomas conducts the orchestra in an all-Stravinsky program. Sunday at 2:30 p.m., Mozart, Cage, Strauss and Brahms are featured . . . Janos Starker, cellist, will play the works of Bach, Beethoven, Mozart and Brahms at 5:30 p.m. at the **Caramoor Festival** (Katonah, N. Y.) . . . "No, No, Nanette" is on stage at the **Garden State Arts Center** (Holmdel, N. J.) tonight and tomorrow night starring Don Ameche and Evelyn Keyes . . . Conductor Eugene Ormandy and Isaac Stern, violinist, appear with the Philadelphia Orchestra tonight at 8 at the **Saratoga Performing Arts Center** Saratoga Springs, N. Y.). Tomorrow night Andre Kostelanetz conducts.

* * *

Tomorrow at 9:30 p.m. The Newport Music Festival (Newport, R. I.) presents Concert of Curiosa featur ingale, triang Sunda toric I will be Presby "Rigol tomorr George (Glens the aft ca." . . pears **Lenox** ox, Ma tival c Rando Danny ville I p.m. t Villag (Stan New Festi offers "Sum night at 8. Tomorrow night at 8, Arthur Kopits "Oh Dad, Poor Dad," and pan Zee Playhouse (Nyack, N. Y.) presents "6 Rms Riv Vu" starring Jerry Orbach and Marcia Rodd . . . Celeste Holm stars in "The Irregular Verb to Love" bowing Monday at **Pocono Playhouse** (Mountainhome, Pa.) . . . **The Connecticut College American Dance Festival** (New London, Conn.) presents the Inner City Repertory Dance Company tonight and tomorrow night at 8 in Connecticut College's Palmer Auditorium . . . "A Summer Evening Concert to Remember" will be offered by the Buffalo Philharmonic tomorrow night at 7:30 p.m. at **Sonnenberg Gardens** (Canandaigua, N. Y.) . . . Vic Damone and Allan Drake are on stage at the **Playboy Club-Hotel** (Great Gorge, McAfee, N. J.) tonight and tomorrow night . . . Hope Diamond brings her "Burlesque Is My Thing" to the **Capital Theater** (Passaic, N. J.) on Monday .

Music

THE PHILADELPHIA ORCHESTRA under the direction of Eugene Ormandy will perform works of Beethoven, Brahms and Shostakovich at 8 p.m. today at the Saratoga Performing Arts Center, Saratoga Springs. At 8 p.m. Saturday, the Orchestra will perform works by Gershwin, under the direction of Andre Kostelanetz. On Wednesday, August 8 they will perform works by Haydn under the direction of Fruhbeck de Burgos; on Thursday, August 9, they will perform works by Weber, Beethoven and Strauss under the direction of Eugene Ormandy; and on Friday, August 10, they will perform works by Berlioz, Beethoven and Sibelius under the direction of Alexander Gibson.

SHA NA NA WILL perform in concert at 8:30 p.m. Sunday, Aug. 5 at the Saratoga Performing Arts Center, Saratoga Springs.

THE "BARBER OF SEVILLE," will be presented by the Lake George Opera Festival, Aviation Road, Glens Falls, at 8:15 p.m. today.

THE MUSIC BARN, Lenox, Mass will present Richie Havens in concert at 6 p.m. Saturday.

LORIN HOLLANDER, pianist and Erick Friedman, violinist will present a concert at 8:30 p.m. Wednesday, Aug. 8 at the Center for Music, Drama and Art, Saranac Avenue, Lake Placid.

THE SCOTIA-GLENVILLE Chorale will give a Sneak Preview Concert at 8 p.m. Sunday, Aug. 5 in the auditorium, Scotia Glenville High School.

THE BETHLEHEM SUMMER BAND will present an Evening on the Green Tuesday at 7:30 at the Bethlehem Public Library, 451 Delaware Avenue, Delmar.

THE BOSTON SYMPHONY Orchestra will perform works by Beethoven and Copland at 9 p.m. today under the Direction of Michael Tilson Thomas at Tanglewood, Lenox, Mass. Michale Tilson Thomas will also direct the orchestra in works by Stravinsky at 8:30 p.m. Saturday and works by Mozart, Cage, Strauss and Brahms at 2:30 p.m. Sunday.

BUDDY RICH and his orchestra will perform at 8:30 p.m. Monday, Aug. 13 at the Colonie Coliseum Summer Theater, Latham.

THE CHAMBER MUSIC Concert will present Eunice Alberts, contralto, at 8 p.m. Monday, Aug. 6, at the Canfield Casino, Congress Park, Saratoga Springs.

THE SARATOGA PERFORMING Arts Center, Saratoga Springs will present "Liberace," at 3 and 8 p.m. Sunday, Aug. 12.

THE LAKE GEORGE Opera Festival will present "Rigoletto," at 8:15 p.m., Aug. 10 in the auditorium, Aviation Road, Glens Falls.

INFORMATION OBSCURED

Tanglewood sets concerts

LENOX, Mass. — The fifth weekend at Tanglewood begins at 7 p.m. Friday with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor.

Oliver opens the program with Schutz' "Cantate Domino canticum novum for four voices; follows with Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

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KENNETH RIEGEL

SYRACUSE
Herald Journal
D. 129,658

JUL 30 1973

PEEKSKILL, N.Y.
STAR
NEW YORK CITY MARKET AREA
D. 13,000

AUG 3 1973

Tanglewood to feature Beethoven, Copland works

The fifth weekend at Tanglewood begins at 7 p.m. tonight with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 pm Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Aaron Copland's Symphony no. 3.

Open Rehearsal of works to be performed on Sunday is scheduled for 10:30 a.m. tomorrow.

At 8:30 p.m. tomorrow, Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her" "arranged by Igor Stravinsky (its first performance at the Berkshire Festival).

Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oilver conductor.

On Sunday at 2:30 p.m., Mr. Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Botson Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and colses the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

Tanglewood Features Thomas As Conductor

LENOX, Mass. — The fifth weekend of concerts at Tanglewood will feature Michael Tilson Thomas conducting the Boston Symphony Orchestra in three performances.

Tonight at 9 o'clock, Thomas will conduct Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3. The concert will be preceeded by an evening prelude at 7 p.m. featuring the Tanglewood Festival Chorus under the direction of John Oliver.

On Saturday at 8:30 p.m. Thomas will conduct the Boston players in an all-Stravinsky program. Included will e "Suite From 'L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus," with tenor Kenneth Riegel, bass David Evitts and the Tanglewood Festival Chorus.

On the same program will be J. S. Bach's "Choral-variationen uber das Weinachtslied 'von Himmel hoch da komm ich her" arranged by Stravinsky, and the Symphony of Psalms by Stravinsky.

On Sunday at 2:30 p.m., Thomas will conclude Tanglewood's fifth weekend with performances of Mozart's German Dances, Cage's Suite for Toy Piano, the tone poem "Till Eulenspiegel" by Strauss, and Brahms' Piano Concerto No. 2 with Malcolm Frager the soloist.

THE TIMES RECORD
TROY, N.Y.
D. 42,181

AUG 3 1973

Tilson Thomas to Conduct at Fifth Tanglewood Weekend

Jewish ADVOCATE 9.4.2

The fifth weekend at Tanglewood begins 7 p.m. on Friday, Aug. 3, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

On Saturday, Aug. 4, at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m. Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach 's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' "arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, Aug. 5, at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

NEWS
WEST HARTFORD, CONN.

AUG 2 1973

New England Newsclip

MUSIC AND DANCE

APPLE COUNTRY STRING BAND, 8:30 p.m. Saturday at the Ezio Pinza Theater, Stamford Museum, 39 Scofieldtown Rd., Stamford.

BERKSHIRE QUARTET, Music Mountain, Falls Village, 3 p.m. Saturday with guest artist, Mario Miranda, piano. Music of Haydn, Strauss and Faure.

CHAMBER MUSIC FESTIVAL, Hartt College of Music, 8 p.m. Sunday in Millard Auditorium, flutist Brooks de Wetter-Smith of Southeastern Louisiana University, works by Handel, Bach and Messiaen.

CONNECTICUT COLLEGE AMERICAN DANCE FESTIVAL, New London, 8 p.m. tonight, dance-demonstration, 8 p.m. Friday and Saturday, Songs of the Disinherited, Sojourn, Rainbow 'Round My Shoulder, Premiere Work, Inner City Repertory Dance Company.

LONESOME LUKE (Country and Western), 7:30 to 9:30 tonight, Wolcott Park, concert sponsored by town Parks and Recreation Department.

NATIONAL INTERCOLLEGIATE BAND, 8:15 p.m. Thursday, Aug. 9, Jorgensen Auditorium, University of Connecticut, Storrs, free public concert conducted by Col. Arnold Gabriel of the U.S. Air Force Band. Guest trumpet soloist, Raymond Crisara of the Dick Cavett Show.

NORFOLK '73: 8:30 p.m. Friday, chamber music, Violin Duos by Spohr and Bartok, Between Wings of Earth (premiere) by Joan Panetti, Gesualdo and J. S. Bach, Vocal and Instrumental Ensembles. 3:30 p.m. Sunday, Oratorio, The Litchfield County Choral Union, Fenno Heath, Conductor: Honegger, King David and Heath, In the Beginning.

PLUMB MEMORIAL CARILLON CONCERT, 7:15 p.m. Wednesday, Trinity College Campus, guest carillonneur Robert B. Grogan, The National Shrine of the Immaculate Conception, Washington, D.C., Music by Bach featured.

SEALS & CROFTS, ANNE MURRAY, JONATHAN EDWARDS, New Haven Pops Concert, 8 p.m. Saturday at the Yale Bowl.

SUMMER CONCERTS, HARTFORD CITY PARKS. 6 p.m. tonight, Batchelder, Volunteers. 6 p.m. Friday, Hyland Park, Volunteers. 4 p.m. Sunday, Keney Woodland, Gospel Choir. 7:30 p.m. Sunday, Elizabeth Park, Paul Mandel, Summer Pop & Jazz. 6 p.m. Tuesday, Westbrook, Volunteers. 12 noon Wednesday, Bushnell Park, Volunteers.

SUMMER TEEN POPS & JAZZ CONCERT, 7:30 to 9:30 p.m. Tuesday, Kennedy Park, concert sponsored by town Parks and Recreation Department.

TANGLEWOOD Berkshire Festival, Lenox, Mass. Friday, 9 p.m., Thomas: Beethoven Symphony No. 7, Copland, Symphony No. 3. Saturday, 8:30 p.m., Thomas: Stravinsky Program, Tanglewood Festival Chorus. Sunday, 2:30 p.m., Thomas: Mozart, German Dances, Cage, Suite for Toy Piano, Strauss, Till Eulenspiegel, Brahms, Piano Concerto No. 2, Malcolm Frager.

REVIEW
DARIEN, CONN.

AUG 2 1973

New England Newsclip

Tanglewood Sets Fifth Week End

The fifth weekend at Tanglewood begins 7 p.m. on Friday August 3, with the weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino Canticum novum" for four voices; follows with g. Gabrielli's "Cantate Domino Canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, Komm" motet.; then Wolf's "sechs geistliche Leider nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 p.m., Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3. On Saturday, August 4, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver Conductor. The concert continues with J.S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her' arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the [illegible] as Ruth and Melissa Ho[illegible] Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, August 5, at 2:30 p.m. Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist:

Tanglewood features Michael Thomas

LENOX, Mass. — The fifth weekend at Tanglewood begins 7 p.m. Friday, Aug. 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Oliver opens the program with Schutz' Cantate Domino canticum novum for 4 voices; follows with G. Gabrielli's Cantate Domino canticum novum in 6 parts; next J. S. Bach's Komm, Jesu, komm motet; then Wolf's Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff; and closes the program with Brahms Funf Lieder.

At 9 p.m. principal guest conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

Saturday, Aug. 4 at 10:30 a.m., as every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

Saturday evening at 8:30 p.m., Thomas conducts the orchestra in an all-Stravinsky program

On Sunday, August 5 at 2:30 p.m, Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances .

BANNER (E)
BENNINGTON, VT.
D. 6,500

AUG 2 1973

New England Newsclip

New York Post
D. 623,245 SAT. 354,797

AUG 3 1973

Out-of-Town

Melissa Hayden and Peter Martins under the direction of Walter Terry appear in a pas de deux program tonight and tomorrow night at 7:30 at **The Jacob's Pillow Dance Festival** (Lee, Mass). Carmen De Lavallade and The Dance Theater of Harlem perform Tuesday through next Saturday . . . Michael Tilson Thomas conducts the Boston Symphony Orchestra featuring Beethoven and Copland tonight at 9 at **Tanglewood-Berkshire Festival** (Lenox, Mass.). Tomorrow night at 8:30 [illegible] conducts the orchestra in an all-Stravinsky program. Sunday at 2:30 p.m., Mozart, Cage, Strauss and Brahms are featured . . . Janos Starker, cellist, will play the works of Bach, Beethoven, Mozart and Brahms at 5:30 p.m. at the **Caramoor Festival** (Katonah, N. Y.) . . . "No, No, Nanette" is on stage at the **Garden State Arts Center** (Holmdel, N. J.) tonight and tomorrow night starring Don Ameche and Evelyn Keyes . . . Conductor **Eugene Ormandy** and Isaac Stern, violinist, appear with the Philadelphia Orchestra tonight at 8 at the **Saratoga Performing Arts Center** Saratoga Springs, N. Y.). Tomorrow night Andre Kostelanetz conducts.

* * *

Tomorrow at 9:30 p.m. **The Newport Music Festival** (Newport, R. I.) presents Concert of Curiosa featur[illegible] ingale, triang[illegible] Sunda[illegible] toric [illegible] will be [illegible] Presby[illegible] "Rigolet[illegible] tomorrow [illegible] George [illegible] (Glens Fall[illegible] the afternoo[illegible] ca." . . . Rich[illegible] pears tomorr[illegible] **Lenox Arts Fe**[illegible] ox, Mass.) . . . M[illegible] tival of Music w[illegible] Randolph, Floyd [illegible] Danny Davis and Th[illegible] ville Brass perform[illegible] p.m. tomorrow at Wa[illegible] **Village Music Fe**[illegible] (Stanhope, N. J.) [illegible] **New Jersey Shakespeare Festival** (Madison, N. J.) offers Tennessee Williams' "Summer & Smoke" tonight at 8. Tomorrow night at 8, Arthur Kopits "Oh Dad, Poor Dad," and starring Jerry Orbach and Marcia Rodd . . . Celeste Holm stars in "The Irregular Verb to Love" bowing Monday at **Pocono Playhouse** (Mountainhome, Pa.) . . . **The Connecticut College American Dance Festival** (New London, Conn.) presents the Inner City Repertory Dance Company tonight and tomorrow night at 8 in Connecticut College's Palmer Auditorium . . . "A Summer Evening Concert to Remember" will be offered by the Buffalo Philharmonic tomorrow night at 7:30 p.m. at **Sonnenberg Gardens** (Canandaigua, N. Y.) . . . Vic Damone and Allan Drake are on stage at the **Playboy Club-Hotel** (Great Gorge, McAfee, N. J.) tonight and tomorrow night . . . Hope Diamond brings her "Burlesque Is My Thing" to the **Capital Theater** (Passaic, N. J.) on Monday .

The Knickerbocker News
ALBANY, N.Y.
D. 56,033

AUG 3 1973

Music

THE PHILADELPHIA ORCHESTRA under the direction of Eugene Ormandy will perform works of Beethoven, Brahms and Shostakovich at 8 p.m. today at the Saratoga Performing Arts Center, Saratoga Springs. At 8 p.m. Saturday, the Orchestra will perform works by Gershwin, under the direction of Andre Kostelanetz. On Wednesday, August 8 they will perform works by Haydn under the direction of Fruhbeck de Burgos; on Thursday, August 9, they will perform works by Weber, Beethoven and Strauss under the direction of Eugene Ormandy; and on Friday, August 10, they will perform works by Berlioz, Beethoven and Sibelius under the direction of Alexander Gibson.

SHA NA NA WILL perform in concert at 8:30 p.m. Sunday, Aug. 5 at the Saratoga Performing Arts Center, Saratoga Springs.

THE "BARBER OF SEVILLE," will be presented by the Lake George Opera Festival, Aviation Road, Glens Falls, at 8:15 p.m. [illegible]day.

[illegible]E MUSIC BARN, Lenox, Mass will present Richie Havens in [illegible]t 6 p.m. Saturday.

[illegible]OLLANDER, pianist and Erick Friedman, violinist will [illegible]cert at 8:30 p.m. Wednesday, Aug. 8 at the Center for [illegible]nd Art, Saranac Avenue, Lake Placid.

[illegible]ENVILLE Chorale will give a Sneak Preview [illegible]nday, Aug. 5 in the auditorium, Scotia Glen-[illegible]

[illegible]MMER BAND will present an Evening on [illegible]t the Bethlehem Public Library, 451 [illegible]

[illegible]ch[illegible] will perform works by [illegible]der the Direction of Mi[illegible] Lenox, Mass. Michale Tilson [illegible]tra in works by Stravinsky at [illegible] by Mozart, Cage, Strauss and [illegible]

MEN'S LONG SLEE[illegible]

Pianist Peter Nero appears at **Lakeside Theater** (East Meadow, L.I.) tonight at 8:30 . . . **The Tappan Zee Playhouse** (Nyack, N. Y.) presents "6 Rms Riv Vu" starting Monday

TIMES
PEABODY, MASS.
W. 6,043
AUG 1 1973 New England Newsclip

TIMES (E)
BEVERLY, MASS.
D. 9,514
AUG 1 1973 New England Newsclip

Tanglewood to feature an all-Stravinsky program

TANGLEWOOD—The fifth weekend at Tanglewood begins 7:00 p.m. on Friday, August 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, Komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9:00 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, August 4 at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feau' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegeo tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver, conductor.

The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her'" arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas Closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, August 5 at 2:30 p.m. Michael Tilson Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

On Tuesday, August 14 at 8:30 p.m. the combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood-on-Parade Gala concert.

The grounds open at 2:00 in the afternoon and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center.

The annual Tanglewood-on-Parade celebration is a fine opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

The Gala Concerts, at 8:30 p.m. in the Shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts.

The Liszt Piano concerto no. 1 in E flat follows, with Seiji Ozawa, artistic director of the Berkshire festival and music director of the Boston Symphony Orchestra conducting that orchestra with Andre Watts as soloist.

Then the concert takes a new turn--Gunther Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington.

The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Bunther Schuller.

This year's concert promises to be more varied and exciting than ever before, so be sure to come to the 1973 Tanglewood-on-Parade. Prices range from $6 to $3 and tickets are available at the Tanglewood Box Office.

CITIZEN (E)
WINSTED, CONN.
D. 4,600
AUG 1 1973 New England Newsclip

Tanglewood Preparing For Weekend

Bos Sym

TANGLEWOOD, LENOX, Mass. — The fifth weekend at Tanglewood begins at 7 p.m. on Friday, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 p.m., Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no 3.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m., Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her'" arranged by Igor Stravinsky (its first performance at Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

Stravinsky Program Marks Fifth Weekend At Tanglewood

Michael Tilson Thomas, Music Director of the Buffalo Philharmonic Orchestra and Principal Guest Conductor of the Boston Symphony Orchestra will return to Tanglewood to conduct three concerts this weekend. Highlighting the weekend will be an all Stravinsky program on Saturday night.

During the past two years Michael Tilson Thomas has conducted many of the major orchestras in this country including the New York Philharmonic with which he began his first season as Music Director of the nationally televised "Young People's Concerts." He also continued to direct the Boston Symphony's innovative Spectrum concerts, which he created.

LENOX — The fifth weekend at Tanglewood begins at 7:00 p.m. tomorrow with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver, conductor. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, Komm" motet; then Wolf's "Sechs geisliche Lieder nach Gedichten von Joseph Von Eichendorff;" and closes the program with Brahms "Funf Lieder".

At 9:00 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony no. 3.

On Saturday at 10 : 30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

Saturday evening at 8:30 Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L' oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival chorus, John Oliver conductor. The concert continues with J.S. Bach's "Choral-variation uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS
W. 3,750
AUG 2 1973 New England Newsclip

HERALD (E)
MANCHESTER, CONN.
D. 15,000
AUG 3 1973 New England Newsclip

June B. Tompkins

B. Sym

Tanglewood

The fifth weekend at Tanglewood in the Berkshires begins tonight at 7 with the Weekend Prelude Concert featuring the Tanglewood Festival Chorus. John Oliver conducts the chorus with works by Schutz, Gabrieli, Bach, Wolf, and Brahms.

At 9 p.m., guest conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30, Thomas conducts the orchestra in an all-Stravinsky program featuring the Tanglewood Festival Chorus, Kenneth Riegel, tenor, and David Evitts, bass.

On Sunday at 2:30 p.m., the orchestra, again conducted by Thomas, will feature Strauss' Til Eulenspiegel and Brahms' Piano Concerto No. 2 in B flat with Malcolm Frager, soloist.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 2 1973 New England Newsclip

Tanglewood

Stravinsky's Music Highlights Weekend

Bos Sym

The fifth weekend at Tanglewood begins 7 p.m. on Friday, Aug. 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff;" and closes the program with Brahms' "Funf Lieder."

At 9 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, Aug. 4 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m., Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from "L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor.

The concert continues with J.S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival).

Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

Kenneth Riegel, tenor, appears with the Boston Symphony Orchestra as a soloist in Stravinsky's "Canticum Sacrum" on Saturday evening, Aug. 4. — Photo contributed

On Sunday, Aug. 5 at 2:30 p.m., Michael Tilson Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra.

Mr. Thomas continues the program with Strauss's "Till Eulenspiegel" and closes the concert with Brahms' Piano concerto no. 2 in B flat, with Malcolm Frager soloist.

BEE
NEWTOWN, CONN.
W. 14,768
AUG 3 1973 New England Newsclip

Concerts at Tanglewood, Lenox, Mass. info at 413-637-1600:

Fri: Weekend Prelude at 7 pm with Tanglewood Festival Chorus, Michael Tilson Thomas conducting at 9 pm; Sat: Boston Symphony Orchestra open rehearsal at 10:30 am, Michael Tilson Thomas conducting at 8:30 pm; Sun: Mr Thomas conducting at 2:30 pm: Aug 3-5.

Weekend Prelude Fri at 7 pm, Colin Davis conducting Boston Symphony at 9 pm; open rehearsal of Boston Symphony Orchestra Sat at 10:30 am, Mr Davis conducting at 8:30 pm; Mr Davis conducting at 2:30 pm Sun; Aug 10-12.

TIMES
PEABODY, MASS.
W. 6,013
AUG 1 1973
New England Newsclip

TIMES (E)
BEVERLY, MASS.
D. 9,514
AUG 1 1973
New England Newsclip

Tanglewood to feature an all-Stravinsky program

TANGLEWOOD—The fifth weekend at Tanglewood begins 7:00 p.m. on Friday, August 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, Komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9:00 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, August 4 at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feau' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegeo tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver, conductor.

The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her'" arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas Closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, August 5 at 2:30 p.m. Michael Tilson Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

On Tuesday, August 14 at 8:30 p.m. the combined Boston Symphony and Berkshire Music Center Orchestras present the annual Tanglewood-on-Parade Gala concert.

The grounds open at 2.00 in the afternoon and, beginning at 2:30, mini-concerts will be presented throughout the afternoon by members of the Berkshire Music Center.

The annual Tanglewood-on-Parade celebration is a fine opportunity for listeners to understand better just what goes on during the eight weeks of the Berkshire Music Center, this country's oldest summer music school for advanced students and preprofessionals.

The Gala Concerts, at 8:30 p.m. in the Shed at Tanglewood, this year presents a mixed bag of material. The concert opens with Aaron Copland's Lincoln Portrait, conducted by Artistic Director Gunther Schuller, played by the Boston Symphony and narrated by Granrud Artist-in-Residence Andre Watts.

The Liszt Piano concerto no. 1 in E flat follows, with Seiji Ozawa, artistic director of the Berkshire festival and music director of the Boston Symphony Orchestra conducting that orchestra with Andre Watts as soloist.

Then the concert takes a new turn--Gunther Schuller conducts members of the Berkshire Music Center in works by Scott Joplin, Jelly Roll Morton and Duke Ellington.

The Berkshire Music Center Orchestra under the direction of Seiji Ozawa follows with Strauss' Also sprach Zarathustra and the concert closes with Tchaikovsky's Italien capriccio performed by the combined Boston Symphony and Berkshire Music Center Orchestras under the direction of Bunther Schuller.

This year's concert promises to be more varied and exciting than ever before, so be sure to come to the 1973 Tanglewood-on-Parade. Prices range from $6 to $3 and tickets are available at the Tanglewood Box Office.

CITIZEN (E)
WINSTED, CONN.
D. 4,000
AUG 1 1973
New England Newsclip

Tanglewood Preparing For Weekend

TANGLEWOOD, LENOX, Mass. — The fifth weekend at Tanglewood begins at 7 p.m. on Friday, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 p.m., Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no 3.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday, at 8:30 p.m., Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her'" arranged by Igor Stravinsky (its first performance at Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

Stravinsky Program Marks Fifth Weekend At Tanglewood

Michael Tilson Thomas, Music Director of the Buffalo Philharmonic Orchestra and Principal Guest Conductor of the Boston Symphony Orchestra will return to Tanglewood to conduct three concerts this weekend. Highlighting the weekend will be an all Stravinsky program on Saturday night.

During the past two years Michael Tilson Thomas has conducted many of the major orchestras in this country including the New York Philharmonic with which he began his first season as Music Director of the nationally televised "Young People's Concerts." He also continued to direct the Boston Symphony's innovative Spectrum concerts, which he created.

LENOX — The fifth weekend at Tanglewood begins at 7:00 p.m. tomorrow with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver, conductor. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, Komm" motet; then Wolf's "Sechs geisliche Lieder nach Gedichten von Joseph Von Eichendorff;" and closes the program with Brahms "Funf Lieder".

At 9:00 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony no. 3.

On Saturday at 10 : 30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

Saturday evening at 8:30 Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L' oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival chorus, John Oliver conductor. The concert continues with J.S. Bach's "Choral-variation uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
AUG 2 1973
New England Newsclip

HERALD (E)
MANCHESTER, CONN.
D. 45,000
AUG 3 1973
New Engla Newsc

June B. Tompkins

Tanglewood

The fifth weekend at Tanglewood in the Berkshires begins tonight at 7 with the Weekend Prelude Concert featuring the Tanglewood Festival Chorus. John Oliver conducts the chorus with works by Schutz, Gabrieli, Bach, Wolf, and Brahms.

At 9 p.m., guest conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30, Thomas conducts the orchestra in an all-Stravinsky program featuring the Tanglewood Festival Chorus, Kenneth Riegel, tenor, and David Evitts, bass.

On Sunday at 2:30 p.m., the orchestra, again conducted by Thomas, will feature Strauss' Til Eulenspiegel and Brahms' Piano Concerto No. 2 in B flat with Malcolm Frager, soloist.

JOURNAL
COVINGTON, CONN.
AUG 2 1973
New England Newsclip

Tanglewood

Stravinsky's Music Highlights Weekend

The fifth weekend at Tanglewood begins 7 p.m. on Friday, Aug. 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff;" and closes the program with Brahms' "Funf Lieder."

At 9 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, Aug. 4 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m., Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from "L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor.

The concert continues with J.S. Bach's "Choral-variationen uber das Weinachtslied 'Von Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival).

Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

Kenneth Riegel, tenor, appears with the Boston Symphony Orchestra as a soloist in Stravinsky's "Canticum Sacrum" on Saturday evening, Aug. 4. — Photo contributed

On Sunday, Aug. 5 at 2:30 p.m., Michael Tilson Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra.

Mr. Thomas continues the program with Strauss's "Till Eulenspiegel" and closes the concert with Brahms' Piano concerto no. 2 in B flat, with Malcolm Frager soloist.

BEE
NEWTOWN, CONN.
W. 14,768
AUG 3 1973
New England Newsclip

Concerts at Tanglewood, Lenox, Mass. info at 413-637-1600:

Fri: Weekend Prelude at 7 pm with Tanglewood Festival Chorus, Michael Tilson Thomas conducting at 9 pm; Sat: Boston Symphony Orchestra open rehearsal at 10:30 am, Michael Tilson Thomas conducting at 8:30 pm; Sun: Mr Thomas conducting at 2:30 pm; Aug 3-5.

Weekend Prelude Fri at 7 pm, Colin Davis conducting Boston Symphony at 9 pm; open rehearsal of Boston Symphony Orchestra Sat at 10:30 am, Mr Davis conducting at 8:30 pm; Mr Davis conducting at 2:30 pm Sun; Aug 10-12.

AT TANGLEWOOD

It's Chorus Time

LENOX — The fifth weekend at Tanglewood begins 7 p.m. on Friday with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder."

At 9 p.m. principal guest conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday at 10.30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8.30 p.m., Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus'' with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral - variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday at 2.30 p.m., Michael Tilson Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Til Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

KENNETH RIEGEL

MICHAEL T. THOMAS

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
AUG 2 1973
New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000
JUL 29 1973
New England Newsclip

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528
AUG 2 1973
New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
AUG 1 1973
New England Newsclip

Tilson Thomas to Conduct at Fifth Tanglewood Weekend

The fifth weekend at Tanglewood begins 7 p.m. on Friday, Aug. 3, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

On Saturday, Aug. 4, at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m. Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach 's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, Aug. 5, at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

SUN (E)
HUDSON, MASS.
D. 3,050
AUG 2 1973
New England Newsclip

TANGLEWOOD

Conductor Michael Tilson Thomas will lead the Boston Symphony Orchestra on Friday night at 9 and Saturday evening at 8:30 in selections by Beethoven, Copeland and Stravinsky. The Tanglewood Festival Chorus of Lenox, Mass. will perform on Friday at 7 p.h. and on Saturday the Boston Symphony Orchestra will hold an open rehearsal at 10:30 a.m.

Michael Tilson Thomas is guest conductor of Boston Symphony Orchestra at Tanglewood next weekend.

TRANSCRIPT (E)
NORTH ADAMS, MASS.
D. 13,700
JUL 27 1973
New England Newsclip

REGISTER
NEW HAVEN, CONN.
S. 126,158
JUL 29 1973
New England Newsclip

Michael Tilson Thomas Tanglewood Conductor

The fifth weekend at Tanglewood begins 7 p.m. on Friday with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor.

Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 p.m. principal guest Conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m., Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Reigel tenor, David Evitts bass and the Tanglewood Festival Chorus, Oliver conductor.

The concert continues with J.S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her'" arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, Oliver conductor.

On Sunday, at 2:30 p.m. Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

TIMES
HARTFORD, CONN.
S. 135,000
JUL 29 1973
New England Newsclip

Michael Tilson Thomas

Thomas will conduct full Tanglewood weekend

Michael Tilson Thomas, principal guest conductor of the Boston Symphony Orchestra, will conduct all three of this weekend's concerts, which mark the beginning of the second-half of the Tanglewood season.

BMC Fellow

The 28-year-old conductor is also music director of the Buffalo Philharmonic and is in charge of some of the New York Philharmonic's Young People's Concerts this year. He was previously a conducting fellow at the Berkshire Music Center, where he was awarded the Koussevitsky Prize in conducting.

The weekend prelude at 7 p.m. Friday will feature the Tanglewood Festival Chorus under the direction of John Oliver. The works to be performed are Schutz's "Cantate Domino Canticum Novum" for four voices; G. Gabrielli's "Cantate Domino Canticum Novum" in six parts; J.S. Bach's "Komm, Jesu, Komm" motet; Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and Brahm's "Funf Lieder."

At 9, Thomas will conduct the orchestra in Beethoven's Symphony No. 7 and Copland's Symphony No. 3.

On Saturday at 10:30 a.m., there will be an open rehearsal of works to be preformed on Sunday.

Thomas will conduct the BSO in an all-Stravinsky program on Saturday evening at 8:30. The concert will begin with the suite from "L'Oiseau de Feu" and "Canticum Sacrum ad Honorem Sancti Marci Nominus" with Kenneth Riegel, tenor, David Evitts, on bass, and the Tanglewood Festival Chorus with Oliver conducting.

The concert will also include the first performance at the Berkshire Festival of Bach's "Choral-variationen Uber das Weinachtslied Von Himmel Hoch da komm ich her" arranged by Igor Stravinsky. The program will close with "Symphony of Psalms" with the chorus.

On Sunday at 2:30, Thomas will conduct Mozart's "German Dances" and the first performance by the BSO of Cage's "Suite for Toy Piano," orchestrated by Lou Harrison. The concert will close with Strauss' "Till Eulenspiegel" and Brahm's Piano Concerto No. 2 in B Flat with pianist Malcolm Frager as soloist.

Tanglewood Weekend

LENOX, Mass. — The fifth weekend at Tanglewood begins 7 p.m. on Friday, August 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahm's "Funf Lieder."

At 9 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, August 4 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30, Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from "L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, August 5 at 2:30, Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

Next at Tanglewood

TANGLEWOOD, LENOX, Mass. — The Fifth weekend at Tanglewood begins 7:00 p.m. Friday, Aug. 3, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9:00 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony no. 3.

Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

Saturday evening at 8:30 p.m., Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her'" arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Thomas closes the concert with Stravinsky's Symphony of Psalms.

Sunday, Aug. 5 at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, Straus' Til Eulenspiegel and Brahms' Piano Concert No 2 featuring Malcolm Frager.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
AUG 3 1973

Tanglewood Features Thomas As Conductor

LENOX, Mass. — The fifth weekend of concerts at Tanglewood will feature Michael Tilson Thomas conducting the Boston Symphony Orchestra in three performances.

Tonight at 9 o'clock, Thomas will conduct Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3. The concert will be preceeded by an evening prelude at 7 p.m. featuring the Tanglewood Festival Chorus under the direction of John Oliver.

On Saturday at 8:30 p.m. Thomas will conduct the Boston players in an all-Stravinsky program. Included will e "Suite From L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus," with tenor Kenneth Riegel, bass David Evitts and the Tanglewood Festival Chorus.

On the same program will be J. S. Bach's "Choral-variationen uber das Weinachtslied 'von Himmel hoch da komm ich her" arranged by Stravinsky, and the Symphony of Psalms by Stravinsky.

On Sunday at 2:30 p.m., Thomas will conclude Tanglewood's fifth weekend with performances of Mozart's German Dances, Cage's Suite for Toy Piano, the tone poem "Till Eulenspiegel" by Strauss, and Brahms' Piano Concerto No. 2 with Malcolm Frager the soloist.

AT TANGLEWOOD

It's Chorus Time

LENOX — The fifth weekend at Tanglewood begins 7 p.m. on Friday with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder."

At 9 p.m. principal guest conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday at 10.30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8.30 p.m., Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus'' with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral - variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday at 2.30 p.m., Michael Tilson Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Til Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

KENNETH RIEGEL

MICHAEL T. THOMAS

JEWISH ADVOCATE
BOSTON, MASS.
D. 24,500
AUG 2 1973
New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
S. 170,000
JUL 29 1973
New England Newsclip

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528
AUG 2 1973
New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 33,000
AUG 1 1973
New England Newsclip

Michael Tilson Thomas is guest conductor of Boston Symphony Orchestra at Tanglewood next weekend.

TRANSCRIPT (E)
NORTH ADAMS, MASS.
D. 13,700
JUL 27 1973
New England Newsclip

REGISTER
NEW HAVEN, CONN.
S. 126,158
JUL 29 1973
New England Newsclip

Tilson Thomas to Conduct at Fifth Tanglewood Weekend

The fifth weekend at Tanglewood begins 7 p.m. on Friday, Aug. 3, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

On Saturday, Aug. 4, at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m. Michael Tilson Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach 's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, Aug. 5, at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

SUN (E)
HUDSON, MASS.
D. 3,050
AUG 2 1973
New England Newsclip

Michael Tilson Thomas Tanglewood Conductor

The fifth weekend at Tanglewood begins 7 p.m. on Friday with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor.

Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrielli's "Cantate Domino canticum novum" in six parts; next J.S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9 p.m. principal guest Conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m., Thomas conducts the orchestra in an all-Stravinsky program beginning with Suite from 'L'oiseau de feu' and "Canticum sacrum ad honorem Sancti Marci nominus'' with Kenneth Reigel tenor, David Evitts bass and the Tanglewood Festival Chorus, Oliver conductor.

The concert continues with J.S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her'" arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, Oliver conductor.

On Sunday, at 2:30 p.m. Thomas conducts the orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

TIMES
HARTFORD, CONN.
S. 135,000
JUL 29 1973
New England Newsclip

Michael Tilson Thomas

Thomas will conduct full Tanglewood weekend

Michael Tilson Thomas, principal guest conductor of the Boston Symphony Orchestra, will conduct all three of this weekend's concerts, which mark the beginning of the second-half of the Tanglewood season.

BMC Fellow

The 28-year-old conductor is also music director of the Buffalo Philharmonic and is in charge of some of the New York Philharmonic's Young People's Concerts this year. He was previously a conducting fellow at the Berkshire Music Center, where he was awarded the Koussevitsky Prize in conducting.

The weekend prelude at 7 p.m. Friday will feature the Tanglewood Festival Chorus under the direction of John Oliver. The works to be performed are Schutz's "Cantate Domino Canticum Novum" for four voices; G. Gabrielli's "Cantate Domino Canticum Novum" in six parts; J.S. Bach's "Komm, Jesu, Komm" motet; Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and Brahm's "Funf Lieder."

At 9, Thomas will conduct the orchestra in Beethoven's Symphony No. 7 and Copland's Symphony No. 3.

On Saturday at 10:30 a.m., there will be an open rehearsal of works to be preformed on Sunday.

Thomas will conduct the BSO in an all-Stravinsky program on Saturday evening at 8:30. The concert will begin with the suite from "L'Oiseau de Feu" and "Canticum Sacrum ad Honorem Sancti Marci Nominus" with Kenneth Riegel, tenor, David Evitts, on bass, and the Tanglewood Festival Chorus with Oliver conducting.

The concert will also include the first performance at the Berkshire Festival of Bach's "Choral-variationen Uber das Weinachtslied'Von Himmel Hoch da komm ich her" arranged by Igor Stravinsky. The program will close with "Symphony of Psalms" with the chorus.

On Sunday at 2:30, Thomas will conduct Mozart's "German Dances" and the first performance by the BSO of Cage's "Suite for Toy Piano," orchestrated by Lou Harrison. The concert will close with Strauss' "Till Eulenspiegel" and Brahm's Piano Concerto No. 2 in B Flat with pianist Malcolm Frager as soloist.

Tanglewood Weekend

LENOX, Mass. — The fifth weekend at Tanglewood begins 7 p.m. on Friday, August 3 with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Mr. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahm's "Funf Lieder."

At 9 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony no. 7 in A and Copland's Symphony no. 3.

On Saturday, August 4 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30, Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from "L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J. S. Bach's "Choral-variationen uber das Weinachtslied 'Vom Himmel hoch da komm 'ich her' " arranged by Igor Stravinsky (its first performance at the Berkshire Festival). Mr. Thomas closes the concert with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

On Sunday, August 5 at 2:30, Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison. This is the first performance of this work by the Boston Symphony Orchestra. Mr. Thomas continues the program with Strauss' Till Eulenspiegel and closes the concert with Brahms' Piano concerto no. 2 in B flat with Malcolm Frager soloist.

Next at Tanglewood

TANGLEWOOD, LENOX, Mass. — The Fifth weekend at Tanglewood begins 7:00 p.m. Friday, Aug. 3, with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor. Oliver opens the program with Schutz' "Cantate Domino canticum novum" for four voices; follows with G. Gabrieli's "Cantate Domino canticum novum" in six parts; next J. S. Bach's "Komm, Jesu, komm" motet; then Wolf's "Sechs geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and closes the program with Brahms' "Funf Lieder".

At 9:00 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony no. 3.

Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

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Sunday, Aug 5 at 2:30 p.m., Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, Straus' Til Eulenspiegel and Brahms' Piano Concert No 2 featuring Malcolm Frager.

THE TIMES RECORD
TROY, N. Y.
D. 42,181
AUG 3 1973

Tanglewood Features Thomas As Conductor

LENOX, Mass. — The fifth weekend of concerts at Tanglewood will feature Michael Tilson Thomas conducting the Boston Symphony Orchestra in three performances.

Tonight at 9 o'clock, Thomas will conduct Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3. The concert will be preceeded by an evening prelude at 7 p.m. featuring the Tanglewood Festival Chorus under the direction of John Oliver.

On Saturday at 8:30 p.m. Thomas will conduct the Boston players in an all-Stravinsky program. Included will e "Suite From 'L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominus," with tenor Kenneth Riegel, bass David Evitts and the Tanglewood Festival Chorus.

On the same program will be J. S. Bach's "Choral-variationen uber das Weinachtslied 'von Himmel hoch da komm ich her" arranged by Stravinsky, and the Symphony of Psalms by Stravinsky.

On Sunday at 2:30 p.m., Thomas will conclude Tanglewood's fifth weekend with performances of Mozart's German Dances, Cage's Suite for Toy Piano, the tone poem "Till Eulenspiegel" by Strauss, and Brahms' Piano Concerto No. 2 with Malcolm Frager the soloist.

TANGLEWOOD

Conductor Michael Tilson Thomas will lead the Boston Symphony Orchestra on Friday night at 9 and Saturday evening at 8:30 in selections by Beethoven, Copeland and Stravinsky. The Tanglewood Festival Chorus of Lenox, Mass. will perform on Friday at 7 p.h. and on Saturday the Boston Symphony Orchestra will hold an open rehearsal at 10:30 a.m.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,097
AUG 9 1973
New England Newsclip

Mozart dances set feet tapping at Tanglewood finale

By Louis Snyder

Lenox, Mass.

An almost faultless combination of shining summer weather and invigorating music to embellish it, brought 12,116 listeners to Tanglewood last Sunday afternoon. To conclude the Berkshire Festival's fifth week, all three Boston symphony concerts of which he had conducted,

Music

Michael Tilson Thomas provided Mozart, John Cage, and Richard Strauss for pure enjoyment, to balance the weightier Second Piano Concerto by Brahms (B flat), played by Malcolm Frager as the program's second half.

Mozart's six German dances, we were reminded, were written not as concert pieces but to be danced to, laughed and talked through, even if this wasn't their reception on Tanglewood's Greensward or in the shed. Nevertheless, the exuberance of their performance and the general euphoria they evoked quickly removed the curse of formality from them, to set the feet tapping and heads wagging.

AP photo

Tilson Thomas

Something new — a first performance, in fact, by the BSO — was Lou Harrison's orchestration of John Cage's "Suite for Toy Piano." Sure enough, there was a child's toy piano, on a waist-level stand beside Mr. Thomas, and a microphone to send its nostalgic, thumping sounds to the far reaches of the lawn. The conductor was the "child pianist" in this case, and he played the suite through with becoming solemnity before taking up his baton for the Harrison orchestral version.

Diverting exercise

The piece, which to those who are wary of Cage's serious intentions, might have seemed suspect at the start, soon became something else again — a straightforward, delightful, and diverting exercise. Mr. Harrison, in his use both of strings and percussion, has cleverly done much to suggest tonally the elemental timbre of the toy-piano note, meanwhile appropriately disclosing the essential melodic inventiveness of the suite itself. As it turned out, it wasn't a put-on for Cage lovers or haters — just charming, easy listening.

Strauss' "Till Eulenspiegel's Merry Pranks," was also easy if considerably more familiar listening. The orchestra made glowing sounds and Mr. Thomas adroitly interwove them in this sassy musical account of a 15th-century Dick Tuck who, as legend would have it, was apprehended and permanently chastised. Mr. Thomas, who manages to add an extra personal touch to everything he does, did so in this case with a sensitive shaping of the afterpiece, which follows the sad end of Till — a whimsical "and this is the way it all happened" statement at once wry and poignant.

Self-contented mood

Perhaps the mood already established was too self-contented, or the ear too ready to seek challenges. For some reason, the mighty B flat Piano Concerto No. 2 of Brahms never quite struck fire. Mr. Frager's technical command, which is tremendous, seemed unduly to be battling a keyboard which responded with something less than the sought-for richness, and the balance between soloist and orchestra, which never flagged, imparted an uncomfortable air of conformity, dictated more by necessity than easy rapport.

Things improved after the opening Allegro movement, and there was much beautiful pianism in the Andante as well as brilliant pyrotechnics to conclude. All in all, not the hoped-for definitive performance.

It must be said, however, that the audience greeted the conclusion of each movement with rapturous applause, including the end of the third which proceeds, without pause, into the Finale. For this, the vociferous ones were stared down by Mr. Thomas, who conducted with his back to the orchestra until the interruption had faded away.

AUG 9 1973
New England Newsclip

Most Interestingly Varied Concert

By RICHARD CONWAY

Sunday's concert by the Boston Symphony Orchestra, under the baton of Michael Tilson Thomas, was one of the most interestingly varied ones of the season. Works by Mozart, Cage, Strauss, and Brahms provided something for everyone, and a crowd of 12,116 came to hear the music and enjoy a particularly beautiful day in the Berkshires.

With the exception of the long and powerful Brahms' Second Piano Concerto, given a strong reading by soloist Malcolm Frager, which found its greatest fulfillment in the final two movements, the concert was one that was particularly conducive to just lying on the grass and rather passively enjoying the music.

Thomas opened the program with the 'Six German Dances, K.509", composed by Mozart in 1787. Undoubtedly composed for some wealthy patron's Grand Ball, the dances are based on the triple meter Laendler, a peasant dance that was one of the fore-runners of the waltz. They are delightfully charming, filled with Mozart's ever flowing melodic stream. One is ever amazed at the wealth of beautiful music written for purely background purposes.

Richard Strauss' "Till Eulenspiegel", which seemed to be a bit hurried, yet captured enough of the fun and humor of the work to be pleasingly rewarding.

The most interesting work of the first half was John Cage's "Suite for Toy Piano".

Cage has been one of the most influential composers of this century. He has been particularly interested in the possibilities of aleatoric, or chance music. His interest in Zen Buddhism has also led him to explore the meaning of silence in music — that is, rather than thinking of rests, he sees these points of silence as having as much inherent meaning as the lines of sound.

Because of this, and the often rather outlandish experimental works he has put before the public, Sunday's Toy Piano Suite was quite surprising. Conductor Thomas began the work by playing the opening movement on an amplified toy paino. After the first section, which is entirely the solo piano, the orchestra enters.

Oriental influence is everywhere apparent, particularly in these first two sections. Medievalisms pervade the third section, which is followed by a very surprising romantically scored one. The final part is processional in character.

The surprising thing is that the music is absolutely accessible and contains none of the absurdities that frequently characterize Cage's music. Much of the credit for the success of the Suite has to go to Lou Harrison, who did the orchestral arrangement, and created some of the colorful sounds that give atmosphere to the work.

Malcolm Frager is, in my opinion, one of the finest pianists before the public today. He brings a particular intelligence and sensitivity to his playing that is not all that common these days. There are many brilliant technicians, but musicianship is another matter. Frager's Weekend Prelude program a few weeks ago, when he performed the music of Haydn and Mozart, was one of the outstanding concerts of the season. His playing of the Brahms on Sunday added yet another dimension of his expressive power.

AUG 9 1973
New England Newsclip

Sound of music rings from Bridgeport to the Berkshires

By RUTH LAMPLAND ROSS

It was the biggest mute horn I have ever seen.

Topping the flashing brass tuba like a giant black marshmallow, it was there on stage with the full ensemble, augmented by two harps, for one tingling phrase of the Saturday night Tanglewood performance of Stravinsky's "Firebird Suite;" then was taken out like a giant black ice cream cone the next.

The strikingly beautiful music went on there in the airy but crowd-packed shed in this scenic Berkshire center where the Boston symphony draws thousands of music lovers and students like a magnet to its Summer performances.

Westport's French horn player, David Ohanian, was there in this prestigious ensemble playing under young Michael Tilson Thomas' genius baton. We recognized other Fairfield County music lovers in the audience.

The tone of the muted tuba was just one of the many exotic instrumental colors in an evening illuminated by the brilliant orchestration and choral composition of Stravinsky, opening the Fromm Festival of Contemporary Music.

There were 180 members of the Tanglewood Festival Chorus, trained by John Oliver, in the background of the stage, along with outstanding New York City Opera tenor Kenneth Riegel and David Evitts, bass.

The Boston Symphony provided before-and-after intermission performances of Stravinsky's "Canticum Sacrum" and his "Symphony of Psalms."

Sound of music

This was just one event in our annual treasured music-in-the-Berkshires weekend. "The hills are alive with the sound of music" to those resolute ones who can resist the endless roadside tag sales and antiques shops and art [illegible]

Saturday afternoon we [illegible] a polished performance [illegible] Berkshire String quartet on Music Mountain, with talented Boston harpsichordist Irma Rogell.

Miss Rogell, making her fourth appearance there, brought out the sonority of her concert size harpsichord, and augmented the beautifully sensitive playing of the group.

Songs in the shed

Sunday afternoon in the Music Shed on the Battell Estate, with members of the Litchfield County Choral Union singing, and 20 Yale instrumentalists accompanying, the season's final concert of Yale-In-Norfolk, presented an unforgettable reading of Honegger's "King David."

Jack Litten was tenor soloist; Joy Zornig, mezzo; Judith Fay, soprano, and Benjamin DeLoache as narrator.

Preceding it was the premiere of conductor Fenno Heath's just-written, extremely moving musical setting for the Dylan Thomas poem, "In The Beginning," presented with eight-piece brass and woodwind accompaniment.

Sunday evening, the animated weekly revue of the Sacred Heart University Cabaret gave tribute to the danceable tunes and lyrics of Stephen Sondheim. Next Saturday, "Jacques Brel is Alive and Well," will be presented in their informal checked-tablecloth night club tradition.

Electronic bard

A Fairfield County Summer weekend is not complete without at lease some contact with the Shakespeare theatre. The electronic music of "Macbeth" couldn't have been a greater contrast to the classic fare.

The effect of the tolling bells at the beginning and end of Act Two was eerie; the easily understandable incantation of the black-robed courtly witches as they peered with dignity into the green-lighted [illegible] cauldron [illegible] was entirely different from any [illegible] the role I have previously seen.

As they sang at Yale-in-Norfolk, sweet is the work of a music critic.

NEW WILMINGTON, MASS.
AUG 9 1973
New England Newsclip

Mostly Music

Tanglewood

By Jim Richter

Sunday at Tanglewood Malcolm Frager's performance of Brahms' Second Piano Concerto highlighted a well rounded program given by Michael Tilson Thomas and the Boston Symphony Orchestra. The first half of the concert featured works by Mozart, Cage and Richard Strauss. The afternoon began with The Six German Dances K. 509 by Mozart. These are among his lighter works, having been composed as occasional music Thomas conducted them well though they are not really wha one could call a "test" for a conductor. John Cage's "Suite for Toy Piano" was performed next, first by Thomas alone and then by the orchestra. Though this reviewer is not particularly a Cage fan the Suite proved a pleasant surprise. It dates from 1948, and is much more conservative than most of Cage's recent works. At times it was relatively melodic. Much of its appeal may be attributed to the orchestration which was done by Lou Harrison.

The big work of the first part of the program was Strauss' tone poem "Till Eulenspiegels lustige Streiche" Op. 28. It is a lavishly orchestrated work demanding orchestral virtuosity and a good conductor. Thomas conducted well, and the performance was good but not great. This, incidently, was this reviewer's feeling about Thomas' conducting during the entire concert.

The real heart of the program was Brahms' Second Piano Concerto in B flat, one of the greatest masterpieces in all of music. It is a piece which most pianists think twice about before daring to perform it. The first movement is full of impossible leaps, runs and chords which make it a technical monster. The soloist, Mr. Frager, was, for the most part, able to handle this difficult movement, though he had a tendency to play some sections more slowly so as not to miss notes. Where this occurred one could only wish that he had been more daring, but, considering the difficulties involved, this is but a minor point.

The second movement (Allegro Appasionato) was excellent, with Frager giving an energetic performance. The slow movement (Andante) was, perhaps, the high point. Frager played beautifully, and the movement worked its spell upon the audience, which could not resist applauding it. The final movement was also well done. Its jovial first theme belies its being a difficult piece. Frager was able to bring it off with a good deal of feeling...

In assessing the performance as a whole, it must be stressed that Frager gave the concerto its due. The only shortcoming was that the element of excitement, which only the greatest pianists can achieve, was not fully present. As a fellow concertgoer was heard to remark: "Good, but not Serkin!"

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

AUG 4 1973

New England Newspap

Copland Symphony Fills Night With Special Sound

By R.C. HAMMERICH

LENOX — This is Michael Tilson Thomas weekend at Tanglewood. Friday night he conducted the Boston Symphony Orchestra with music of Beethoven and Copland. Tonight it's all Stravinsky, and Sunday it's a mixed pot of Mozart, Strauss, Cage and Brahms.

The Copland Symphony No. 3 was the main event Friday. It filled 40 minutes after intermission with that special sound unique to America's foremost composer, personal and contemporary but still traditional and American.

Thomas helped its sinewy power to cut through the heavy, humid night air. Its brassy dissonances contrasted dramatically with almost benign passages tranquil in modd but raspy in harmony.

It may turn out that the best conductors of this kind of tradition - in- formation will be those born about the same time it was coming into being.

Thomas was born in 1943: Copland started composing his third symphony in 1944.

The Beethoven Symphony No. 7 which opened the program had its niceties, the fascinating second movement, for instance, which floats a lovely melody over a persistent, rhythmic plucking of the cellos and basses.

The first movement seemed a bit slower than might be expected and consequently took on an air of deliberation; and the third was routinely satisfying.

The final movement, however, left me with an uncomfortable feeling. Famously identified as an example of Beethoven's "unbuttoned" style, Thomas tended to overplay its exuberance, and its final few measures nearly came undone.

The 100-member Tanglewood Festival Chorus, which has contributed many beautiful moments to the Berkshire Festival this summer, sang a 50-minute program from the 18th and 19th centuries for the 7 o'clock prelude program.

The chorus has been trained by John Oliver to express a subtlety worthy of a smaller, more nimble group, and Friday it achieved an especially lyric beauty by slightly shading off the crispness it is capable of to enhance a gracefully flowing smoothness.

The program included two Cantate Dominos, one by Schutz and another by G. Gabrieli, six sacred songs by Wolf and five songs by Brahms.

All of it was characterized by a musical taste that avoided the theatricality of sudden changes of volume and speed while retaining a pulsing liveliness.

Tonight Thomas will conduct an all-Stravinsky program featuring the chorus and two vocal soloists with the orchestra.

Frager Carefully Delineates Brahms

By RICHARD VINCENT
Music Critic

The music lovers continue to roll in at Tanglewood. (over 30,000 for the weekend) and for the most part they are being well served both by the music and the weather.

The conductor for this weekend was young Michael Tilson Thomas who cut his teeth around these parts, and the Boston Symphony Orchestra seems to, in the main, play very well for him.

ON A BEAUTIFUL Sunday afternoon, over 12,000 people showed up to hear a varied concert that featured Malcom Frager, that fine pianist, play the Brahms Concerto No 2. We heard this same work several days before with Andre Watts and Eugene Ormandy and the Philadelphia at Saratoga, and odious or not, some comparisons were inevitable.

Frager's performance seemed more musically structured, or, more musically coherent than Watts' and, in terms of technique more carefully played and therefore more concise.

This is a massive work, called by one musicologist a symphony with piano obligato, and this is not a bad description.

IT IS LONG. (Ormandy and Watts took 30 seconds more to play it or so it seemed) and very complex. Some of the complexities stem from the fact that there are some parts of it that are pianistically somewhat awkward and the way these parts are played is indicative to a degree of the players temperment and approach to the instrument and the music. One may opt as Watts did, to speed through them or to carefully delineate them as Frager did. Take your choice.

Ormandy's accompaniment to the work was more exact and nonetheless still more lush, particularly in the last movements with the singing melodies in the strings.

The important cello solo in the third movment was played by both Samuel May, (PO) and Jules Eskin (BSO) with competence and adequately, but not with any particular flair. It would be nice, one time, to hear a Starker or Bernard Greenhouse play this lovely melody just to see if there is a marked qualitative difference. (I know, pick, pick, pick. . .)

ANOTHER WORK on Sunday was John Cage's "Suite for Toy Piano" (1948) with Thomas himself playing just that, a toy piano, albeit amplified.

Cage must be embarrassed by this work nowadays, not because it is a poor piece of music, on the contrary, it is imaginative and even original in spots. But it is also emminently playable because it is structured, and Cage the acknowledged master of the aleatory and of the musical "put-on" must be uneasy about a work that just 25 years after it was written doesn't even offend anyone. True, one doesn't come away whistling an air from it, but, with a little concentration, one could.

'CRUCIBLE' STARS — Margaret Yauger, as Elizabeth Proctor, and Fredereick Burchinal, as John Proctor, appear in scene from the Lake George Opera Festival's production of "The Crucible" which premieres at the Festival theater on Aviation Road, Queensbury, Thursday at 8:15 p.m.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 141,169

AUG 7 1973

5 FIFTH WEEKEND

AUGUST 3
7 pm Weekend Prelude
Tanglewood Festival Chorus,
John Oliver, Director
9 pm MICHAEL TILSON THOMAS
Beethoven: Symphony No. 7
Copland: Symphony No. 3

AUGUST 4
10:30 am Open Rehearsal
8:30 pm MICHAEL TILSON THOMAS
STRAVINSKY PROGRAM
Firebird Suite
Canticum Sacrum Kenneth Riegel, David Evitts,
Tanglewood Festival Chorus, John Oliver, Dir.
Vom Himmel Hoch Variations
Symphony of Psalms
Tanglewood Festival Chorus, John Oliver, Dir.

AUGUST 5
2:30 pm MICHAEL TILSON THOMAS
Mozart: German Dances
Cage: Suite for Toy Piano
Strauss: Till Eulenspiegel
Brahms: Piano Concerto No. 2
Malcolm Frager

The Knickerbocker News
ALBANY, N. Y.
D. 58,838

AUG 6 1973

Inspiring Weekend on Orchestra Scene

At the Concert

By EDWARD FRENCH

The 5,000-plus audience that came to the Saratoga Performing Arts Center Friday evening to hear Eugene Ormandy and the Philadelphia Orchestra with violinist Isaac Stern as soloist was rewarded with a performance of the Brahms Violin Concerto that, for sheer perfection and inspiration, will not be surpassed for many a day.

The concerto is one of the great masterpieces of the literature, and this time it received its just due from soloist and orchestra.

As Isaac Stern was in his very best form it was violin playing at its loftiest level technically and musically. We have yet to hear a more eloquent conception of the Adagio than the one Stern gave us. It was almost unbearably beautiful. The grandeur of the first movement and the rhythmic vitality of the third were projected with equal authority.

FOR COMPLETE rapport with a soloist, Eugene Ormandy is in a class by himself. Every nuance, every rhythmical inflection was faithfully mirrored, thus creating an ensemble of exceptional unity as to mood and color.

Unfortunately, a jet, presumably off course and flying low, passed over the amphitheater in the middle of the slow movement. Soloist and orchestra stopped until the noise died away and then resumed as though nothing had happened.

Ormandy and the Philadelphians have been widely acclaimed for their playing of the Shostakovich Symphony No. 5, one of that composer's best regarded works. We were given firsthand verification as to the validity of this assumption by the powerful impact Ormandy's masterful and convincing reading made.

It was a virtuoso performance contemporary symphony.

MICHAEL TILSON Thomas conducted all three concerts of the fifth weekend of the Berkshire Festival at Tanglewood. Friday's program offered Beethoven's Symphony No. 7 and Copland's Third Symphony while Saturday was devoted to stravinsky with emphasis on works for chorus.

Sunday afternoon there was a stunning performance of Brahms' Piano Concerto No. 2 with Malcolm Frager as soloist.

It has been a long time since we have heard playing that so satisfactorily illustrated Brahms' special kind of romanticism. Frager is a master pianist with a superb technique and a tone that is beautiful at all levels, loud and soft.

Both the opening movement and the Scherzo are massive in structure and power. This aspect was perfectly realized in Frager's interpretation. A large ringing tone, incisive rhythmic accents and what seemed to be just the right choice of tempi distinguished his playing of these movements.

IT SEEMED that Thomas wanted a slightly faster pace in the Andante than Frager desired, but this was quickly adjusted when the solo piano entered. Frager's perfect shaping of Brahms' expressive phrases and the lovely sound he coaxed from his instrument made this movement a sheer joy to hear.

The tempo and grace of the Allegretto grazioso made a perfect balance for what had preceeded it. We have never heard the accelerando leading to the coda done so marvelously. It was so gradual and steady in its growing intensity that it made the coda twice as exciting.

Other music on the program included a deftly performed contemporary trifle, John Cage's "Suite for a Toy Piano," as orchestrated by Lous Harrison, and a colorful, superbably played Strauss "Till Eulenspiegel's Merry Pranks."

Concert Review

Michael Tilson Thomas: Less Than Best At Lenox

By MARTHA deB. BEAVER

For the fifth weekend of the Boston Symphony at Tanglewood in Lenox, Michael Tilson Thomas, one of the two principal guest conductors, presented three varied programs.

Friday evening's performance consisted of Beethoven's Seventh Symphony in A., Op. 92, and Aaron Copland's Third Symphony.

For the Beethoven, Thomas rearranged the orchestral seating, (not unusual in itself) placing the second violins at his right, with the violas assuming the former's usual position next to the first violins, and cellos where the violas normally play.

Thus the higher pitched string instruments framed the other sections, not always an audial success, especially in the first movement when the second violins were submerged in the unhampered cello and double bass parts, and again during the Allegretto.

If Thomas was seeking to emphasize the counterpuntal play, the movement and development of a theme from one section to another, the violins would have been better off in their original positions. After all, the F-holes through which the tones emerge, are mostly turned inward and much of the sound must be amalgamated with the other instruments before it is projected outward, thus losing its clarity and distinction.

We found the first movement's introduction extremely slow for prolonged interest in the music's harmonic sparseness and repetitiveness, on which Thomas seemed to linger and emphasize, with much springing forward and pointing of his baton. Often these had little meaning throughout the symphony, since parts and stresses were not always indicated or came later than the directions.

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It was not the most uplifting performance. Silences were not always sustained, and tonal edges soft instead of sharp. The audience didn't seem to mind and applauded Thomas vigorously. To many the young conductor can do no wrong.

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HAMPSHIRE GAZETTE (M)
NORTHAMPTON, MASS.
D. 15,835

AUG 7 1973

New England Newspap

Frager Carefully Delineates Brahms

By RICHARD VINCENT
Music Critic

The music lovers continue to roll in at Tanglewood, over 30,000 for the weekend, and for the most part they are being well served both by the music and the weather.

The conductor for this weekend was young Michael Tilson Thomas who cut his teeth around these parts, and the Boston Symphony Orchestra seems to, in the main, play very well for him.

ON A BEAUTIFUL Sunday afternoon, over 12,000 people showed up to hear a varied concert that featured Malcolm Frager, that fine pianist, play the Brahms Concerto No. 2. We heard the same work several days before with Andre Watts and Eugene Ormandy and the Philadelphia at Saratoga, and unless I am not some comparisons were inevitable.

Frager's performance seemed more musically structured, or, more musically coherent than Watts' and, in terms of technique more carefully played and therefore more concise.

This is a massive work, called by one musicologist a symphony with piano obligato, and this is not a bad description.

IT IS LONG. Ormandy and Watts took 30 seconds more to play it or so it seemed, and very complex. Some of the complexities stem from the fact that there are some parts of it that are pianistically somewhat awkward and the way these parts are played is indicative to a degree of the players temperament and approach to the instrument and the music. One may opt as Watts did, to speed through them or to carefully delineate them as Frager did. Take your choice.

Ormandy's accompaniment to the work was more exact and nonetheless still more lush, particularly in the last movements with the singing melodies in the strings.

The important cello solo in the third movment was played by both Samuel Mayes (PO) and Jules Eskin (BSO) with competence and adequately, but not with any particular flair. It would be nice, one time, to hear a Starker or Bernard Greenhouse play this lovely melody just to see if there is a marked qualitative difference. I know, pick, pick, pick.

ANOTHER WORK on Sunday was John Cage's "Suite for Toy Piano" (1948) with Thomas himself playing just that, a toy piano, albeit amplified.

Cage must be embarrassed by this work nowadays, not because it is a poor piece of music, on the contrary, it is imaginative and even original in spots. But it is also eminiently playable because it is structured, and Cage the acknowledged master of the aleatory and of the musical "put-on" must be uneasy about a work that just 25 years after it was written doesn't even offend anyone. True, one doesn't come away whistling an air from it, but with a little concentration, one could.

'CRUCIBLE' STARS — Margaret Yauger, as Elizabeth Proctor, and Frederick Burchinal, as John Proctor, appear in scene from the Lake George Opera Festival's production of "The Crucible" which premieres at the Festival theater on Aviation Road, Queensbury, Thursday at 8:15 p.m.

Copland Symphony Fills Night With Special Sound

By R.C. HAMMERICH

LENOX. — This is Michael Tilson Thomas weekend at Tanglewood. Friday night he conducted the Boston symphony Orchestra in a mixed music of Beethoven and Copland, Tonight it's all Stravinsky, and Sunday it's a mixed pot of Mozart, Strauss, Cage and Brahms.

The Copland Symphony No. 3 was the main event Friday. It filled 40 minutes after intermission with that special sound unique to America's foremost composer, part [illegible] and contemporary but [illegible] traditional and American.

Thomas helped [illegible] power to cut through heavy, humid air [illegible] brassy dissonances [illegible] trasted dramatically [illegible] almost benign [illegible] tranquil in mood and [illegible] in harmony.

It may take [illegible] best conductors to [illegible] of tradition [illegible] will be those born since [illegible] same time it was composed [illegible] being.

Thomas was born in 1947. Copland started composing his third symphony in 1944.

The Beethoven Symphony No. 7 which opened the program had its niceties, the fascinating second movement, for instance, which floats a lovely melody over a persistent, rhythmic plucking of the cellos and basses.

The first time [illegible] seemed a bit slower than might be expected and consequently took on an air of deliberation; and the third was routinely satisfying.

The final movement, however, left me with an uncomfortable feeling. Famously identified as an example of Beethoven's "unbuttoned" style, Thomas tended to overplay its exuberance, and its final two measures nearly came unglued.

The [illegible] Tanglewood Festival Chorus, which has contributed many beautiful moments to the Berkshire Festival this summer, sang a 50-minute program from the 15th and 19th centuries for the 9 o'clock prelude program.

The chorus has been trained by John Oliver to express a subtlety worthy of a smaller, more nimble group, and Friday achieved an especially beauty by slightly slowing the crisoness it [illegible] to enhance a graceful, flowing smoothness.

The program included two Cantate Dominus, one by Schutz and another by G. Gabrieli, six sacred songs by Wolf and five songs by Brahms.

All of it was characterized by a musical [illegible] that avoided the [illegible]

[illegible] Francis [illegible] accompanying the [illegible] vocal [illegible]

Weekend Prelude
Tanglewood Festival Chorus,
John Oliver, Director
MICHAEL TILSON THOMAS
Beethoven: Symphony No. 7
Copland: Symphony No. 3

FIFTH WEEKEND

Open Rehearsal
MICHAEL TILSON THOMAS
STRAVINSKY PROGRAM
Firebird Suite
Canticum Sacrum **Kenneth Riegel, David Evitts, Tanglewood Festival Chorus, John Oliver, Dir.**
Vom Himmel Hoch Variations
Symphony of Psalms
Tanglewood Festival Chorus, John Oliver, Dir.

MICHAEL TILSON THOMAS
Mozart: German Dances
Cage: Suite for Toy Piano
Strauss: Till Eulenspiegel
Brahms: Piano Concerto No. 2
Malcolm Frager

Inspiring Weekend on Orchestra Scene

By EDWARD FRENCH

At the Concert

The 5,000-plus audience that came to the Saratoga Performing Arts Center Friday evening to hear Eugene Ormandy and the Philadelphia Orchestra with violinist Isaac Stern as soloist was rewarded with a performance of the Brahms Violin Concerto that, for sheer perfection and inspiration, will not be surpassed for many a day.

The concerto is one of the great masterpieces of the literature, and this time it received its just due from soloist and orchestra.

As Isaac Stern was in his very best form it was violin playing at its loftiest level technically and musically. We have yet to hear a more eloquent conception of the Adagio than the one Stern gave us. It was almost unbearably beautiful. The grandeur of the first movement and the rhythmic vitality of the third were projected with equal authority.

FOR COMPLETE rapport with a soloist, Eugene Ormandy is in a class by himself. Every nuance, every rhythmical inflection was faithfully mirrored, thus creating an ensemble of exceptional unity as to mood and color.

Unfortunately, a jet, presumably off course and flying low, passed over the amphitheater in the middle of the slow movement. Soloist and orchestra stopped until the noise died away and then resumed as though nothing had happened.

Ormandy and the Philadelphians have been widely acclaimed for their playing of the Shostakovich Symphony No. 5, one of that composer's best regarded works. We were given firsthand verification as to the validity of this assumption by the powerful impact Ormandy's masterful and convincing reading made.

It was a virtuoso performance of contemporary symphony.

MICHAEL TILSON Thomas conducted all three concerts of the fifth weekend of the Berkshire Festival at Tanglewood. Friday's program offered Beethoven's Symphony No. 7 and Copland's Third Symphony while Saturday was devoted to Stravinsky with emphasis on works for chorus.

Sunday afternoon there was a stunning performance of Brahms' Piano Concerto No. 2 with Malcolm Frager as soloist.

It has been a long time since we have heard playing that so satisfactorily illustrated Brahms' special kind of romanticism. Frager is a master pianist with a superb technique and a tone that is beautiful at all levels, loud and soft.

Both the opening movement and the Scherzo are massive in structure and power. This aspect was perfectly realized in Frager's interpretation. A large ringing tone, incisive rhythmic accents and what seemed to be just the right choice of tempi distinguished his playing of these movements.

IT SEEMED that Thomas wanted a slightly faster pace in the Andante than Frager desired, but this was quickly adjusted when the solo piano entered. Frager's perfect shaping of Brahms' expressive phrases and the lovely sound he coaxed from his instrument made this movement a sheer joy to hear.

The tempo and grace of the Allegretto grazioso made a perfect balance for what had preceeded it. We have never heard the accelerando leading to the coda done so marvelously. It was so gradual and steady in its growing intensity that it made the coda twice as exciting.

Other music on the program included a deftly performed contemporary trifle, John Cage's "Suite for a Toy Piano," as orchestrated by Lous Harrison, and a colorful, superbably played Strauss "Till Eulenspiegel's Merry Pranks."

Concert Review

Michael Tilson Thomas: Less Than Best At Lenox

By MARTHA deB. BEAVER

For the fifth weekend of the Boston Symphony at Tanglewood in Lenox, Michael Tilson Thomas, one of the two principal guest conductors, presented three varied programs.

Friday evening's performance consisted of Beethoven's Seventh Symphony in A, Op. 92, and Aaron Copland's Third Symphony.

For the Beethoven, Thomas rearranged the orchestral seating, (not unusual in itself) placing the second violins at his right, with the violas assuming the former's usual position next to the first violins, and cellos where the violas normally play.

Thus the higher pitched string instruments framed the other sections, not always an audial success, especially in the first movement when the second violins were submerged in the unhampered cello and double bass parts, and again during the Allegretto.

If Thomas was seeking to emphasize the counterpuntal play, the movement and development of a theme from one section to another, the violins would have been better left in their original positions. After all, the F-holes through which the tones emerge, are mostly turned inward and much of the sound must be amalgamated with the other instruments before it is projected outward, thus losing its clarity and distinction.

We found the first movement's introduction extremely slow for prolonged interest in the music's harmonic sparseness and repetitiveness, on which Thomas seemed to linger and emphasize, with much springing forward and pointing of his baton. Often these had little meaning throughout the symphony, since parts and stresses were not always indicated or came later than the directions.

The second movement, Allegretto, produced excellent coloration and build-up, the rhythmic repetitions inexorable as intended, and suggesting a dance from the catacombs, or nether world. With the Allegro con brio finale, taken too fast for clarity, or because the strings just weren't coordinated, Thomas whirled from one section to another in almost as swift a manner as the music quickened and moved.

It was not the most uplifting performance. Silences were not always sustained, and tonal edges soft instead of sharp. The audience didn't seem to mind and applauded Thomas vigorously. To many the young conductor can do no wrong.

With the orchestra returned to its accustomed seating, Copland's symphony was distinguished by outstanding percussion production, including piano, pitted against and with horns, trumpets and trombones. The apposite rhythms of the Allegro molto, the ebb and flow of movement were impressively used.

A moving melody by the first and second violins in the andantino, after which the clarinet brings in the low strings to develop it, suggested a simple country dance. The final movement was introduced by a fanfare of chorale from the winds and strings, splendidly intoned.

Against low-pitched accents by the drums, the atonal melody developed and built into a full orchestral ending, brass and tympani predominating. Copland always displays good clean writing, modestly inventive and never offensive to the ear. The audience displayed their appreciation with prolonged applause.

Thomas showed himself to better advantage during Saturday morning's rehearsal, when we heard him spend a good bit of time on Mozart's Six German Dance, K 509, stressing style and clarity. Charming dances in triple time, full of grace notes, each with a trio, and transition to the following dance, as we listened we wondered why some of the simpler classical compositions (that includes all centuries) are seldom, if ever, introduced to the multitudes who are bombarded with canned music wherever they go.

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BERKSHIRE EAGLE (F)
PITTSFIELD, MASS
D. 30,400
AUG 6 1973

Music review

Michael Tilson Thomas at the helm

By Jay C. Rosenfeld

THE BOSTON Symphony Orchestra, completing the fifth weekend of the Berkshire Music Festival at Tanglewood yesterday afternoon, showed mid-season signs of having submitted to a half-dozen, more or less, *cavalieri servente*, for whom it has patently shown different degrees of artistic respect.

* * *

The program opened with a couple of cute numbers, each amusing in its way but of little challenge to an ensemble of grown men, so that when the musicians were supposed to buckle down seriously to Strauss's "Till Eulenspiegel," they displayed an indifference which the conductor of the weekend, Michael Tilson Thomas, sought to dispel by inciting them by more violent gestures and asking for *voce piena*.

The saving grace of the afternoon was the broad and splendid performance of the Brahms Second Piano Concerto by Malcolm Frager. A mature comprehension of the overpowering score was facilitated by complete mastery of the keyboard and never ceasing attention to the production of an impressive tone. Especially significant was Frager's observance of spaciousness where effective and the injection of a proper spirit in each of the four movements. The lovely cello solo introduction of the andante was played by Jules Eskin.

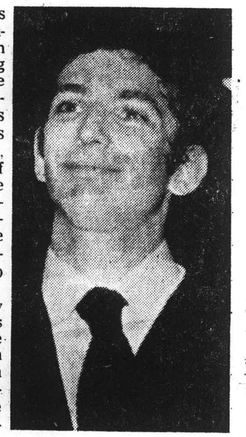
Mozart's Six German Dances are charming dinner music, and the Cage Suite for Toy Piano, orchestrated by Lou Harrison, is worth trying — once. "Till" cannot be spoiled, even by indeterminate wind intonation nor the conductor's disregard of a proper character for the lovely solo for the viola section. The short violine cadenza by Concertmaster Joseph Silverstein redeemed many other flaws.

* * *

On Friday Thomas changed the disposition of his strings by placing the second violins outside to his right with the cellos behind them, and the violas behind the first violins to his left. This was advantageous in the first movement of the Beethoven Seventh Symphony, where the seconds have a theme which should be prominent and can be obscured if they are tonally hidden on the stage. It was effective and highly commendable, in most cases, although Thomas still allowed the firsts, with their ascending semiquavers, to overpower the excellent Boston second violin section.

In the allegretto, Thomas achieved one of the most beautiful performances of that gem within recent memory. Striking a felicitous tempo at once, the orchestra produced a great variety of subdued tonal nuances within the circumscribed limits which are properly imposed, and went from one degree of lovely restraint to a still more delicate one with exquisite finesse. As for the last movement, some small part of the audience was glad that the intermission allowed them to come up for air.

Copland's Third Symphony gave deep pleasure. He suggests that it be played "with simple expression," and it blooms in that atmosphere. Copland has a marvelously individual identification in his language. The first movement was hardly under way when his own proper harmonic intervals and delightfully nostalgic moods become apparent. "The Tender Land" and this symphony were in his thinking surely at the same time, and especially in the hoedown of the final movement, his incitement to get us up from our seats and dance was increasingly urgent.



Michael Tilson Thomas

Malcolm Frager

In the andantino, he resorts to the eerie reaches of the violins which were not convincingly consummated, but he then descends to a deeply effective chorale which only steers clear of a Dresden Amen by a whisper. Copland uses a large orchestra, and he effects a brassy excitement in the second movement by his personal grasp of tonal texture. He fortifies some of his treble strings by a piccolo and a sharply struck piano and is constantly adding to the fabric of his composition by such happy and special devices.

In addition, it was a great change of pace to hear something within the scope of a fairly recent if wide generation. The orchestra and the conductor were together the greater part of the time.

* * *

Saturday night Thomas devoted the whole evening to Stravinsky. An orchestral suite from the ballet "Firebird," which the composer arranged himself 10 years after its composition, is full of drama and pathos and embellishes any program that it graces.

After its performance, the violin section of the orchestra was dismissed for the evening. Thereafter, in the "Canticum Sacrum," the choral variations on Bach's "Von Himmel hoch da komm' ich her" and "Symphony of Psalms," only violas and double basses from the strings were used, but the winds were all retained.

Thomas took to a microphone before starting the "Canticum" and announced that it was being played after an interval of 15 years. He said that its performance was to be dedicated to honor the memory of Serge Koussevitzky, and, furthermore, that the work would be repeated immediately after the intermission. This is sometimes done to offer an audience a better opportunity to assay an unfamiliar work. The repetition did not invalidate an impression of incoherence which the first performance established. In addition, some ragged pizzicato in the viola section revealed as much bewilderment among the players as there was in at least a part of the audience.

The "Symphony of Psalms" ends with a deeply impressive Alleluia. Laudate Dominum, which is a supreme example of Stravinsky's powerful use of a minimum of means. The final Laudate Eum gives the chorus a very slow, sustained dirge resting on an ominous beat slowly and softly thumped on a tympani and plucked on a harp, building up to an agonizing effect as the incessant dripping of water on the upturned sole of a culprit's foot in Chinese torture is said to overwhelm the victim. Stravinsky achieves this by giving the voices minute adjacent intervals, which the Tanglewood Festival Chorus, John Oliver, director, executed with alert responses and abundant volume but not completely convincing intonation. But the composer makes impossible demands on voices and gives them no sustaining relevant points of departure. Augmented and diminished intervals are used both in both the symphony and the Canticum, which are pure hell for voices but were evidently operatively executed.

Springfield Union Aug 6

Brahms' Sounds Give Weekend a Boost

By R. C. HAMMERICH

LENOX — Michael Tilson Thomas' weekend on the podium at Tanglewood ended Sunday afternoon with a boost from some of Brahms' nicest sounds . . . the third and fourth movements of the Second Piano Concerto.

Malcolm Frager, a pianist of international repute who happens to live down the road from Tanglewood, was soloist. With the kind of inspired touch he uses for Mozart, he filled the merry last movement with lightness and joy.

And there was sunny beauty in the sleepy third movement also, largely because Jules Eskin, first cellist of the Boston Symphony Orchestra, delivered the familiar solo melody with grace and sensitivity.

The earlier movements seemed a bit heavy going for the August sun, but the sound was round and well-fed, and those who like Brahms were happy.

The program before intermission offered six of Mozart's German Dances (K. 509), and orchestration by Lou Harrison of John Cage's "Suite for Toy Piano" and Strauss' always popular "Till Eulenspiegel."

The suite was mildly disappointing because the orchestration was less interesting than the original, or at least Thomas' version of it, which he played on an amplified toy piano so that the audience might know how the music began.

The sound of the toy was entertaining for a while, but the musical material was of shallow range, and the orchestral trickery used later to expand it was too much for it.

Saturday night Thomas asked the audience to listen twice to one piece on the all-Stravinsky program as a tribute to Serge Koussevitsky, who probably would win a poll among the orchestra members as their favorite former conductor.

But the piece, "Cánticum Sacrum", didn't seem to be the favorite of the evening in the audience, although it was performed effectively both times by the orchestra, Tanglewood festival chorus and two soloists, Kenneth Riegel, tenor and David Evitts, bass.

It's a spare unforgiving, demanding work without violins or cellos, and its medieval, pagan style is ultimately depressing.

For me, the "Sympnhony of Psalms" and Stravinsky's —"Choral Variations on The Christmas Song," which orchestration of Bach's came after intermission, provided the happiest moments of the evening mostly because of their inventive use of sparkling orchestral tone colors as contrast to full-bodied choral resonance.

Both pieces are deadly serious, but the absence of violins and the quirky use of harps, piano, trumpets and kettledrums give the music a welcome spicy variety.

The explanation of the sudden switch of harpists during the "Firebird" Suite early in the evening is that one of the controlling pedals on the first-chair harp broke putting it out of commission just before several measures during which the harp provides one of the dominant sounds.

Bernard Zighera quickly switched places with Ann Hobson and carried on with a cool aplomb befitting his 47 years with the orchestra.

Attendance: Friday night, 5839; Saturday morning 3740; Saturday night, 9213; Sunday 12,116; weekend, 30,908.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661
AUG 6 1973

Thomas Conducts Stravinsky Works

BOSTON SYMPHONY ORCHESTRA, Michael Tilson Thomas, conductor. At Tanglewood, Lenox, Mass. PROGRAM: All-Stravinsky "Firebird" Suite (1919 version); "Canticum Sacrum ad honorem Sancti Marci nomins" (1955); "Choral-variationen weber das Weihnachtslied "Vom Himmel hoch da komm' ich her" by J. S. Bach, arranged by Stravinsky (1955); "Symphony of Psalms" (1930).

By MICHAEL WALSH
D&C Staff Writer

TANGLEWOOD — Michael Tilson Thomas led the Boston Symphony Orchestra in a sparkling performance of Igor Stravinsky's "Firebird" suite to open Saturday night's all-Stravinsky program

Things went down hill from there, however, with performances of three other Stravinsky works: "Canticum Sacrum" (played twice), "Variations on 'Vom Himmel Hoch,'" and the "Symphony of Psalms."

The "Firebird" suite was one of the finest performances I've heard from Thomas, the young conductor and music director of the Buffalo Philharmonic, who is also a principle guest conductor of the Boston Symphony.

HE SHOWED great care in judging instrumental balances and phrasings were always meticulously, but not prosacially, observed. The relationship of the tempos of each of the seven sections of the suite was just right.

Thomas' conception of the 1919 version of the "Firebird" was one of strong internal unity and the Boston players rose to the occasion with technical perfection and solid musicanship.

The performance of the "Symphony of Psalms," composed in 1930, was almost as successful. Thomas' intimate knowledge of, and affinity for, the Stravinsky style showed through in a committed, musical performance.

* * *

MEMBERS OF the Boston Symphony were assisted by the Tanglewood Festival Chorus, which ably sang the difficult choral part of the work. Their Latin pronunciation, however, was not always clear and precise.

Thomas performed the "Canticum Sacrum" written in 1955, twice, at the end of the first half of the program and again after intermission, to give the unfamiliar piece a fair hearing.

In an impromptu speech, Thomas noted that the piece was last performed at Tanglewood about 15 years ago, after hearing the music twice, the audience could readily understand why.

It may be that future generations will come to recognize Stravinsky's last compositions as being masterworks, just as 19th-Century audiences finally came to view late Beethoven as the composer's finest period.

THAT REMAINS to be seen. The "Canticum Sacrum" got as technically competent a performance from the BSO and the Tanglewood chorus as any composer could ask for. But spirit and commitment were lacking and the reason was those qualities were not written into the piece by its composer. The "Canticum Sacrum" is dry, lifeless music that is better left unheard when there is so much worthwhile music to play.

Thomas is a conductor possessed of good technique and strong musical conviction and he is to be congratulated for a fine performance Saturday night, despite some incredibly rude behavior on the part of some members of the audience, who arrived late, talked, smoked and ran around the grounds while he was conducting.

Thomas Guest At Tanglewood

By SYLVIA MEYERS

Michael Tilson Thomas, the young principal guest conductor of the Boston Symphony Orchestra, conducted the orchestra in an interesting potpourri of music ranging from J.S. Bach to John Cage in the concert series at Tanglewood in Lenox, Mass., last week end.

Thomas, who is also music director of the Buffalo Philharmonic Orchestra, brought a vibrancy and exuberance to the Tanglewood podium and introduced several delightful innovations in programming. For example, on Saturday night, before conducting the orchestra in Igor Stravinsky's relatively obscure "Canticum sacrum ad honorem Sancti Marci nominis," Thomas announced to the 9,213 listeners in attendance that they would have a chance to hear the piece twice that evening, as if he realized that the dissonant and modern-sounding piece might be more readily appreciated after a second hearing. It is very unconventional for an orchestra to play the same piece twice in an evening, but Thomas' idea struck this reviewer as a clever one, even though the Stravinsky piece was only slightly more appealing the second time around.

Another Thomas innovation occurred Sunday afternoon when, in addition to conducting, he played a toy piano, propped up on a music stand adjacent to the podium. The occasion was the Tanglewood premiere of John Cage's Suite for Toy Piano, orchestrated by Lou Harrison. Harrison's score eliminates Cage's original toy piano part, but Thomas chose to reintroduce the instrument, with himself at its little keyboard—a delightful treat for the Sunday afternoon audience of 12,116.

Friday evening's concert, attended by 5,839 listners, featured a program of symphonies separated by over 100 years: The Symphony No. 7 in A by Ludwig Van Beethoven, and the Symphony No. 3 by Aaron Copland. The prelude concert earlier Friday evening consisted entirely of choral music performed by the Tanglewood Festival Chorus under direction of John Oliver. Works by Schutz, G. Gabrielli, J.S. Bach, Wolf, and Brahms were performed.

Saturday night's concert was devoted to works by Igor Stavinsky. In addition to the Canticum Sacrum, the orchestra performed the famous Firebird Suite, the Symphony of Psalms, and the Stravinsky arrangement and elaboration of J.S. Bach's Choral variations on the Christmas song, "Von Himmel hoch da komm ich her."

The orchestra's rendition of the Firebird, which was originally written for a ballet, was brilliant and dramatic. The Bach-Stravinsky chorale variations were especially interesting for their contrasts: The stately orderliness of the Bach passages juxtaposed against the more fanciful and spontaneous-sounding orchestration of Stravinsky. The Symphony of Psalms, which Stravinsky composed in 1930 in honor of the Boston Symphony's 50th anniversary, is a solemn and deeply religious work. It was given a beautiful performance.

The Tanglewood Festival Chorus, directed by John Oliver, gave outstanding performances in all three Stavinsky choral works. It was joined in the Canticum Sacrum by the very fine soloists Kenneth Riegel, tenor, and David Evitts, bass.

For this reviewer, Sunday afternoon's concert was the highlight of the weekend. It featured a delightful montage of works by Mozart, Cage, Strauss, and Brahms. The concert opened with a sprightly rendition of the rarely performed Six German Dances, K. 509, by Mozart. Next on the program was the Cage Suite for Toy Piano, followed by an unforgettable performance of Strauss' droll and ebullient Till Eulenspiegels lustige Streiche. The concert concluded with a bravura performance by soloist Malcolm Frager in the Brahms Piano Concerto No. 2 in B Flat.

For all three of next weekend's concerts at Tanglewood, Colin Davis will be the guest conductor. Friday night at 9, the orchestra will perform an all-Mozart program featuring the Prague Symphony and the Coronation Mass. Saturday evening at 8:30, the orchestra will perform Berlioz's overture "Beatrice and Benedict," Haydn's Symphony No. 84, and Brahms' Symphony No. 82. Sunday afternoon at 2:30, the Boston Symphony and the Tanglewood Festival Chorus will perform Handel's Messiah.

The weekly prelude concert next Friday at 7 p.m. will feature the Boston Symphony Chamber Players, with Phyllis Curtin and Ryan Edwards, singers

HARTFORD, CONN.
AUG 6 1973

FADED TEXT

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
AUG 7 1973
New England Newsclip

Tanglewood Tones

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The most sensational moments of the concert came at its opening, with a familiar Suite from the "Firebird" ballet, which Stravinsky composed in 1919. It is a powerful piece which begins with the hushed tones of the bass violins followed, by an onrush of piercing notes, lurching to an abrupt finale.

Added Strength

Strength is added to he Symphony's horn section, along with the strong parts written for the stringed bass; thus, shrill tones contrasted with deep ones provide a necessary contrast for his style.

The second piece of the program, which was played wice for the benefit of music students, was Stravinsky's 'Canticum Sacrum" (the Sacred Canticle in honor of the name of St. Mark). Composed in 1955, it s a piece not often performed-- it was last played 15 years ago.

The "Canticum Sacrum", dedicated by Tilson Thomas to Serge Koussevitky, founder of Tanglewood, is unusual in its solemnity. The use of an organ gives it the effect of a hymnal in parts, while in others it lapses almost into a dirge with the solitary voices of Kenneth Riegal, tenor, and David Evitts, bass, ringing out above the dark tones of the chorus.

Ornate Contrast

Offering an ornate contrast to the sometimes explosive, sometimes almost funeral music of Stravinsky was Bach's "Choral-variationen uber das Weihnachtslied 'Von Himmel hoch da komm ich her", arranged by Igor Stravinsky. The concert concluded with Stravinsky's "Symphony of Psalms".

All of Stravinsky's compositions reflect the soul of an improvisor in their author, unshackeled by conventional classical form, although Stravinsky always made a point of the fact that there was little or no relation between his music and jazz.

TELEGRAM (M)
WORCESTER, MASS.
D. 60,219
AUG 6 1973
New England Newsclip

NEWS (E)
SPRINGFIELD, MASS.
D. 55,528
AUG 4 1973
New England Newsclip

Thomas at Tanglewood Creates Exuberant Mood

By RICHARD CONWAY

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The Beethoven is a most joyous, exhilarating work, abounding in marvelous dance rhythms and whimsical good humor. Beethoven's great wealth of inventiveness is everywhere apparent, always taking place over a characteristic rhythm that remains incessant while the composer's rich genius finds ever fresh expression.

Thomas conducted the work with a boyish enthusiasm tempered with intelligence. At one or two points in the last movement he literally did a dance step on the podium, and throughout the work his arms were shooting out in all directions dramatically cueing the entrances.

Great Vitality

The result was a performance of great vitality and excitement. The last movement literally burst with robust and boisterous good humor.

After intermission, Thomas returned to conduct a wonderfully expressive performance of the Copland Third Symphony. Commissioned in 1943, the work was not completed until September of 1946. It is unmistakably Copland.

Although the composer denies any conscious reference to folk-music or jazz, this work clearly evokes those images, and one cannot escape the Copland of "Appalachian Spring," "Billy the Kid," etc.

The first movement is based largely on the interval of the falling fourth, an interval that is prominent in much of Copland's work. There are the composer's marvelous use of orchestral colors. One notices especially the very personal way of handling the brass and woodwinds. And one notes too the wealth of rhythmic inventiveness that is also characteristic of this most well-known of American composers.

The Week-end Prelude featured the Tanglewood Festival Chorus, under the direction of John Oliver.

With the exception of a continuo - accompanied performance of J.S. Bach's motet "Komm, Jesu, Komm," the 45 minute program was entirely a capella choral music ranging from a "Cantate Domino" by Giovanni Gabrieli to "Five Songs" by Brahms, opus 104, and "Six Sacred Songs on texts by Joseph von Eichendroff" by Hugo Wolf.

With the exception of the sopranos who did not have good control of the upper notes, particularly in the early part of the program, the chorus sang with beautiful quality and sensitive interpretation.

Friday night, the chorus was at its best in the softer passages, and some of the rewarding work was done at the cadential points in the Brahms' songs.

Tonight's concert at Tanglewood will feature the Festival Chorus in two works of Stravinsky, the "Canicum sacrum" and the "Symphony of psalms," and the same composer's arrangement of Bach's setting of variations on "Von Himmel hoch."

Michael Tilson Thomas will conduct the orchestra.

Fifth Tanglewood weekend Begins On Friday Night

[illegible] Fifth weekend at Tanglewood begins at 7 p.m. Friday with the Weekend Prelude concert featuring the Tanglewood Festival Chorus, John Oliver conductor.

Oliver will open the program with Schutz' "Cantate Domino canticum novum" for four voices; following with G. Gabrieli's "Cantate Domino canticum novum", J. S. Bach's "Komm, Jesu, Komm" motet, Wolf's "Sech's geistliche Lieder nach Gedichten von Joseph von Eichendorff"; and Brahm's "Funf Lieder."

At 9 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the orchestra in Beethoven's Symphony No. 7 in A and Copland's Symphony No. 3.

Open Rehearsal

Saturday morning at 10 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

Saturday, beginning at 8:30 p.m., Michael Tilson Thomas conducts the Orchestra in an all-Stravinsky program beginning with Suite from "L'oiseau de feu" and "Canticum sacrum ad honorem Sancti Marci nominis" with Kenneth Riegel tenor, David Evitts bass and the Tanglewood Festival Chorus, John Oliver conductor. The concert continues with J.S. Bach's "Choral-variationen uber das Weihnachtslied 'Von Himmel hoch da komm ich her'" arranged by Igor Stravinsky. It ends closely the evening with Stravinsky's Symphony of Psalms with the Tanglewood Festival Chorus, John Oliver conductor.

Sunday at 2:30 p.m. Michael Tilson Thomas conducts the Orchestra in Mozart's German Dances and follows it with Cage's Suite for toy piano, orchestrated by Lou Harrison — the first performance of the work by the Boston Symphony Orchestra. Thomas continues

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
JUL 27 1973
New England Newsclip

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. [illegible]
AUG 6 1973
New England Newsclip

Second-best weekend at Tanglewood

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Varied Program Played at Tanglewood Festival's 5th Weekend

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Mozart, Beethoven and Brahms were balanced by Richard Strauss, a full program of better and lesser Stravinsky, and John Cage's amusing tidbit, "Suite for Toy Piano and Orchestra."

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"Canticum Sacrum" was performed here with yawning results in 1957 and 1958, Charles Munch conducting.

Thomas took it upon himself to inform the audience that the 17-minute work would be repeated after intermission. Therefore, any of the 9,213 members of the audience who wished to hear the Bach-Stravinsky or Symphony of Psalms were required to endure "Canticum" a second time whether they liked it or not.

Charitable Reward

In spite of its biblical sources, "Canticum" is a musically dull, meandering, objective-less treatise. The reduced orchestra played dutifully well. Thomas conducted it persistently. The Tanglewood Chorus of 100 miked voices made good sounds, if you weren't looking for continuity or relevance.

Music Review

Singers Kenneth Riegel, tenor, and David Evitts, baritone, did what they could to make sense of the solo passages.

There was one curtain call for all after each performance. At Tanglewood that can be interpreted as a charitable reward for valor.

Symphony of Psalms is a better work and was kinder to the chorus. Communication was clear and controlled — petition for divine pity and gratitude, and the hymn of praise.

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Worcester Telegram

FADED TEXT

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D. 30,000
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TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
JUL 27 1973
New England Newspaper

TELEGRAM (M)
WORCESTER, MASS.
D. 60,213
AUG 6 1973
New England Newspaper

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Music Review

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Worcester Telegram

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Steinberg finds Tanglewood solid, spicy

B Sym

By Michael Steinberg
Globe Staff

LENOX — Tanglewood is the child of idealism. Most big American orchestras now have some sort of summer activity, hopefully called "festival," because contracts call for year-round employment. The Boston Symphony was one of the first to get there, and, ironically, at a time when it was the last major holdout against unionization. But Serge Koussevitzky, music director 1924 to 1949, thought that good music should not stop in April, and he was perhaps the first to see that an orchestra was potentially an extraordinary educational institution.

And so this thing called Tanglewood was born. It is two things really. There is the Berkshire Music Festival, whose main manifestation is a series of 24 concerts, eight weekends in July and August, by the Boston Symphony. The other part is the Berkshire Music Center, a school for a hundred or so highly qualified students from all over the world. The Center is the less visible component, but, as I shall explain in a moment, it is worth looking for. Seiji Ozawa and Gunther Schuller are co-directors, with Ozawa, music director of the Boston Symphony, in charge of the festival, and Schuller, composer, president of the New England Conservatory, musician-at-large, running the school.

The BSO concerts are Fridays at 9, Saturdays at 8:30, and Sundays at 2:30. The Friday concerts are scheduled late for the benefit of people driving out from the city, but for those who can be there earlier, there is an hour-long concert at 7, usually chamber music and related in content to the weekend's other concerts, admission for which is included in the Friday symphony ticket. The BSO makes an effort to keep the programs interesting, something by no means to be taken for granted, first because rehearsal time is restricted (three different programs to be prepared in not much more time than is considered necessary for one in the winter), and because it is traditionally assumed that intellectual and artistic appetites are down in the summer. But the programs are solid, not without spice and allure. The conductors and soloists are eminent or good (some are both), this year's list including, among others, Ozawa, Edo de Waart, Stanislaw Skrowaczewski, Eugene Ormandy, Colin Davis, Michael Tilson Thomas, Andre Watts, Christoph Eschenbach, Benita Valente and Malcolm Frager.

The orchestra sits at the narrow end of a fanshaped, roofed but open-sided shed which seats about 6000 and which is an acoustic marvel that delivers a clear, well-proportioned, if somewhat reduced sound, even to its farthest reaches. Normal concert ticket prices are charged.

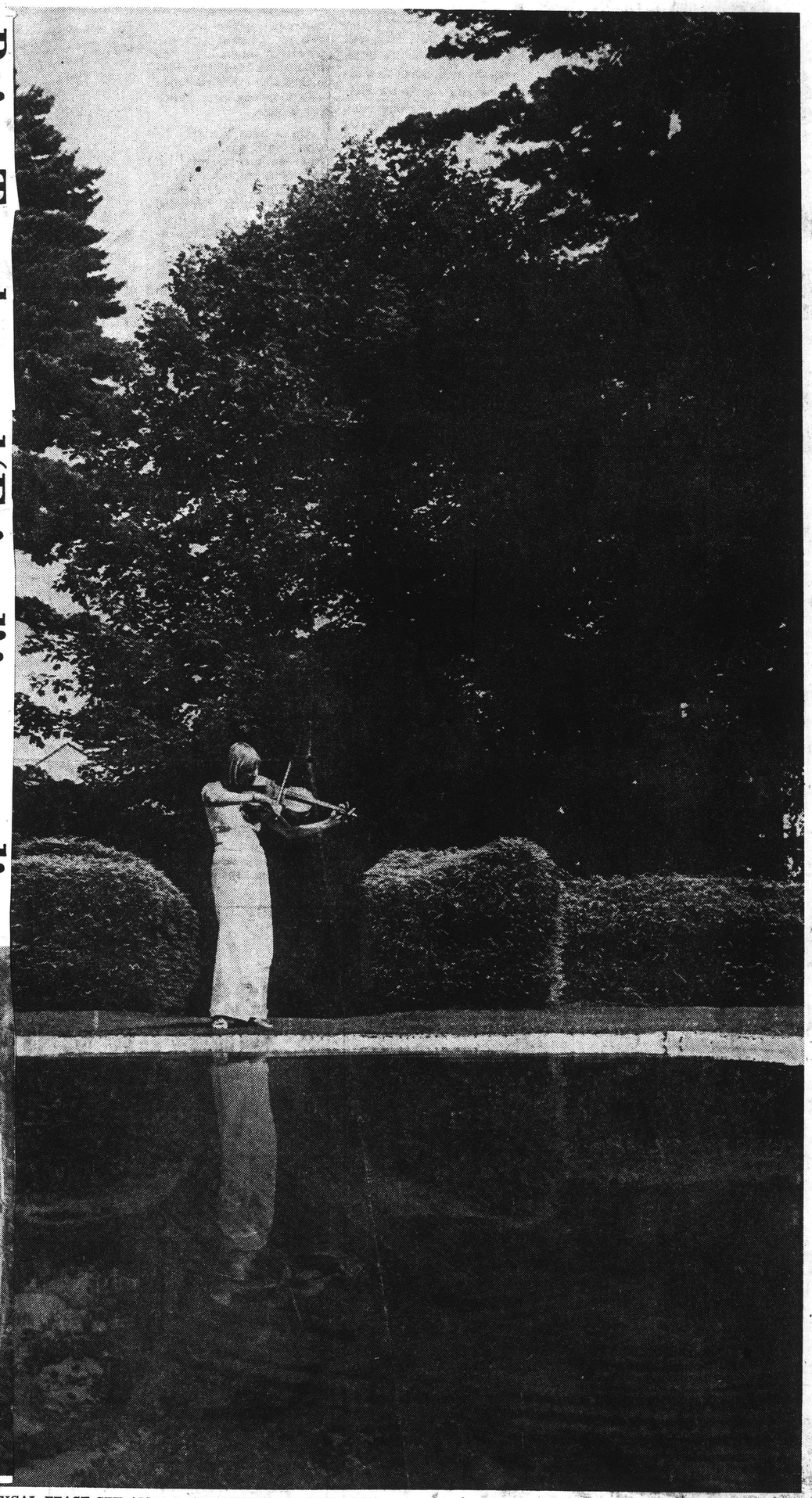
For $3 you can get a lawn pass, something many people do by preference. As a musician I find it a little hard to understand just why because you can't really hear a whole lot out there. Evidently, though, there is a public that likes distant Mozart and Rachmaninoff as accompaniment to star-gazing and related activities, and in as much as this provides the orchestra with a fair piece of income each, the arrangement is clearly of redeeming social value.

Something about extra-musical issues: the country roads leading into Lenox from Stockbridge, Lee, Richmond, and the other surrounding villages and towns were not built with the idea in mind that performance of Beethoven's' Ninth Symphony would, on a day of good weather, draw a crowd of 14,000 to Tanglewood.

LENOX, Page 82

15

Michael Steinberg is the Globe's music critic.



TANGLEWOOD: A MUSICAL FEAST SET AMID A BEAUTIFUL COUNTRYSIDE.

(Globe photo by Phil Preston)

Being Tanglewood 'Friend' is rewarding

15

★ LENOX

Continued from Page 73

Getting there is not half the fun. It can, in fact, be maddening because not only are the access roads inadequate, but the local police are not always adroit at dealing with the traffic jam. Parking some distance and walking the last mile or so is one solution. A bicycle is another: It is lovely to pedal between the lines of stalled, overheated cars and drivers.

For most people the best advice is to get there early, which leads me to another suggestion: Take a picnic. That takes care of what to do when you have arrived an hour and a half before the concert begins, and it is also the most likely path to a good meal. Berkshire County is not good eating country. There are some good, honest places — I remember with gratitude many a good dinner at The Log Cabin, a steak house on Rte. 7 between Lenox and Pittsfield— but most of the restaurants are pretentious, over-priced, and plain bad. They leave you angry and depressed. So the picnic is quite a Tanglewood institution, fun even for picnic-watchers, because many of the concert-goers take it really seriously, Waterford crystal, Chateau Haut-Brion, and all.

The traffic is bad getting out, too, and that is a nice time to visit the bookstore, an oddly run place where you can find "Inside Linda Lovelace" but not always the scores of what is being played on that day's concert program.

There is also "the tent," where dinner is available before the concert and drinks before, during, and afterwards. It takes $50 for the season to "join the tent," or for just $5 you can join for one night.

Actually that $50 gets you membership in the Friends of Music at Tanglewood, and that is enormously worthwhile, though indeed you can join the Friends for as little as $15 per season. Again, you are doing good, but the benefit and pleasure to yourself if you love music and spend any of the summer in the Berkshires is inestimable. The more expensive categories of Friendship net various sorts of pleasing frills, but what I want to point out is that being a Friend, any category, is the only means of admission to the many concerts — orchestral, chamber music, choral, the annual contemporary music festival — which come out of the work of the Berkshire Music Center. Those can be extraordinary events. There are many who can recall hearing musicians who are now household names when they were still BMC students, and none who heard them will forget, for example, the concerts Leonard Bernstein has conducted in recent summers with the BMC Orchestra. Penny for penny, or penny for eighth-note, membership in the Friends of Music at Tanglewood is the biggest musical bargain in the country.

TANGLEWOOD—ROOM TO ENJOY MUSIC

Finally Tanglewood is not the only source of music in the neighborhood. and Stockbridge have tourist information booths which are well informed about that sort of thing (for the matter, the wall next to the Tanglewood box office is a rich bulletin board in itself) and also helpful when it comes to finding places to stay.

It is some of America's loveliest countryside, good music (sometimes great), high prices, so-so food, too many people, enough mosquitos. Not everyone finds the mixture attractive. Some of us are hooked.

There is often superb chamber music Saturday afternoons at South Mountain, Pittsfield, interesting music theatre at the Lenox Arts Center, or concerts at the Yale Summer Music School at Norfolk, Conn.

GLOBE
BOSTON, MASS.
S. 561,160

AUG 12 1973

New England Newsclip

TIMES
HARTFORD, CONN.
S. 135,000
AUG 5 1973
New England Newscip

BRITISH CONDUCTOR COLIN DAVIS
... with Phyllis Curtin and Ryan Edwards

Conductor Colin Davis for Weekend Of Tanglewood Music

Special to The Times

LENOX, Mass. — The sixth weekend at Tanglewood begins Friday, Aug. 10 (7 p.m.) with Phyllis Curtin soprano, Ryan Edwards, piano and members of the Boston Symphony Chamber Players (Joseph Silverstein), violin, Jules Eskin, cello and Harold Wright, clarinet), performing Shostakovich's "Romances on Words of Alexander Block" and Rorem's "Ariel," for soprano, clarinet and piano.

Principal guest conductor Colin Davis will conduct the orchestra at 9 p.m. in an all Mozart program.

Davis will open the concert with Symphony No. 38 (the 'Prague') and follow it with the Violin concerto in G with Joseph Silverstein as soloist.

The concert will close with Mozart's Mass in C, the "Coronation," featuring Benita Valente, soprano; Helen Watts, contralto; Ryland Davies, tenor; Stafford Dean, bass; the Tanglewood Choir and the Tanglewood Festival Chorus (John Oliver, conductor).

On Saturday, Aug. 11, at 10:30 a.m. (as on every Saturday morning throughout the Tanglewood season), there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30, Davis will conduct the orchestra in Berlioz' Overture to "Beatrice et Benedict" and Haydn's Symphony No. 84 in E flat, the first performance by the Boston Symphony Orchestra.

The concert will close with Brahms' Symphony No. 2 in D.

On Sunday, Aug. 12 (2:30 p.m.) Davis will conduct the orchestra in Handel's "Messiah."

Soloists are Benita Valente, soprano, Henel Watts, contralto, Ryland Davies, tenor, Stafford Dean, bass, Robert Levin, harpsichor, John Gibbons, organ and members of the Tanglewood Festival Chorus, John Oliver, conductor.

REGISTER
NEW HAVEN, CONN.
S. 126,138
AUG 5 1973
New England Newscip

Tanglewood Weekend

LENOX, Mass. — The sixth weekend at Tanglewood begins on Friday at 7 with Phyllis Curtin soprano, Ryan Edwards piano and members of the Boston Symphony Chamber Players (Joseph Silverstein violin, Jules Eskin cello and Harold Wright clarinet) performing Shostakovich's "Romances on Words of Alexander Block" and Rorem's "Ariel", for soprano, clarinet and piano. Then at 9, Principal Guest Conductor Colin Davis conducts the Orchestra in an all Mozart program. Mr. Davis opens the concert with Symphony No. 38 the "Prague' and follows it with the Violin concerto in G. with Joseph Silverstein as soloist. The concert closes with Mozart's Mass in C, the 'Coronation' with Benita Valente soprano, Helen Watts contralto, Ryland Davies tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus John Oliver conductor.

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On Saturday evening at 8:30, Colin Davis will conduct the Orchestra in Berlioz' Overture to 'Beatrice et Benedict' and Haydn's Symphony No. 84 in E flat, the first performance by the Boston Symphony Orchestra. The concert closes with Brahms' Symphony No. 2 in D.

On Sunday, Aug. 12 at 2:30, Colin Davis conducts the Orchestra in Handel's 'Messiah'. Soloists are Benita Valente soprano, Helen Watts contralto, Ryland Davies tenor, Stafford Dean bass, Robert Levin harpsichord, John Gibbons organ and members of the Tanglewood Festival Chorus John Oliver conductor.

AUG 12 1973

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TRANSCRIPT (E)
NORTH ADAMS, MASS.
D. 12,700
AUG 10 1973

At a glance...

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Ruth and Jaime Laredo are guest artists at South Mountain's second production of the season. The couple will perform in a violin and piano recital, featuring the works of Stravinsky, Mozart, Brahms and Grieg.

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Berkshire

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"Who Needs A Waltz," Fred Charmichael's newest comedy runs through Aug. 18 at Dorset Playhouse on Rt. 30 in Dorset Vt. Elizabeth Franz, a longtime favorite at Dorset, is co-staring opposite the author in a role written especially for her. The production opened last night. The final show of the season is "Home" by David Storey. The production opens Aug. 23 and runs through Sept. 2 and will be directed by and star Patricia Carmichael. Others in lead roles are Charles Dickens and Marian Baer.

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Next weekend's program opens Friday, Aug. 17 with Lawrence Foster conducting the "Berlioz Overture "Corsair"; Bruch's Scottish Fantasy and Prokofieff's Symphony No. 5. Arthur Fiedler conducts Saturday night's program with Dvorak's "New World" Symphony, Rachmaninoff's Piano Concerto No. 2 and Wagner's Prelude to Die Meistersinger von Nurnberg. Seiji Ozawa will conduct the Sunday afternoon performance. Included are Franck's Symphonic Variations and Liszt's Totentanz. Andre Watts will be featured.

Continued on following page

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BRITISH CONDUCTOR COLIN DAVIS
... with Phyllis Curtin and Ryan Edwards

Conductor Colin Davis for Weekend Of Tanglewood Music

Special to The Times

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Soloists are Benita Valente, soprano, Henel Watts, contralto, Ryland Davies, tenor, Stafford Dean, bass, Robert Levin, harpsichor, John Gibbons, organ and members of the Tanglewood Festival Chorus, John Oliver, conductor.

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HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 15,895
AUG 11 1973 New England Newscip

COLIN DAVIS

RYLAND DAVIES

Tanglewood Offers 'Messiah' Tomorrow

LENOX--The sixth weekend at Tanglewood began last night with a performance of Shostakovich's "Romances on Words of Alexander Block" and Rorem's "Ariel", for soprano, clarinet and piano. At 9 p.m., Principal Guest Conductor Colin Davis conducted the orchestra in an all-Mozart program.

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Tonight at 8:30, Colin Davis will conduct the orchestra in Berlioz' Overture to 'Beatrice et Benedict' and Haydn's Symphony no. 84 in E flat, the first performance by the Boston Symphony Orchestra. The concert closes with Brahms Symphony no. 2 in D.

On Sunday, at 2:30 p.m., Colin Davis conducts the orchestra in Handel's 'Messiah'. Soloists are Benita Valente soprano, Helen Watts contralto, Ryland Davies tenor, Stafford Dean bass, Robert Levin harpsichord, John Gibbons, organ and members of the Tanglewood Festival Chorus John Oliver conductor.

Colin Davis to conduct full Tanglewood weekend

Colin Davis, principal guest conductor of the Boston Symphony Orchestra and musical director of the Royal Opera House, Covent Garden, will conduct the three weekend concerts at Tanglewood.

Rorem work

The weekend prelude opens with soprano Phyllis Curtin, pianist Ryan Edwards and members of the BSO chamber players (violinist Joseph Silverstein, cellist Jules Eskin and clarinetist Harold Wright) performing Shostakovich's "Romances on Words of Alexander Block" and Rorem's "Ariel."

At 9 p.m., Davis will conduct an all-Mozart program. The orchestra will perform Symphony No. 38, the "Prague," Violin Concerto in G with Silverstein as soloist and Mozart's Mass in C, the "Coronation," with soprano Benita Valente, contralto Helen Watts, tenor Ryland Davies, bassist Stafford Dean, the Tanglewood Choir and the Tanglewood Festival Chorus under John Oliver.

As usual, an open rehearsal of Sunday's works will be performed on Saturday morning at 10:30.

On Saturday evening at 8:30, the orchestra will play Berlioz's Overture to Beatrice et Benedict and Haydn's Symphony No. 84 in E Flat, the first performance by the BSO. The concert will close with Brahm's Symphony No. 2 in D.

Handel's "Messiah" will be performed on Sunday at 2:30. Soloists are Miss Valente, Miss Watts, Davies, Dean, harpsichordist Robert Levin, organist John Gibbons and the Tanglewood Chorus.

This is Davies first appearance with the BSO. He has sung leading roles with the Scottish and Munich operas, the Chicago Lyric Opera, at the Hollywood Bowl and with the San Francisco Opera and Symphony.

GLOBE (E)
BOSTON, MASS.
D. 252,9[illegible]
AUG 10 1973 New England Newscip

Globe critics Recommend . . .

MOVIES

Brando Double-bill — Two of Marlon Brando's best performances can be seen in "On the Waterfront" and "The Wild Ones," the first a powerfully directed movie by Elia Kazan from a screenplay by Budd Schulberg, the second a tightly made bike epic by Laslo Benedek from a material by John Paxton. Friday and Saturday, Park Square Moviehouse.

"Oklahoma Crude" — George C. Scott teams with Faye Dunaway in Stanley Kramer's new action movie set in the Oklahoma oil fields of 1913. Old-fashioned and elemental with a predictable plot; nevertheless Kramer's direction and the acting by the two stars makes it gush into good summer escapist fare. Paris, Boston, and Cinemas in Framingham, Braintree, Peabody and Burlington.

NIGHT LIFE

Helen Reddy, Harry Chapin — Helen's all woman with voice to match; Harry's "Taxi" fared well on the charts. Tonight only (9) at Cape Cod Coliseum, South Yarmouth.

B.B. King, plus special guest star (Monday), plus **Bonnie Raitt, James Montgomery Band** (Wednesday) — Lucille's definitely not a nag, even though she'll be at Suffolk Downs. She's B.B.'s ever-loving guitar. Could be peak shows of Sunset Series.

Muddy Waters — The mojo will be in residence, beginning Monday, for a week at Paul's Mall.

MUSIC

Tanglewood — "Messiah" in the middle of August seems weird, but with Colin Davis conducting the Tanglewood Festival Chorus and the Boston Symphony, and with Benita Valente, Helen Watts, Ryland Davies, and Staford Dean as soloists, it should be worth hearing. Sunday at 2:30. Davis is in charge all weekend, conducting a Mozart program tonight at 9, and one of Berlioz, Haydn, and Brahms Saturday at 8:30.

Marlboro — The final weekend of the Marlboro (Vt) Music Festival with concerts tonight and tomorrow at 8:30 and Sunday at 3. Marlboro programs are not available ahead of time, but our plumbers team tells us that Stravinsky's "Soldier's Tale," Beethoven's "Archduke" Trio, the Adolf Busch Saxophone Quintet are among the compositions being diligently rehearsed, and the Festival will end with the traditional performance of Beethoven's Choral Fantasy, Leon Kirchner conducting and with Rudolf Serkin as piano soloist.

Art

Contemporary Abstracts — Kenworth Moffett, curator of the Boston Museum of Fine Arts' Contemporary Painting Department, has placed the Department's canvases on view for the summer. From Jackson Pollock's "No 10," to the work of Friedel Dzubas and Ellsworth Kelly, it's among the most stimulating events of the season and evidence, certainly, that in terms of sheer painting our era ranks with the best of the past.

Out-of-Town

#6

Soprano Phyllis Curtin will appear with the Boston Symphony Chamber Players tonight at 7 p.m. at **Tanglewood** (Lenox, Mass). Tomorrow morning at 10:30 there will be an open rehearsal of works to be performed Sunday. At 8:30 p.m. Colin Davis conducts the Boston Symphony Orchestra featuring Berlioz, Haydn and Brahms. On Sunday at 2:30 p.m., Handel's "Messiah" will be presented . . . Alexander Gibson will lead the Philadelphia Orchestra tonight at 8 at the **Saratoga Performing Arts Center** (Saratoga Springs, NY). Tomorrow at 8 p.m., Eugene Ormandy conducts, Susan Starr at piano. Sunday at 3 and 8 p.m., Liberace will star. Harpsichordist Robert Conant appears Monday evening . . . Pianist Rudolf Serkin is the soloist and Leon Kirchner will conduct the Marlboro Festival Chorus and Orchestra Sunday at 3

Herald American
SYRACUSE, N. Y.
S. 251,004
AUG 5 1973

Tanglewood opening slated

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Then at 9, principal guest conductor Colin Davis conducts the orchestra in all-Mozart program. Davis opens the concert with Symphony No. 38, the "Prague" and follows it with the Violin Concerto in G with Silverstein as soloist.

RYLAND DAVIES

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The concert closes with Mozart's Mass in C, the "Coronation" with Benita Valente, soprano; Helen Watts, contralto; Davies; Stafford Dean, bass; the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, conductor.

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JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
AUG 9 1973 New England Newscip

Colin Davis to Conduct BSO In Sixth Tanglewood Weekend

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ENTERPRISE-SUN (E)
MARLBORO, MASS.
D. 13,150
AUG 9 1973 New England Newscip

"Messiah" with the Tanglewood Festival Chorus.

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RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
AUG 10 1973

Soprano Slated For Weekend At Tanglewood

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LET YOURSELF GO

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BY ANN SHANAHAN

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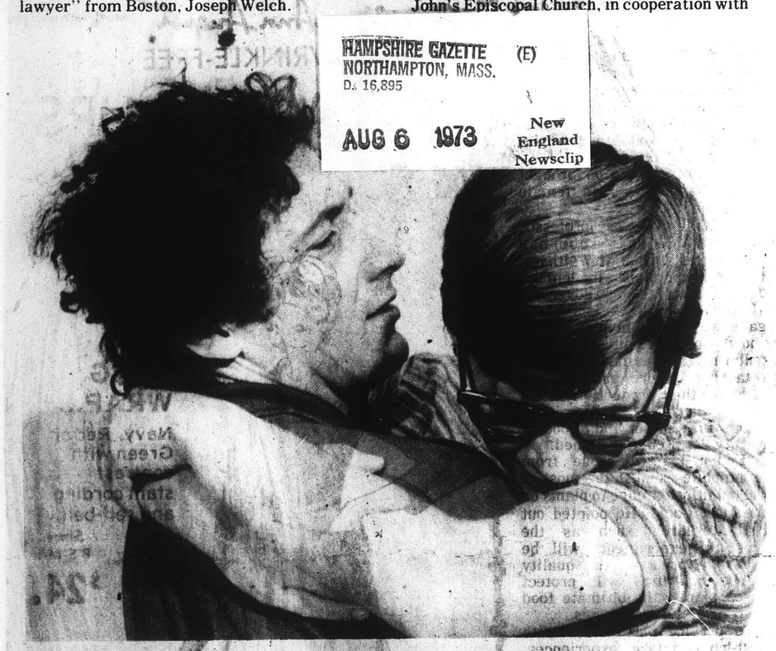
HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 16,895
AUG 6 1973
New England Newsclip



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Colin Davis Conductor at Tanglewood

Bos Symphony

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ENTERPRISE-SUN (E)
MARLBORO, MASS.
D. 10,150
AUG 9 1973
New England Newsc

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HERALD (E)
MANCHESTER, CONN.
D. 15,000
AUG 10 1973
New Engla Newsc

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TIMES
HARTFORD, CONN.
S. 135,000
AUG 12 1973
New England Newsclip

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New York Post
D. 623,245 SAT. 354,797
AUG 10 1973

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REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000
AUG 5 1973
New England Newsclip

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D. 16,895
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COLIN DAVIS

RYLAND DAVIES

Thor, Angels Vie For Supremacy At Tanglewood

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
AUG 1 1973
New England Newscliip

By R.C. HAMMERICH

LENOX — Thor and the Angels were at odds at Tanglewood Friday night. Thor made a couple of points, but the Angels won the dispute.

Shortly after Colin Davis gave the Boston Symphony start of Mozart's Symphony Orchestra the sign for the No. 38, Thor gave a few ominous rumbles and shot a couple of lightning bolts.

Then came the really big sound and a cloudburst and wind that blew mist all the way under the great shed to the stage.

The angels didn't start the symphony's second movement for 10 or 12 minutes, and it is one of Mozart's nicest. The rain started again while the music was still floating, but the angels persevered.

Then the orchestra's concertmaster stepped up to play the solo part for Mozart's Violin Concerto No. 3 (K216). It was beautiful . . . especially the middle section which is as sweetly lyrical as Mozart can be.

Silverstein's style is ideal for this kind of music. He draws a gentle and agile tone from his violin that has just the right aura of purity.

It makes the whole world seem clean. It banished Thor and let the audience out for a much cooler intermission than it had anticipated.

The sudden storm caused no great damage to Tanglewood's famous trees, but there were reports that two or three big ones were lost in Lenox.

After the intermission a quartet of vocal soloists and the combined Tanglewood Choir and Festival Chorus filed on stage with Davis and the orchestra to do one of Mozart's loveliest choral pieces, the "Coronation" Mass (K 317).

I didn't hear much of it because of the delay caused by the storm and the demand of the deadline, but I heard enough to feel secure that the chorus maintained the unusually high standard it had established this season.

It was full of crisp vitality and hair-trigger responsiveness to the subtleties of speed and volume asked for by the conductor.

And, with Mozart calling the tune, who can lose?

The prelude program at 7 p.m. asked a lot from the listeners. It asked that they sit still, for the seriousness of Shostakovich and the insecurity of Ned Rorem as demonstrated by a few of their songs; and it asked that they keep track of the words on the mimeographed sheets in near darkness.

Often the words of the songs are needless (as in acid rock, for instance, where the sensation is all). But with art songs, the words are essential because the composer invariably has gone to great trouble to illuminate or extend the meaning of the words with his music.

However, there is much musical meaning to be had without the words, The Shostakovich songs. Opus 127, were accompanied by piano, or violin, or cello, or all three, and the Rorem songs ("Ariel") included a clarinet with the piano to accompany the soprano.

In both cases, for me, the instruments often had the better of the score ... unless my prejudice about words causes instrumental abstraction to sound more valid than vocal abstraction.

Anyway, Phyllis Curtin's clear, cool, exacting tones seemed appropriate to the latent intensity in the songs can do with diction; Jules Eskin's cello contributed a few moments of welcome warmth, and Harold Wright's clarinet seemed, once again, to be under the control of a magician.

And of course, Ryan Edwards at the piano and Joseph Silverstein with his violin served the cause of professionalism with skill.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
AUG 16 1973
New England Newscliip

Tanglewood Performances Are Even More Brilliant

Bos. Symphony

By RICHARD CONWAY

It was a very special night at Tanglewood. So special, that not even the impressive storm that broke during the opening movement of the Mozart "Prague" Symphony, and delayed the concert for several minutes while those on the lawn outside sought shelter in the Shed, and then made everyone wait, hoping that the fortissimo chords of the thunder and lightning would die down enough that the pianissimo chords of the beautiful second movement could be heard, could diminish its particular lustre.

More Brilliantly

The Boston Symphony is playing more brilliantly than it ever has in my four years of going up to Tanglewood. In particular, my attention has been drawn time and again to the almost incredible, delicate loveliness of their pianissimo playing.

A few weeks ago there was that second movement of a Mozart clarinet concerto that I felt would not be matched in a long time. But in addition to the second movement of the "Prague," conductor Colin Davis, soloist Joseph Silverstein, and an orchestra that seemed to sense the special communication, left the audience spell-bound with an absolutely beautiful second movement of the "Violin Concerto No. 3 in G, K.216."

As Good As There Is

I have written many times that I feel that Silverstein is as fine a violinist as one can hear on the concert stage today. The lovely, lyrical tones he draws from his instrument are like those of a truly great and expressive singer, such as Dietrich Fischer - Dieskau, for instance. Silverstein's playing of the Mozart was one of the finest things I have heard him do.

And Friday night's concert convinced me that Colin Davis is one of the premiere conductors in the world today. My first impression of him last season was not especially overwhelming. But as a friend pointed out, you have to stay with him for awhile.

Absolute Clarity

His podium technique is not very impressive, but then you begin to listen to the music that he's getting — the marvelous precision, the absolute clarity of everything, the shadings and sensitivities — and you begin to realize what a formidable musician he really is.

One of Davis' strong points is his handling of choral works. He proved it again Friday night with a richly rewarding performance of Mozart's great "Mass in C, K317," more commonly known as the "Coronation."

With the Tanglewood Festival Chorus and Choir, definitely rehearsed by John Oliver, responding with some excellent choral singing, Davis infused the Mass with great vigor and drama, never allowing the tempos to flag.

Tended to Lag

The only major drawbacks to the performance were that the solo quartet did not sing well as a unit in their ensemble work.

Soprano Benita Valente, who had been unimpressive in Haydn's "Creation" earlier in the season, sang a beautifully expressive "Agnus Dei." The other members of the quartet were Helen Watts, alto; Ryland Davies, tenor; and Stafford Dean, bass, whose work was all in ensemble.

Colin Davis will conduct tonight's concert and also Sunday afternoon's, which will be a performance of Handel's "Messiah." One awaits that with eager expectation.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,028
AUG 11 1973
New England Newscliip

'Messiah' as a succession of hit tunes

By Louis Snyder

Lenox, Mass.

Christmas in August? "Messiah" in the summer? Handel in the hills, outside a formal frame?

It happened on Sunday afternoon at Tanglewood, when conductor Colin Davis, the Boston Symphony, the Tanglewood Festival Chorus, and four well-matched soloists put their formidable collective force together to remind us that the day for "Messiah" is everyday (likeMother's Day), and that snow needn't be falling or temperatures dropping for 11,400 listeners to respond to what is a musical celebration for all seasons.

Music

Certainly the Boston Symphony hasn't done "Messiah" at Tanglewood before, nor is it probable that it often has in Boston where the Handel and Haydn has had a traditional monopoly in big-time Yuletide performances for well over 100 years. Therefore this was something of a ground-breaking event, and as such, an eye-and-ear-opener for old-timers and initiates alike.

Mr. Davis, like many other forward-looking musicians today, is not above scraping off the overpaintings that time has left on old musical masterpieces — not just for the sake of doing so, but to discover the composer's intent and let it shine through intermediate layers of what may have been the social, moral, or musical prejudices of the centuries between. He isn't the only one to have taken "Messiah" in hand interpretatively, but this performance bore the hallmark of his taste, musicianship, and above all, awareness of "Messiah" as a shared experience with the audience, as opposed to a sermon in notes being preached at it.

Particularly for its devotees, "Messiah" is an unbroken succession of hit tunes, if you will, which, thanks to their melodic and harmonic variety, are capable of being accepted and loved without rhyme or reason. How often have listeners asked themselves what is really being said, what is happening here?

Altogether remarkable

"Messiah" as Mr. Davis presented it, was anything but self-complacent or soporific. From the beginning, it progressed with force and purpose (except for a distressing five-minute interruption for the seating of latecomers). Thanks to a series of rhythmic and coloristic contrasts — accompanied throughout by great attention to diction on the part both of soloists and chorus as there was re-created a well-known story, motively and pictorially, which had been conceived at least 150 years before viewers could see such things on screens before their eyes. Using musical means, Mr. Davis's evocation of the visual aspect of "Messiah" proved to be not only unique, but altogether remarkable.

There was an orchestra of about 45; the Tanglewood Festival Chorus, which John Oliver has trained impeccably, seemed to be at its usual complement of 80 or so, and the soloists — soprano Benita Valente, contralto Helen Watts, tenor Ryland Davies, and bass Stafford Dean — were quite unlike the four or more (depending on the version used) singers who traverse this beautiful score with predictable inflections and mannerisms.

Of the four, Miss Valente is the most familiar, but like the lovely artist she is, always surprising in a breathtaking way. The purity of "There Were Shepherds," the serenity of "He Shall Feed His Flock," and the inspired lyricism of "I Know That my Redeemer Liveth," were clear and clean and gemlike in this splendid setting.

Not the Handel norm

The three British singers, who had made their BSO debuts in Friday's Mozart program, were again welcome and quite different from the Handel norm, as we know it. Miss Watts's voice is not the often-ripe alto usually associated with this music. But it is even, warm in quality, and she projects it with a musicianly intelligence and fervor that made of "Then Shall the Eyes of the Blind" and, particularly, "He Was Despised" moving dramatic experiences.

Mr. Davies is a Welsh tenor of refinement and style, again not a large voice but unmannered, sweet, and facile. And Mr. Dean, seemingly, is long everdue on these shores. As a bass of wide range and firm technique, he was overwhelmingly impressive, through musical rather than stentorian means, in those great bass blockbusters, "The People That Walked in Darkness," "Why Do the Nations," and "The Trumpet Shall Sound" (with Armando Ghitalla's brilliant partnership). Mr. Dean's is a very special, very appealing and versatile gift, worthy of wide recognition.

When shall we hear again a live orchestra sound like this group from the BSO, or choral forces so musically malleable, in this Handelian masterpiece? Or a realization of it so clear and compact as this performance directed by Mr. Davis? Probably as Beatrice said to Benedick, "Not till a hot January." And this was reflected in audience reluctance to let the performers go after the last "Amens" were sung, and infinite bows taken.

AUG 13 1973

Hub Symphony Plays at Stormy Lenox

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The Berkshire Music Festival's sixth weekend at Tanglewood was a mixture of menacing weather and superb playing by the Boston Symphony Orchestra and soloists, conducted by Colin Davis.

Davis is principal guest conductor of the Boston Symphony and musical director of the Royal Opera House, Covent Garden, London.

Weekend total attendance was 27,972. Friday night's audience of 5,978 heard an all-Mozart program to an obligato of deafening thunder and a wind-blown rain that soaked some of the patrons under the huge music shed cover.

People scrambling for protection and the noisy elements made it quite impossible for some to hear Joseph Silverstein play Mozart's G major Violin Concerto.

The concert was halted for about 15 minutes after the first movement of the "Prague" Symphony. The audience encountered fallen trees and debris when they left the grounds.

Some described the storm as a "small twister."

Saturday night, Davis conducted an all-orchestral program of Berlioz, Haydn and Brahms that gave a marvelous exposure of his refined, perceptive, conservative but musically exciting style.

Unique Experience

Yesterday afternoon it was Handel's Messiah ... a unique experience to hear it during another month than December.

Start of Berlioz' "Beatrice and Benedict" Overture on Saturday night was swift, secure and faithful to notation. Sentiment was beautifully expressed in strings and reeds.

The overture's light character and tonal brilliance were in full force. For some it may have bordered on "hoop-la," but the end result was exciting and heavily applauded.

Haydn's E flat Symphony, No. 84, received an unpretentious performance. The fleet, tuneful first movement was a delight, played with disarming ease.

Some of the most euphonious string sounds of the festival were heard in the andante. The minuet was vigorous, unhurried and in character.

It took the Boston Symphony to oblige Davis with the tempo he selected for the rondo, without running into peril.

After a slightly imprecise start, Brahms' Second Symphony reached a magnificence that earned an ovation for Davis and rhythmic applause. The orchestra joined in.

In Slow Movement

Melody of the Brahms was the thing; for example, the second theme in cellos and brass material that is often lost in the melange.

The horns did excellent work in the slow movement. The third sped along at what could have been a dangerous speed, but wasn't. Davis brought forth a grandiose finals — a little blatant, perhaps, but bursting with energy.

John Oliver's preparation of the Tangelewood Festival Chorus of 125 mixed voices must share in an enthusiastic report of yesterday's Messiah.

Davis' approach was based on several obvious premises — and this was Davis' decision.

Every last note, choral and instrumental, was polished to a sheen and every last word sung by the chorus was understood. Too often these vital requirements are excused by the protective barrier of a spiritual text.

The average chorus would have brought about a disaster. Davis' tempos were unrelentingly swift — yet, the roulades hit every note, voice mergers were solid and there was none of the quavering that you hear from choral ensembles that plunge into the mechanics with trepidation.

Bursting Fullness

Davis certainly didn't overrule Handel's incentives, even though some of the choruses (even "He shall purify" and "For unto us") were pretty jazzy.

But apparently Davis preferred to dispense Handel as composer, and not a theologian.

Choral tone ranged from bursting fullness to pastel delicacy.

It was a joy to hear the orchestral overture played expertly (except for the opening phrases that were imprecise) without some of the strings struggling to catch up. Davis conducted the Pastoral Symphony as the dance Handel intended and not a convenient rest stop for the singers.

Soprano Benita Valente reigned over the soloists. She sang such arias as "rejoice greatly" with a true coloratura flair. "For Unto Him" was spiritually impressive even though Davis dictated a running speed.

Stafford Dean's big, resonant bass voice and clear diction were tailor-made for such as "Why do the nations." His clear diction was not suffocated in resonance, as is so often the case.

Despite a weakness in his low range, tenor Ryland Davies contributed a clear, youthful voice with enough power to complete phrases firmly.

Possibly due to nervousness, contralto Helen Watts seemed to be more concentrated on vocal than textural matters. Handel's gorgeous alto arias do not succumb to this limitation. She had some problems with pitch and stability, although Miss Watts' low range confidently encompassed its territory.

Authenticity was increased by Robert Levin at the harpsichord; John Gibbons, portable organ; and Armando Ghitalla's splendid trumpeting.

GLOBE (E)
BOSTON, MASS.
D. 156,032
AUG 14 1973
New England Newsclip

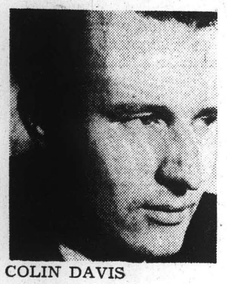
MICHAEL STEINBERG

Davis 'Messiah' something special

LENOX—I hope Benita Valente, who was soprano soloist in the performance of Handel's "Messiah", which Colin Davis conducted at Tanglewood Sunday afternoon, will not mind my quoting her without permission. "This is something to hold on to," she said. It is. It was marvellous, in many ways the most exciting, moving "Messiah" performance I have heard; yet it got there from a strange and questionable point of departure.

I have heard Davis on the subject of corrupt Berlioz still in circulation and still used by some conductors. I can imagine what he would say about a Mozart performance in which parts were reassigned to other voices or shifted up or down by octaves. Or his comments if in Brahms or Stravinsky someone arbitrarily turned fortes into pianos and arsy-versy. Yet he takes all those as legitimate operations to perform on Handel. (The issue of cuts I shall not belabor: because of overtime costs, they are unfortuntely a given at Tanglewood, though I would hope to avoid harmonic mayhem like the jump from "But thou didst not leave" in A major to the B flat of "The Lord gave the word.")

It was, then, a performance full of disconcerting moments: "But who may abide" divided so as to give the first section to the alto (as Handel did), but the "refiner's fire" coloraturas to the bass (which he never did); "Behold the Lamb of God," marked forte by Handel, sung pianissimo except for one single, startling measure; the sopranos sent to squeal improbably high notes in "All we like sheep" and "He trusted in God" when they were given the alto line an octave up; and more. Not one of these changes can I hear as an improvement on Handel.



COLIN DAVIS
. . . a blend

At the same time, Davis speaks Handel with a superb and possessive flair. His "Messiah" recording makes it mostly on its virtues of omission: it is a taut, somewhat anxious statement of **not** being one of those bloated old Sargent performances. Sunday was many a mile beyond that. Davis found a wonderful blend of (English?) vigor and (Italian?) elegance, and, if he imposed some anachronistic ideas of texture and dynamics, his feeling for pace, harmony, and phrasing was grandly right. He had the text — surely the richest ever put together for a piece of sacred music — "spoken" incisively and vividly. Enough, all that, for a great "Messiah."

The actual sounds were made by a group of singers from the Tanglewood Festival Chorus, an exceptional quartet of soloists, and the Boston Symphony Orchestra. John Oliver had prepared the virtuosic chorus, and their singing was sonorous and transparent. The soloists were Benita Valente, Helen Watts, Ryland Davies, and Stafford Dean. About Valente I must seem monotonous, but I can only say once more that she sang with her special conjunction of warmth and simplicity, with radiant sound and exquisite phrasing. Watts, an English contralto and one of the superb Lieder singers of our time, I had known only from records: hearing her in concert added, to what I already knew about her rich but robustly unsentimental timbre, superlative musicianship and lively diction, a sense of intense and touching communicative power. She is a great artist. Davies and Dean, Welsh and English respectively, both very young, are engaging singers whose urgency of projection and word sense goes some way to make up for a certain vocal inelegance.

The Boston Symphony strings played beautifully. At the same time, a heavier peppering of oboe and bassoon tone and some attention paid to Handel's distinction between passages for solo strings and those for the whole group would have given a better sense of the energy in Handel's scoring (good scholarship being not some sort of fancy extra activity but a means of making a livelier performance). Is huge Tanglewood, by the way, not a place where a revival of Mozart's edition of "Messiah," that bizarre, fascinating, beautiful hybrid, would be in order? But, to return to the playing Sunday, special acknowledgment is due the imaginative work at the keyboards by Robert Levin (harpsichord) and John Gibbon (organ).

UNION (M)
SPRINGFIELD, MASS.
AUG 13 1973

Tanglewood Presents 11,400 An Out-of-Season Present

By Richard C. Hammerich

LENOX — There are so many really great passages in Handel's Messiah, it's a bit too bad that most people have heard only condensed, underrehearsed versions of it at Christmas time.

But there were 11,400 at Tanglewood Sunday afternoon to hear its three parts in an inspired two hour and 14 minute performance plus intermission — they probably don't wish to forget.

The Boston Symphony Orchestra was reduced to a baroque size of about 50 and the Tanglewood Festival Chorus to about 75. Soloists were Benita Valente, soprano; Ryland Davies, tenor; Helen Watts, contralto and Stafford Dean, bass.

There are, of course, at least 44 things to be said about a 232-year-old musical masterpiece that presents (in this version) 44 separate recitatives, airs, orchestral pieces and choruses.

And "Messiah" in all its variations is a well-known quantity, but perhaps the one quality of this performance as compared to all those memorable Christmases is "vitality."

To be sure, a large measure of verve has been evident this summer in the chorus as trained by John Oliver, but Colin Davis, guest conductor, seems to have a special talent for inducing his singers and orchestras to infuse their music with throbbing vitality.

This Messiah was full of bouncing, pulsing life, and the participants, especially the conductor, seemed to be deeply and happily involved — they were breaking out in spontaneous smiles.

Davis did not lead his singers into big theatrical displays of vibrating volume, which are effective when appropriate, but controlled the dynamics with such tasteful judgement that the whispery tones were otherworldy and the big chords powerful and expressive without being shouted.

The soloists were strong, rather than loud — which is a blessing — and produced pleasing tones (soprano and bass) as well as emotional intensity (tenor and contralto).

Saturday night Davis did a similar thing with a purely instrumental program. The music seemed to be a direct projection of his podium personality. It was amiable, genial, comfortable — unburdened by nervousness but infused with emotional depth at appropriate places.

Brahams' Second Symphony came across with a leisurely spaciousness and all its lyricism intact. It established an unusual sense of completeness.

The Haydn Symphony (No. 84) which preceded it was sweetly exuberant, free, easy, like the summer breezes that surrounded it. A traditional distinction between the music of Haydn and his compatriot, Mozart, was felt throughout — warmth from Haydn, elegance from Mozart.

The concert opened with the brightly orchestrated overture from Berlioz' opera "Beatric et Benedict."

Attendance: Friday night, 5978; Saturday morning 2959; Saturday night 7653; Sunday afternoon, 11,400; weekend total, 27,972.

HERALD NEWS (E)
FALL RIVER, MASS.
D. 42,275
AUG 15 1973
New England Newsclip

'Messiah In August' Celebration Has Freshened, Cleansed Spirit

By ELLEN PFEIFER
(Music Critic)

There is a so-called underground church in Boston which has for a number of years celebrated Christmas twice a year — once at the regular time and the other on July 25. The idea is to remove the event from all the 20th century accretions surrounding its observation — artificial trees, lights and gigantic merchandising pressures — and members generally spend the day together sharing food, beverage and sun at the beach.

Performing Handel's "Messiah," like emptying one's purse on gifts and gorging on turkey dinners, is regulation activity at the holiday season and often the performances, like the shopping and stuffing produce the same leaden feeling (although Boston is luckier than most with its Handel and Haydn Society performances).

Colin Davis and the Boston Symphony Orchestra, however, threw a "Messiah in August" celebration last weekend and, much like the above-mentioned underground church Christmas, there was a freshened, cleansed spirit about it. It was an event that had recaptured its sense of celebration.

• Music Review

The score Davis used was the one usually heard in records and performances, no unusual editions such as Thomas Dunn has been unearthing in recent years. However, Davis shares with Dunn and most musicologists a concern for performing "Messiah" according to the stylistic conventions of its era. Hence, the portative organ, harpsichord, reduced choir (although not all that small. More on that later), and careful ornamentation.

There were, however, two strange things about this performance edition and that was the alternation of contralto and bass, for no discernable reason, in the air "But who may abide the day of his coming—For he is like a refiner's fire." The other was the handful of cuts — which included "Lift up your heads, Oh ye gates" — which were necessary for reasons of time, but were still unfortunate.

What one did get to hear, however, was beautifully played. One thinks of the light, pure choral singing by the Tanglewood Festival Choir of "And he shall purify" and the "Glory to God" chorus; the wonderful contrast between the frivolous sheep who have gone astray and the weight of sin pressing down on the redeeming Christ in "All we like sheep;" and the tragic air of that tiny and wonderful recitative "Thy rebuke hath broken his heart."

Davis' soloists, Benita Valente, Helen Watts, Ryland Davies, Stafford Dean, presented a mixed bag with the ladies incomparably better singers and word-painters.

Ms. Valente, who seemed to be in the best voice she has been all summer, sang exquisitely the series of numbers that detail the birth of Christ. Ms. Watts, whose voice is absolutely velvety, provided some of the most moving moments in the afternoon with her beautifully ornamented "He was despised."

Davies' voice is small and seemed forced and he sang without much in the way of dramatic involvement, with the exception of a deeply touching "Thy rebuke." Dean, who sounds like Francis Hester but without Hester's musicality, gargled his way through his chains of 16th notes and frequently found himself behind the beat in his various solos (some of the most interesting music in the whole oratorio).

The chorus, as I mentioned earlier, sang gorgeously with great spirit and clear, youthful tone. While not as small a choral ensemble as one usually finds in "authentic" performances, its size did not hamper it except in a couple of spots ("Let us break their bonds," for example) where the execution of coloratura got a bit muddy.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,572
AUG 13 1973
New England Newsclip

Performance of Handel's 'Messiah' Dances With Joy

By RICHARD CONWAY

Springfield Daily News
The Arts
14 SPRINGFIELD, MASS., MONDAY, AUGUST 13, 1973

It was a performance of Handel's "Messiah" that literally danced with joy. Emotionally, it was filled with the brightness of promise, the richness of understanding, and the triumph of assurance. Musically, it was a performance that wonderfully re-created many of the performance practices of Handel's own day, and thus conductor Colin Davis' interpretation was enormously rewarding, a positive delight to hear.

Sunday afternoon, at Tanglewood, a crowd of 11,400 heard and cheered one of the most exciting performances of the great masterpiece that this critic has ever heard. Attempting to re-create the performance practices of Handel's day, Davis used an orchestra of perhaps 40 to 50 musicians, a chorus of around one hundred, and the added color of a harpsichord and portative organ. The chorus, of course, was a good deal larger than the 30 or so singers that would have sung in Handel's day, but their singing was absolutely superb, performed with a nimbleness and clarity that one would expect out of a madrigal - sized ensemble.

Davis kept the work literally dancing along, as well he should have, for many of the choruses and arias are based on dance rhythms of the day. The singers responded beautifully to the bright tempos, singing the scale and ornamental passages with marvelous precision and clarity. Special mention should be made of the basses in this regard, for too often bass sections sing with a certain ponderous weightiness that sort of slogs along instead of dancing. Not so on Sunday. The Tanglewood Festival Chorus was thrilling in its handling of light and pianissimo passages.

Another interesting facet of the performance was the work of the soloists soprano Benita Valente, alto Helen Watts, tenor Ryland Davies, and bass Stafford Dean. Again, in accordance with the accepted practices of the day, the soloists richly ornamented their various recitatives and arias. Many of these gave the particular works a refreshingly new expressivity.

Davis offered the audience other interesting ideas. The aria, "But who may abide," originally written for a male alto, and now usually sung by a bass, was divided between the alto and bass soloists, the alto singing the reflective "But who may abide" section, and the bass taking the dramatic "For he is like a refiner's fire" part. In the last part of the oratorio, we heard a complete performance of "The trumpet shall sound" aria, the contrasting section of which is usually cut in performance. Sunday it was done complete with da capo.

If there was one disappointment in the performance, it was that Davis chose not to use a counter - tenor for the alto solos. This is not to slight the work of Ms. Watts, who brought a deeply sensitive understanding to her recitatives and arias, especially the moving "He was despised." But these arias were originally sung by the male alto voice, and it adds a tonal coloring that is particularly right for these Baroque works.

Sunday's performance saw two cuts made in the score. David omitted the choruses "Lift up your heads" and "Let all the angels of God," and the recit and aria "Unto which of the angels" and "Thou art gone up on high," in the second part; and the recit and duet "Then shall be brought to pass" and "O Death, where is thy sting?" and the chorus "But thanks be to God" in the third section.

It was a wonderfully refreshing performance of Handel's timeless masterpiece.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
AUG 13 1973
New England Newspaper

Music review

Colin Davis surmounts the elements

By Jay C. Rosenfeld

UNTIL LAST Friday night, no Tanglewood concert had been disrupted by the weather for 22 years. But the storm which had been brewing for several hours in the late afternoon exploded with old-time fury just as conductor Colin Davis was reaching the close of the First movement of the Mozart "Prague" symphony, which had opened the program, and for the moment all bets were off.

Davis made no pretense of protest with the elements. He stepped down from his podium, sat down facing the first desk of the first violins and engaged in conversation with Boston Symphony Concertmaster Joseph Silverstein, smilingly conceding the loss of round No. 1. If he had not taken the long repeat which is the option Mozart offers, he might have been in the succeeding Andante, but a good-natured patience favored all concerned and the concert got under way again in a short quarter-hour.

The rumblings, however, did not cease, and there was well-disguised anxiety at certain moments on both sides of the "footlights." The distant cannons sounded erratically even on through the Mozart violin concerto in which Silverstein was the soloist. But after intermission, the elements were no longer a problem.

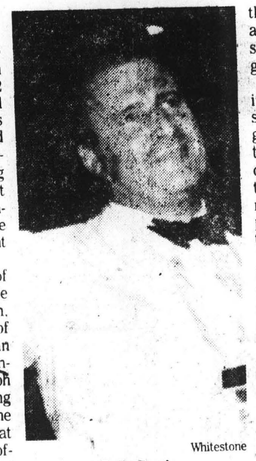
* * *

The "Prague" under Davis received a fairly straight reading, one clear and forceful and mindful of all the many details of beauty but without any of the debatable particles of "give" which have been observed in some of the previous performances of this beautiful symphony. The orchestra played with galvanic verve.

Silverstein plays the violin with unsurpassed suave facility, and that facet of his art is a pure delight. Mozart, to be sure, presents no elementary hurdles, and thus those which the soloist erected in his own cadenza and which he executed with sparkling virtuosity are remnants of a tradition which becomes less and less valid as time goes on.

The Mozart Mass in C, called the Coronation Mass (K. 317), had the assistance of the Tanglewood Festival Chorus, John Oliver, conductor, and of four particularly suitable soloists. Soprano Benita Valente is allotted a more prominent share of the solo assignments, and she produced then with effective sonority. Her colleagues, contralto Helen Watts, tenor Ryland Davies, and bass Stafford Dean were more than trustworthy supports of the ensemble.

The chorus makes a mighty assertion on its initial entrance, and the impact which Davis elicited and which the singers provided set a standard of power and vitality which never waned throughout the whole Mass. The ensuing Gloria bristled vi-



Whitestone

Colin Davis

brantly, and each new section was given a forceful rendition.

* * *

Phyllis Curtin in the Prelude concert Friday had chosen a program of a character for which she has a widely acclaimed flair. Not one to remain within hackneyed paths, Miss Curtin chose two song cycles, Shostakovich's "Romances on words of Alexander Bloch," his Op. 127, and Ned Rorem's "Ariel" for soprano, clarinet and piano, a cycle based on poems of Sylvia Plath and dedicated to Miss Curtin. In this she had the inimitable assistance of clarinetist Harold Wright and pianist Ryan Edwards. In the Shostakovich, she was assisted by violinist Silverstein, cellist Jules Eskin and Edwards.

Shostakovich wrote exquisite lyrical "vocalises" for the violin and cello which, respectively, accompanied the voice alone. Bloch's poems were so interwoven with the vocal line that one might have wondered which came first, the poetry or the music, and Miss Curtin conveyed them with a comprehension quite above and apart from the basic beauties of her voice.

Rorem's penetration of the Plath poems was less demanding vocally, at times even diverting to narration, but there calling upon Miss Curtin's histrionic talents in addition to her other gifts. Wright's clarinet had the grace of a premiere ballerina. The large audience which had braved the threatening weather would not release Miss Curtin, and she responded with Berlioz' bolero "Zaide" from his Op. 19 Feuillets D'Album, which she portrayed, not neglecting the expert use of castanets, with utter fascination.

* * *

Saturday's program was less venturesome but decidedly not less enjoyable. The evening was not entirely free of rumbling in the sky, but a cooler air may have affected the instruments or released the musicians from the burdensome humidity. In any case, the orchestra never sounded more full of zing and gusto.

The spirit of the evening was instantly apparent with the stunning introduction Berlioz gives the strings in his overture to "Beatrice and Benedict" and continued on through the stratospheric yeast of the first movement of the Haydn Symphony in E Flat, No. 84, a picture of pure delight.

Davis was not a minor factor in the evening's ebullience. He seemed to enjoy holding the reins of such vivacious steeds and gave them their head at every turn. In the second Brahms symphony there was a slightly different element. He seemed to be caught in the inexorable current of the ongoing momentum and gave little heed to opportunities for flexibility. There are so many instances in this century-old, beloved symphony where one might wish to linger an infinitesimal second to savor the fragrance of certain pungent and pithy expressions, but the conductor did not vary his pressure on the accelerator.

Davis had demonstrated on the previous evening, as well as in his previous appearances at Tanglewood with the Boston Symphony Orchestra, that he is not a sentimentalist, and he rates respect for that approach. The D Major Brahms is as much a favorite of conductors as of audiences, and the steadily cumulative liberation of all decibel restraints at the finale unfailingly arouses tumults of applause, sending the musicians to the showers and the audience to the parking lots in the best of all possible moods. That is possibly the motive for its always being placed to conclude a program.

* * *

One of the great monuments of music had its first Tanglewood performance yesterday afternoon, when Davis directed the BSO and members of the Tanglewood Festival Chorus in Handel's sacred oratorio, "Messiah."

The chorus had been trained to a superb level by Oliver and from its remarkably controlled "And with His stripes" to the magnificent full-throated "Hallelujah," it responded to Davis's baton with confident fidelity. There is no more thrilling moment in music than this latter famous chorus, and when such exciting sonority issues from the hundred-odd vibrant voices, it is one of the great experiences of our day, as it has been for more than 200 years.

The aria "He shall feed His flock" provided Miss Watts with one of her moving opportunities; the tenor aria "Every Valley" was one of the early successes for Davies: "Why do the nations" brought glory among his many instances to bass Dean, and "If God be for us" was one of Miss Valente's best offerings. Her "Justifieth" was a remarkable feat of vocalism.

Davis made but a very few "cuts" in the score in Parts II and III, but even at his brisk conception, the oratorio finished

Ryland Davies

a short time after 5. There was no intimation of solemn lugubriousness in his grasp of the score, but conviction and nimble animation which in no way deprived the verses of their import.

* * *

In an afternoon filled with unforgettable moments, the aria "The trumpet shall sound" was the occasion for bass Dean to benefit by the beautiful trumpet obbligato of Armando Ghitalla.

Davis used reduced orchestra personnel and kept them in significant restraint so that the balance, without exception, all afternoon was admirable and the short pastoral symphony was a delightfully soothing interlude. The concluding "Amen" chorus was sung with dolce credence, and the fugue was developed with easy clarity culminating in a final radiant resolution.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 13 1973
New England Newspaper

Weekend rainstorms cut Tanglewood attendance

LENOX — Weekend rainstorms caused a drop in Tanglewood attendance and forced Music Inn officials to postpone Saturday's scheduled Muddy Waters concert until Sunday.

Tanglewood's sixth weekend drew 27,972 people to three concerts and one open rehearsal, making it the season's fourth largest crowd, according to officials at Tanglewood.

However, Thomas D. Perry, manager of the Boston Symphony Orchestra, said today, "I think it was inevitable that fewer people came because of the rain."

Loudly clapping thunder during the first movement of Mozart's Prague Symphony Friday night caused conductor Colin Davis to wait 15 minutes before beginning the second movement.

Power failure

During the extended pause, there was a one-minute power failure which caused a brief blackout in the music shed. However, the rest of the concert was apparently unaffected by the momentary loss of electricity.

Saturday's twilight concert scheduled for 6 p.m. at the Music Inn was postponed until Sunday at 1 p.m. because of Saturday morning's heavy rain, according to Music Inn manager, David Rothstein.

About 2,500 people attended Sunday's rock concert which featured Muddy Waters and Leo Kotke, according to Rothstein.

Police who directed Tanglewood and Music Inn traffic reported no major tie-ups caused by the weekend concert goers.

AUG 13 1973

A Felicitous Night at Tanglewood

By DOROTHY STOWE
Times Music Critic

LENOX, Mass. — Mozart, complete with a light show and quadraphonic "surround sound" percussion, was the lot of Tanglewood visitors last night, as the forces of nature flexed their muscles in a Berkshire spectacular of their own.

Yet genial Colin Davis, Boston Symphony's principal guest conductor and a personal favorite of the audience, snatched serenity and even good humor from the teeth of the raging gale.

Following the opening movement of Mozart's Symphony No. 38, he smilingly seated himself on the podium, yielding the limelight to the better show going on outside; whereupon the shed audience rose in a body and turned to watch the non-stop flashing of lightning and the squealing lawsitters rushing for cover.

An inauspicious beginning indeed for the order and dignity usually associated with an all-Mozart program yet little was lost in the interim before the orchestra took up its performance again, delivering the remainder of the Prague Symphony with the hallmark characteristics one has come to expect of Davis — marvels of linear continuity, ever so subtly stretched and heightened by the most suave nuances. Moreover, Davis approaches Mozart with the effervescence of genuine enthsiasm which makes tired eyes light up.

For the Violin Concerto No. 3, K. 216, Joseph Silverstein, BSO concertmaster, was soloist in a performance of delicate tracery. Silverstein is an artist one is grateful to hear. His is a small tone, and his delivery is lacking in the dashing bravura of the bit soloists.

Yet upon close examination his art, like the flower in the crannied wall, is found to be as worthy in its way as the splashy poppies of sound offered by showier artists. Davis and the orchestra supported him with sensitivity, and the lovely Adagio had the pristine lift of a first re-creation.

Orchestra, Tanglewood Chorus and soloists were amassed for the evening's finale, the Mass in C, "Coronation," K. 317. And the excellent chorus never had a chance to use the chairs placed behind them, so integral is their part to the mass.

While its depths nowhere near approach those of the Requiem, there is splendor and breadth in its straightforward movements, the work of a young man of 23.

Benita Valente, putting in an active season at Tanglewood this year, brought her usual vocal strengths and felicities to the soprano solos, with simple profundity in the Agnus Dei, a striking foreshadowing of the "Dove sono" from "Figaro."

Helen Watts, Ryland Davies and Stafford Dean had little to do. They with Miss Valente will be featured in a performance of the "Messiah" tomorrow afternoon, when their apparent capabilities will be on more obvious display.

Besides the Messiah tomorrow, the Colin Davis weekend will continued with an orchestral concert tonight featuring works of Berlioz and Haydn, and the Brahms 2nd Symphony.

6 SIXTH WEEKEND

AUGUST 10
7 pm Weekend Prelude
Phyllis Curtin and Ryan Edwards with Boston Symphony Chamber Players
9 pm COLIN DAVIS MOZART PROGRAM
"Prague" Symphony
Coronation Mass
Benita Valente, Helen Watts, Ryland Davies, Stafford Dean, Tanglewood Festival Chorus, John Oliver, Director

AUGUST 11
10:30 am Open Rehearsal
8:30 pm COLIN DAVIS
Berlioz: Overture "Beatrice and Benedict"
Haydn: Symphony No. 84
Brahms: Symphony No. 2

AUGUST 12
2:30 pm COLIN DAVIS
Handel: Messiah
Benita Valente, Helen Watts, Ryland Davies, Stafford Dean, Tanglewood Festival Chorus, John Oliver, Director

Music review

Colin Davis surmounts the elements

By Jay Rosenstein

Colin Davis

Ryland Davies

Weekend rainstorms cut Tanglewood attendance

A felicitous Night at Tanglewood

SIXTH WEEKEND

Weekend Prelude
Phyllis Curtin and Ryan Edwards with
Boston Symphony Chamber Players
. COLIN DAVIS MOZART PROGRAM
"Prague" Symphony
Coronation Mass
Benita Valente, Helen Watts, Ryland Davies,
Stafford Dean, Tanglewood Festival Chorus,
John Oliver, Director

Open Rehearsal
COLIN DAVIS
Berlioz: Overture "Beatrice and Benedict"
Haydn: Symphony No. 84
Brahms: Symphony No. 2

COLIN DAVIS
Handel: Messiah
Benita Valente, Helen Watts, Ryland Davies,
Stafford Dean, Tanglewood Festival Chorus,
John Oliver, Director

INFORMATION OBSCURED

Tanglewood will feature pianist Earl Wild on Friday

TANGLEWOOD — The seventh weekend at Tanglewood begins on Friday, August 17 at 7:00 p.m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 p.m. Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic makes his debut with the Boston Sympony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony no. 5.

On Saturday, August 18 at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 p.m. Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony no. 9 in E minor, the 'New World;' Rachmaninov's Piano concerto no. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg.'

On Sunday, August 19 at 2:30 p.m. Seiji Ozawa, music director of the Boston Symphony, conducts the orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony no. 4 in F minor.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
AUG 9 1973
New England Newscip

TIMES
BEVERLY, MASS.
AUG 16 1973
New England Newscip

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 16 1973
New England Newscip

TIMES UNI
ALBANY, N. Y.
D. 71,675 SUN. 145,
AUG 19 1973

BEACON, N. Y.
NEWS
DAILY 32,000
AUG 11 1973

Tanglewood

Fiedler Scheduled For Two Concerts

The seventh weekend at Tanglewood begins on Friday, August 17 at 7 p.m. with pianist Earl Wild performing Schumann's "Etudes symphoniques" and Liszt's "Mephisto" polka and waltz.

At 9 p.m., Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic, makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture, "Le Corsaire" and follows it with Bruch's Scottish fantasy for violin and orchestra with concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony no. 5.

On Saturday, August 18 at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 p.m. Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony no. 9 in E minor, the "New World;" Rachmaninov's Piano concerto no. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to "Die Meistersinger von Nurnberg."

On Sunday, August 19 at 2:30 p.m. Seiji Ozawa, music director of the Boston Symphony, conducts the orchestra in Franck's Symphonic variations for piano and orchestra, followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud-Artist-in-Residence Andre Watts as soloist.

Mr. Ozawa closes the concert with Tchaikovsky's Symphony no. 4 in F minor.

August 21

Arthur Fiedler returns Tuesday, Aug. 21 at 8:30 p.m. for the annual Boston Pops-at-Tanglewood concert for the benefit of the Pension Fund.

Arthur Fiedler, conductor of the Boston Pops Orchestra, appears at Tanglewood to conduct the Boston Symphony Orchestra on Saturday evening, Aug. 18, and again Tuesday evening, Aug. 21, to conduct the Boston Pops. Fielder, who is 78 years old, joined the Boston Symphony when he was 20 years old and has conducted the Boston Pops Orchestra for 43 years. Total sales of his recordings are today not far from 50 million. — Photo contributed

POST
AUG 18 1973
New England Newscip

TANGLEWOOD, Tanglewood, Mass. — Concert today at 2:30 p.m.; Seiji Ozawa conducts the Boston Symphony orchestra with soloist Andre Watts, pianist; Eighth weekend concerts by the Boston Symphony orchestra; Friday at 7 and 9 p.m.; Saturday at 10:30 a.m., open rehearsal of the Boston Symphony; Saturday at 8:30 p.m., next Sunday at 2:30 p.m.; all concerts take place in the Shed; tickets on sale at Tanglewood box office and Ticketron.

PHILADELPHIA BAR
TET — Monday evenin
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Springs.

STAGE LEERS AND I
— The Lenox (Mass.
at Wheatleigh presents
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Silverman's songs from
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cept 9:30 p.m. Saturday

COLONIE SUMMER
Monday through Friday
Saturday 7 p.m. and 1
Franchi and the Trin
Steel Band with guest M
form at the Coliseum, L

PHILADELPHIA ORC
Saratoga Performing Ar
concerts begin at 8 p.m
Robert Benzi conducts
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1 with Van Cliburn. Th
Ormandy conducts an
program: Overture t
Piano Concerto No. 5
and Symphony No. 3 (
William Masselos, pian
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No. 28, Mozart, Concer
Aria featuring Frederi
mezzo-soprano, and Fla
ny. Saturday's perform
ed by Eugene Ormand
"Those Fabulous Phil
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Bartered Bride," D
World" Symphony, S
Swan of Tuonela," De
Fire Dance from "El
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X ARTS FESTI
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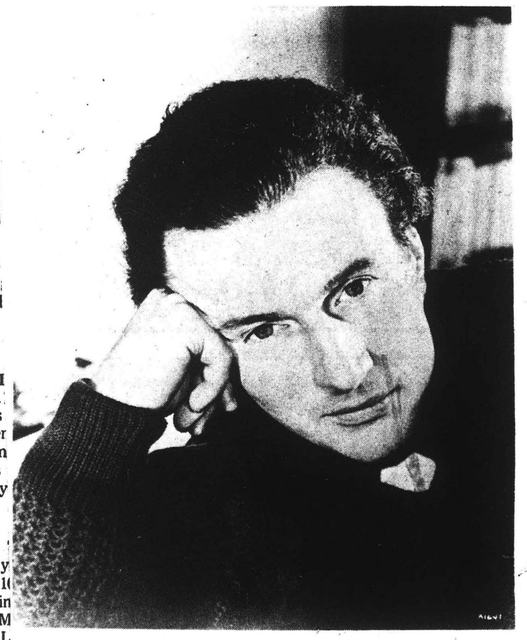
AM MUSIC THE
N.Y., opens W
with Frank Heff
f "Merry Widow"

BOSTON SYMPHONY ORCHESTRA — Tanglewood, Lenox, Mass. At 2:30 p.m. Sunday, Seiji Ozawa conducts Franck: Symphonic Variations and Liszt's Totentanz, both featuring piano soloist Andre Watts. Tchaikovsky's Symphony No. 4 closes the concert. At 9 p.m. Friday Mr. Ozawa leads the Orchestra accompanied by the Tanglewood Festival chorus in Berlioz's Symphonic Fantasique "Lelio." Saturday at 10 A.M. an Open Rehearsal proceeds the evening program of Rachmaninoff's Piano Concerto No. 3, Byron Janis soloist, and Shostakovitch's Symphony No. 9 conducted by James De Preist.

SARATOGA FESTIVAL — Glen Campbell in concert Monday evening at 8:00.



Colin Davis, Principal Guest Conductor of the Boston Symphony Orchestra and Musical Director of The Royal Opera House, Covent Garden, will conduct three weekend concerts at Tanglewood beginning with an all Mozart program Friday evening at 9:00.

In recent years Colin Davis has conducted many of the world's leading orchestras, including the Berlin Philharmonic, the Israeli Philharmonic, the Montreal and Toronto Symphonies, the Philadelphia Orchestra and the New York Philharmonic.

Mozart Program Opens Weekend At Tanglewood

LENOX —The sixth weekend at Tanglewood begins on Friday at 7:00 p.m with Phyllis Curtin soprano, Evan Edwards piano and members of the Boston Symphony Chamber Players (Joseph Silverstein violin, Jules Eskin cello and Harold Wright clarinet) performing Shostakovich's "Romances on Words of Alexander Block" and Rorem's "Ariel", for soprano, clarinet and piano. Then at 9 p.m. principal guest conductor Colin Davis conducts the orchestra in an all-Mozart program. Davis opens the concert with Symphony no. 38 the 'Prague' and follows it with the violin concerto in G with Joseph Silverstein as soloist. The concert closes with Mozart's Mass in C, the 'Coronation ' with Benita Valente soprano, Helen Watts contralto, Ryland Davis tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus John Oliver conductor.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

Saturday evening at 8:30 p.m., Colin Davis will conduct the orchestra in Berlioz 'Overturn to 'Beatrice et Benedict' and Haydn's Symphony no. 84 in E. Flat, the first performance by the Boston Symphony Orchestra. The concert closes with Brahms' Symphony no. 2 in D.

On Sunday, at 2:30 p.m. Colin Davis conducts the orchestra in Handel's 'Messiah'. Soloists are Benita Valente, Soprano, Helen Watts, contralto, Ryland Davies, tenor, Stafford Dean, bass, Robert Levin , harpsichord, John Gibbons, organ and members of the Tanglewood Festival chorus , John Oliver conductor.

Earl Wild Due at Tanglewood

Entertainment

TANGLEWOOD, Lenox, Mass — The seventh weekend at Tanglewood begins next Friday at 7 p.m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 p.m., Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic, makes his debut with the Boston Symphony. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein aso soloist. Foster closes the concert with Prokofiev's Symphony No. 5.

Next Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

Next Saturday evening at 8:30 Arthur Fieldler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony No. 9 in E minor, the 'New World'; Rachmaninov's Piano Concerto No. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg'.

On Sunday, Aug. 19, at 2:30 p.m. Seiji Ozawa, music director of the Boston Symphony, conducts the orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Ozawa closes the concert with Tchaikovsky's Symphony No. 4 in F minor.

Program for the weekend of Aug. 17-19:

Aug. 17 — shed — 7 p.m. weekend prelude, Earl Wild, piano: Schumann: Etudes symphoniques and Liszt: Mephisto polka and waltz.

9 p.m. — shed — Lawrence Foster, conductor: Berlioz: Overture 'Le corsaire' and Bruch: Scottish fantasy, John Silverstein, violin, Prokofiev: Symphony No. 5.

Aug. 18 — 10:30 a.m. — shed — Boston Symphony Orchestra Open Rehearsal.

8:30 p.m. — shed — Arthur Fiedler, conductor: Dvorak: Symphony No. 9 in E minor 'New World,' Rachmaninov: Piano concerto No. 2 in C minor.

Earl Wild — Wagner: Prelude to 'Die Meistersinger von Nurnberg.'

Aug. 19 — 2:30 p.m. — shed — Seiji Ozawa, conductor: Franck: Symphonic variations for piano and orchestra.

NEW YORK ADVOCATE
BOSTON, MASS.
AUG 16 1973
New England Newscip

Silverstein, Wild, Watts Soloists at Tanglewood

The seventh weekend at Tanglewood begins on Friday, Aug. 17 at 7 p.m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 p.m., Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic, makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony no. 5.

On Saturday, Aug. 18, at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 p.m., Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony no. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto no. 2 in C minor with Earl Wild as soloist and Wagner's Prelude to 'Die Meistersinger von Nurnberg'.

On Sunday, Aug. 19, at 2:30 p.m., Seiji Ozawa, music director of the Boston Symphony, conducts the orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony no. 4 in F minor.

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
AUG 13 1973 New England Newslip

Seventh weekend at Tanglewood

The seventh weekend at Tanglewood in Lenox begins on Friday, at 7 p.m. wth pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 p.m., Lawrence Foster, Music Director of the Houston Symphony and chief guest conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony No. 5.

On Saturday, at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 p.m. Arthur Fiedler, conductor oof the Boston Pops Orchestra, conducts the Boston Symphony in Dvorak's Symphony No. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto No. 2 in C minor with Earl Wild as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony No. 4 in F Minor.

REPUBLICAN
SPRINGFIELD, MASS.
S. 150,000
AUG 12 1973 New England Newslip

GLE
NEWTOWN, CONN
W. 14,788
AUG 17 1973 New England Newslip

Concerts at Tanglewood, Lenox, Mass. info at 413 637 1600:

Weekend Prelude, Fri 7 pm, Earl Wild, piano, Schumann, Etudes symphoniques, Liszt, Mephisto polka and waltz 9 pm, Lawrence Foster, conductor, Berlioz, Overture 'Le corsaire'; Bruch: Scottish fantasy; Joseph Silverstein, violin; Prokofiev, Symphony No. 5.

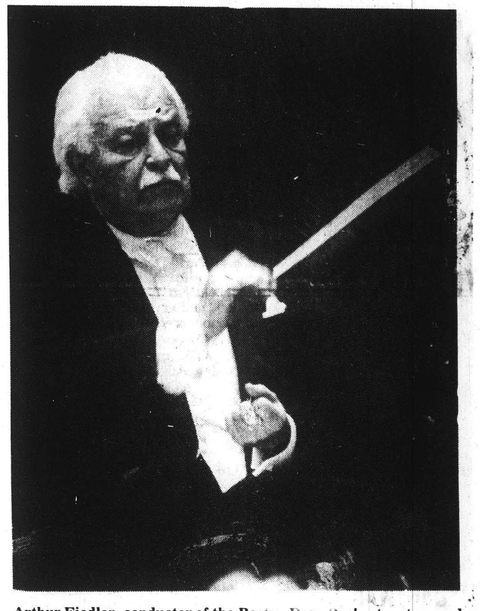
Sat, Aug 18
10:30 am, Boston Symphony Orch Open Rehearsal; 8:30 pm, Arthur Fiedler, cond, Dvorak: Symphony No. 9 in E minor 'New World'; Rachmaninoc: Piano Concerto No. 2 in C minor, Earl Wild, Wagner Prelude to 'Die Meistersinger von Nurnberg'
Sunday, Aug 19
2:30 pm, Seiji Ozawa, cond, Franck, Symphonic variations for piano and orch, Andre Watts; Liszt: Totentanz for piano and orch, Andre Watts; Tchaikovsky, Symphony No 4 in F minor.

Music of Mozart, Ravel, Brahms, Aug 23, 25.

PROMOTED. Lawrence Foster, former conducting fellow at the Berkshire Music Center, returns there tomorrow to conduct the Boston Symphony at 9 p.m. in the shed at Tanglewood, Lenox, Mass. Foster is music director of the Houston Symphony and guest conductor of the Royal Philharmonic. The program will feature music by Berlioz, Bruch and Prokofiev.

SCI
NEWTOWN, CONN
AUG 16 1973 New England Newslip

At Tanglewood



Arthur Fiedler, conductor of the Boston Pops Orchestra, top, and Lawrence Fostor, Music Director of the Houston Symphony and Guest Conductor of the Royal Philharmonic, will be appearing in separate concerts at Tanglewood this week-end.

The seventh weekend at Tanglewood begins on Friday, August 17, at 7 pm with Pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 pm, Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic, makes his debut with the Boston Symphony. Mr Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr Foster closes the concert with Prokofiev's Symphony No. 5.

On Saturday, August 18, at 10:30 am, as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 pm Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony No. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto No. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg.'

On Sunday, August 19, at 2:30 pm Seiji Ozawa, music director of the Boston Symphony, conducts the Boston Symphony, conducts the Orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totenanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Mr Ozawa closes the concert with Tchaikovsky's Symphony No. 4 in F minor.

AT TANGLEWOOD

Arthur Fiedler Conducts

ARTHUR FIEDLER

At Tanglewood Saturday night

LENOX — The seventh weekend at Tanglewood begins on Friday evening at 7 with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 p.m. Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony No. 5.

On Saturday at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 p.m., Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony No. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto No. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg.'

On Sunday at 2:30 p.m., Seiji Ozawa, music director of the Boston Symphony, conducts the Orchestra in Franck's "Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist - in - Residence Andre Watts as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony No. 4 in F minor.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 16 1973

Tanglewood Charts Weekend Programs

The seventh weekend at Tanglewood in Lenox, Mass., will begin at 7 p.m., Friday, with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

Lawrence Foster, music director of the Houston Symphone and chief guest conductor of the Royal Philharmonic, will make his debut with the Boston Symphony at 9 p.m. Foster will open the program with Berlioz' Overture "Le Corsaire" and follow with Bruch's Scottish Fantasy for violin and orchestra, with concertmaster Joseph Silverstein as soloist. The concert will close with Prokofiev's Symphony No. 5.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

ON SATURDAY, at 8:30 p.m. Arthur Fiedler, conductor of the Boston Pops Orchestra, will conduct the Boston Symphony Orchestra in Dvorak's Symphony No. 9 in E minor, the "New World;" Rachmaninov's Piano Concerto No. 2 in C minor, with Earl Wild as soloist, and Wagner's Prelude to "Die Meistersinger von Nurnberg."

On Sunday at 2:30 p.m., Seiji Ozawa, music director of the Boston Symphony, will conduct the orchestra in Franck's Symphonic variations for piano and orchestra, followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist.

Ozawa will close the concert conducting Tchaikovsky's Symphony No. 4 in F minor.

GLOBE (M)
BOSTON, MASS.
D. 261,042
AUG 17 1973 New England Newslip

Tanglewood — Lawrence Foster, a Berkshire Music Center graduate and music director of the Houston Symphony, makes his Boston Symphony Orchestra conducting debut Aug. 17 at 9 p.m. on a program of Berlioz, Prokofiev and Bruch (the "Scottish Fantasia," with Joseph Silverstein as soloist). Arthur Fiedler conducts Aug. 18 at 8:30 p.m. (Earl Wild soloist). And Seiji Ozawa conducts Aug. 19 at 2:30 p.m. with Andre Watts as soloist in works of Franck and Liszt. Open rehearsal is Saturday at 10 a.m. on the large Lenox estate.

GLOBE (M)
BOSTON, MASS.
D. 261,042
AUG 18 1973 New England Newslip

Fiedler will conduct at Tanglewood Saturday

Three major conductors will be featured at the seventh weekend of Berkshire Festival concerts at Tanglewood, which begins with the Weekend Prelude on Friday.

At 7 p.m., pianist Earl Wild will perform Schumann's Etudes Symphoniques and Liszt's Mephisto polka and waltz.

Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic, will make his debut conducting Boston Symphony Orchestra at 9. The program will include Berlioz's "Corsair" overture, Bruch's "Scottish Fantasy" for violin and orchestra with Concertmaster Joseph Silverstein as soloist, and Prokofieff's Symphony No. 5.

An open rehearsal of Sunday's works will be performed Saturday morning at 10:30.

On Saturday evening at 8:30, Arthur Fiedler, now in his 44th year as conductor of the Boston Pops Orchestra, will conduct the BSO in Dvorak's Symphony No. 9 in E Minor, "The New World"; Rachmaninoff's Piano Concerto No. 2 in C Minor, with Wild as soloist; and Wagner's prelude to "Die Meistersinger von Nuernberg."

On Sunday at 2:30, Seiji Ozawa, BSO music director, will conduct Franck's Symphonic Variations and Liszt's "Totentanz," both for piano and orchestra. The two works will feature Andre Watts as soloist.

The concert will close with Tchaikovsky's Symphony No. 4 in F Minor.

New York Post
D. 623,245 SAT. 354,797
AUG 3 1973

Out-of-Town

Melissa Hayden and Peter Martins under the direction of Walter Terry appear in a pas de deux program tonight and tomorrow night at 7:30 at **The Jacob's Pillow Dance Festival** (Lee, Mass). Carmen De Lavallade and The Dance Theater of Harlem perform Tuesday through next Saturday . . . Michael Tilson Thomas conducts the Boston Symphony Orchestra featuring Beethoven and Copland tonight at 9 at **Tanglewood-Berkshire Festival** (Lenox, Mass.). Tomorrow night at 8:30 Thomas conducts the orchestra in an all-Stravinsky program. Sunday at 2:30 p.m., Mozart, Cage, Strauss and Brahms are featured . . . Janos Starker, cellist, will play the works of Bach, Beethoven, Mozart and Brahms at 5:30 p.m. at the **Caramoor Festival** (Katonah, N. Y.) . . . "No, No, Nanette" is on stage at the **Garden State Arts Center** (Holmdel, N. J.) tonight and tomorrow night starring Don Ameche and Evelyn Keyes . . . Conductor Eugene Ormandy and Isaac Stern, violinist, appear with the Philadelphia Orchestra tonight at 8 at the **Saratoga Performing Arts Center** Saratoga Springs, N. Y.). Tomorrow night Andre Kostelanetz conducts.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,575
AUG 16 1973
New England Newspapers

SYRACUSE
Herald Journal
D. 129,668
AUG 16 1973

Fiedler to Conduct BSO at Tanglewood

Bos Symphony

The seventh week end at Tanglewood in Lenox begins on Friday at 7 p.m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polk and waltz.

At 9 p.m., Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Foster opens the program with Berlioz' Overture "Le Corsaire" and

Springfield Daily News

The Arts

follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Foster closes the concert with Prokofiev's Symphony no. 5.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday at 8:30 p.m. Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony no. 9 in E minor, the "New World"; Rachmaninov's Piano concert no. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to "Die Meistersinger von Nurnberg."

On Sunday at 2:30 p.m. Seiji Ozawa, music director of the Boston Symphony, conducts the orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist - in - Residence Andre Watts as soloist. Ozawa closes the concert with Tchaikovsky's Symphony no. 4 in F minor.

NORFOLK COUNTY PRESS
DEDHAM, MASS.
W. 21,000
AUG 9 1973
New England Newspapers

TANGLEWOOD — A weekend camping and musical excursion to Tanglewood beginning August 17 will be offered to Sharon high school students by the committee to run the high school alternative school.

Sharon

Bernard Jacobs, chairman of the alternative school's resource committee and a music teacher at the school, said he suggested the trip as a forerunner to a course he will teach beginning in September.

In addition to attending performances of Dvorak's New World Symphony and Rachmaninov's Concerto No. 2 by the Boston Symphony Orchestra conducted by Arthur Fiedler, the students will enjoy camping in the foothills of the Berkshires and a side trip to Stockbridge.

Mr. Jacobs noted several teachers from both the high school and alternative school would go along on the outing, along with a good sprinkling of other adults.

He indicated the cost of the trip for each participant would be kept to a minimum, probably about $12.00 including admission to the concert grounds.

Mr. Jacobs indicated he expects 55 to 60 students to participate in the trip, and said the weekend is open to any youngster. "We are not limiting it to alternative school students," he stated.

To accommodate the youngsters, Mr. Jacobs said he had made arrangements with a campground in Lennoxdale. He said arrangements have been made to have 10 trailers along with tents brought out to the campsite from Sharon to house participants.

The caravan will leave Sharon August 17, according to Mr. Jacobs. He said youngsters will be able to attend the orchestra's rehearsal the morning of August 18 in addition to the afternoon concert, if desired.

Saturday night will feature a musical campfire with folk singing. A visit to artist Norman Rockwell's home and Alice's Restaurant in Stockbridge will also be worked into the schedule.

Mr. Jacobs, who has been a teacher for four years, said he hoped he could show the students the sociological concept as well as human concept that inspired the music.

Mr. Jacobs said he plans other such trips to serve as stimulants during the school year.

He noted he plans student visits to concerts at Symphony Hall and Jordan Hall in Boston when school is in session, and possibly a trip to the Metropolitan Opera in New York over Christmas vacation.

+ + +

The Herald-News
PASSAIC, N. J.
D. 80,500
AUG 17 1973

Arthur Fiedler at Tanglewood

Seventh weekend at Tanglewood, Lenox, Mass., begins at 7:00 p.m. this evening with Earl Wild, pianist, performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9:00 p.m. Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with concertmaster Joseph Silverstein, as soloist.

Arthur Fiedler, conductor of the Boston Pops Orchestra, at 8:30 p.m. tomorrow conducts the Boston Symphony Orchestra, in Dvorak's Symphony No. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto No. 2 in C minor with Earl Wild as soloist.

At 2:30 p.m. Sunday Seiji Ozawa, music director of the Boston Symhpony, conducts the orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony No. 4 in F minor.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 35,739 SUN. 41,303
AUG 15 1973

Tanglewood Programs Set

LENOX, Mass. — The seventh weekend at Tanglewood begins Friday, 7 p.m., with pianist Earl Wild performing Schumann's "Etudes" and Liszt's "Mephisto" polka and waltz.

At 9 p.m. on Friday, Lawrence Foster will conduct the Boston Symphony Orchestra in the overture to Berlioz' "Le Corsaire," Bruch's "Scottish Fantasy" (with Joseph Silverstein as violin soloist) and Prokofiev's "Symphony No. Five."

On Saturday, at 10:30 a.m., there will be an open rehearsal of works to be performed Sunday.

On Saturday at 8:30 p.m., Arthur Fiedler will conduct the orchestra in Dvorak's "Symphony No. Nine" ("New World"); Rachmaninov's "Piano Concerto No. Two" (featuring Wild) and the prelude to Wagner's "Die Meistersinger von Nurnberg."

On Sunday at 2:30 p.m., Seiji Lzawa will conduct the orchestra in Franck's "Symphonic Variations for Piano and Orchestra," Liszt's "Totentanz for Piano and Orchestra," both featuring artist-in-residence Andre Watts on piano, and Tchaikovsky's "Symphony No. Four."

Tanglewood's Week To Open With Pianist

The seventh weekend at Tanglewood begins on Friday, August 17 at 7:00 p. m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9:00 p. m., Lawrence Foster, Music Director of the Houston Symphony and Chief Guest Conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony no. 5.

On Saturday, August 18 at 10:30 a. m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 p. m. Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony no. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto no. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg'.

On Sunday, August 19 at 2:30 p. m. Seiji Ozawa, Music Director of the Boston Symphony, conducts the Orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony no. 4 in F minor.

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000
AUG 17 1973

NEWS (E)
MANCHESTER, N. H.
AUG 17 1973
New England Newspapers

bb Opus 1

June B. Tompkins
Tanglewood

The seventh weekend at Tanglewood in Lenox, Mass., begins tonight at 7 with pianist Earl Wild performing Schumann's Etudes Symphoniques and Liszt's Mephisto Polka and Waltz.

At 9 p.m., Lawrence Foster debuts with the Boston Symphony as its director. The program will include Prokofiev's Symphony No. 5 and Bruch's Scottish Fantasy with Joseph Silverstein, violinist.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

Saturday evening at 8:30, Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony No. 9 in E minor, Rachmaninoff's Piano Concerto No. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to Die Meistersinger von Nurnberg.

Sunday at 2:30 p.m., Seiji Ozawa, music director of the Boston Symphony, conducts the orchestra in Franck's Symphonic Variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Ozawa closes the concert with Tschaikowsky's Symphony No. 4 in F minor.

Arthur Fiedler Conductor
Arthur Fiedler, conductor of the Boston Pops Orchestra, appears at Tanglewood to conduct the Boston Symphony Orchestra Saturday evening and again Tuesday evening to conduct the Boston Pops. Fiedler, who is 78 years old, joined the Boston Symphony when he was 20 years old. He has been conductor of the Pops for 43 years. The total sales of Mr. Fiedler's albums, singles, tapes and cassettes are not far from 50 million.

Trinity College

A guest carillonneur and organist will play the Trinity College carillon Wednesday at 7:15 p.m. The summer concert series which is free and open to the public continues through Aug. 29.

After each concert, the audience is invited to take a guided tour of the College Chapel.

The Pillow

Principal dancers Cynthia Gregory and Terry Orr and six members of the American Ballet Theatre take over Jacob's Pillow in Lee, Mass., Tuesday through Saturday, with one premiere and four traditional works.

Cynthia Gregory will perform "Three Bach Dances" to J.S. Bach's Lute Suite No. 1. Although the form and music are formal, the dance will be modern in concept as opposed to traditional ballet in toe slippers. Miss Gregory will also perform the poignantly beautiful "Dying Swan" for the first time in her career.

The programs will also include pas de deux and divertissements.

Performances are Tuesday evening at 7:30; Wednesday, Friday and Saturday evenings at 8:40. Matinees are Thursday and Saturday at 3 p.m. There are no Thursday evening performances. Box office, 413-243-0745.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 16,895
AUG 16 1973
New England Newsclip

Fiedler, Ozawa To Conduct Weekend Tanglewood Fare

ARTHUR FIEDLER

LENOX — The seventh weekend at Tanglewood begins on Friday at 7 p.m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 p.m., Lawrence Foster, music director of the Houston Symphony and Chief Guest Conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Foster closes the concert with Prokofiev's Symphony No. 5.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

On Saturday at 8:30 p.m., Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony No. 9 in E minor, the 'New World'; Rachmaninov's Piano Concerto No. 2 in C. minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg'.

On Sunday at 2:30 p.m. Seiji Ozawa, Music Director of the Boston Symphony, conducts the Orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Ozawa closes the concert with Tchaikovsky's Symphony No. 4 in F minor.

PROGRAM
WEEKEND VII

Friday, Aug. 17, 1973
Shed
7 p.m., Weekend Prelude
EARL WILD piano
Schumann: Etudes symphoniques
Liszt: Mephisto polka and waltz

9 p.m.
Shed
LAWRENCE FOSTER conductor
Berlioz: Overture 'Le corsaire'
Bruch: Scottish fantasy
JOSEPH SILVERSTEIN violin
Prokofiev: Symphony no. 5
Saturday, Aug. 18
10:30 a.m.
Shed
BOSTON SYMPHONY OPEN REHEARSAL

8:30 p.m.
Shed
ARTHUR FIELDER conductor
Dvorak: Symphony no. 9 in E minor 'New World'
Rachmaninov: Piano concerto no. 2 in C minor
EARL WILD
Wagner: Prelude to 'Die Meistersinger von Nurnberg'

Sunday, Aug. 19
2:30 p.m.
Shed
SEIJI OZAWA conductor
Franck: Symphonic variations for piano and orchestra
ANDRE WATTS
Liszt: Totentanz for piano and orchestra
ANDRE WATTS
Tchaikovsky: Symphony no. 4 in F minor

JOURNAL
LAKEVILLE, CONN.
AUG 28 1973
New England Newsclip

MUSIC

CANAAN, Conn., Canaan Valley Sporting Club.
Aug. 19: Country Music Festival; country-western, blue grass; free admission, small parking charge, noon-6 p.m.

LENOX ARTS CENTER AT WHEATLEIGH, Lenox, Mass. (413-637-2227), 9:30 p.m.
Aug. 18: Candlelight Concert, Lenox Arts Center Esnemble, Andrew Thomas, director, works by Schubert, Silverman, Schoenberg.

LENOX ARTS FESTIVAL, Lenox, Mass. (413-637-2200). On the Lawn, Sat. 6 p.m.
Aug. 18: Tom Rush, solo artist; David Bromberg, guest artist.

MUSIC MOUNTAIN, Falls Village, Connn. (203-824-7126). Sat. 3 p.m.
Aug. 18: Berkshire Quartet; guest artist, Gyorgy Sebok, piano; works by Boccherini, Bartok, Mendelssohn.

SOUTH MOUNTAIN, Pittsfield, Mass. (413-442-5864). Sat. 3 p.m.
Aug. 18: Jaime and Ruth Laredo, violin-piano recital, in works by Stravinsky, Mozart, Brahms.

TANGLEWOOD, Lenox, Mass. (413-637-1600).
Aug. 17: Weekend Prelude, Earl Wild, 7 p.m.; Boston Symphony Orchestra, Lawrence Foster, conductor, works by Berlioz, Bruch, Prokofieff, 9 p.m.
Aug. 18: Boston Symphony, Open Rehearsal, 10:30 a.m.; Arthur Fiedler, conductor; Earl Wild, piano; works by Dvorak, Rachmaninoff, Wagner, 8:30 p.m.
Aug. 19: Boston Symphony, Seiji Ozawa, conductor; Andre Watts, piano; works by Franck and Liszt, 2:30 p.m.
Aug. 21: Boston Pops-at-Tanglewood, Arthur Fiedler, conductor, benefit of Pension Fund, 8:30 p.m.

REGISTER
NEW HAVEN, CONN.
S. 125,155
AUG 12 1973
New England Newsclip

musical briefs

TANGLEWOOD

LENOX, Mass. — The seventh weekend at Tanglewood begins on Friday at 7 with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9, Lawrence Foster, Music Director of the Houston Symphony and Chief Guest Conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony No. 5.

On Saturday at 10:30, as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony No. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto No. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg'.

On Sunday, Aug. 19 at 2:30 Seiji Ozawa, Music Director of the Boston Symphony, conducts the Orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony No. 4 in F minor.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 401,634
AUG 17 1973
New England Newsclip

Tanglewood's Week To Open With Pianist

The seventh weekend at Tanglewood begins on Friday, August 17 at 7:00 p. m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9:00 p. m., Lawrence Foster, Music Director of the Houston Symphony and Chief Guest Conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony no. 5.

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GREENVILLE, N. Y.
LOCAL
(ALBANY MARKET AREA)
W. 1,000
AUG 15 1973

BANNER (E)
PEMBROKE, MA.
AUG 23 1973
New England Newsclip

Tanglewood weekend bills Dvorak, Franck

LENOX, Mass. — The seventh weekend at Tanglewood begins on Friday, Aug. 17 at 7 p.m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9 p.m., Lawrence Foster, music director of the Houston Symphony and chief guest conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with concertmaster Joseph Silverstein as soloist. Foster closes the concert with Prokofiev's Symphony No. 5.

On Saturday, Aug. 18 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony no. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto no. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg.'

On Sunday, Aug. 19 at 2:30 p.m. Seiji Ozawa, music director of the Boston Symphony, conducts the orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud artist-in-residence Andre Watts as soloist. Ozawa closes the concert with Tchaikovsky's Symphony no. 4 in F minor.

New Officers of Service League, Boston Museum of Science, recently elected are (from left) Mrs. John Warner of Lincoln, vice-president; Mrs. Richard O. Howe, Belmont, treasurer; Mrs. Arthur Schwartz, Swampscott, president; and Mrs. E. Lee Perry, Brookline, secretary.

Rose Walsh

Charlestown Tour Set on Sept. 22

Charlestown plans to roll out the red carpet on Saturday, Sept. 22, for a tour of homes and gardens in combination with the sale and exhibit of the works of Charlestown artists and craftsmen. In addition to the work of professional artists the handwork of users of the Charlestown Activities Center will be on display.

The Center, a neighborhood drop-in and adult education facility, will soon be the base of a crafts cooperative, selling locally-made goods to area shops.

On the house tour, over a dozen of both traditional and contemporary decor, will be open to the public from 10 a.m. to 4 p.m. A champagne hour in the courtyard of 81 Warren st. from 4 to 5 o'clock is an added pleasure.

Proceeds of the day sponsored by the Charlestown Preservation Society, Inc. will help to fund its Bicentennial activities, especially in the possible battle to prevent the moving of the USS Constitution from her berth in Charlestown.

Tickets are $3 ($2 for persons of 65 or over) and will be on sale the day of the tour at 81 Warren st., beginning at 9:30 a.m.

★

Lawrence Foster, music director of the Houston Symphony and Chief Guest Conductor of the Royal Philharmonic, makes his debut with the Boston Symphony Orchestra, this evening, 9 o'clock at Tanglewood.

Saturday evening at 8:30 Arthur Fiedler, conductor of the Boston Pops Orchestra conducts the B.S.O. in Dvorak's Symphony No. 9 in E minor, the 'New World"; Rachmaninov's Piano concerto No. 2 in C minor with Earl Wild as soloist.

★

Mr. and Mrs. Walter W. Prue of Winchester and South Dennis have announced the engagement of their daughter, Jeanne Marie, to Francis M. Carrick of Chelmsford. They have chosen August 24 for the nuptials.

The bride-to-be attended the University of Massachusetts in Amherst and received her Master's from Northeastern. Her fiance attended Wentworth Institute.

Review: Fiedler at Tanglewood

By John Massameno

SATURDAY EVENING at Tanglewood was a night for reminiscences. The evening's performance, markedly more gala than the afternoon series, seemed to have brought the past alive — not only in a musical sense, but in a historical, and therefore, somewhat nostalgic, sense as well.

The romantic fervor of Dvorak's "New World," Symphony, the first work of the evening, pervaded the audience and set the mood for the remainder of the concert. Following the intense opening statement, the spirited and aggressive first movement soon gave way to the famous second, in which the oboe was featured in a lilting and serene solo.

The tranquillity which the music transmitted was complimented by the cool evening breeze, reminding us in a delightful way that we were, after all, outside.

The Scherzo which followed was impulsive and vibrant. Far from what many would call a composite of American folk tunes, the original inspiration of the piece, the dancelike movement, often changing from one tempo to another, revealed typically Bohemian influences. Full bass, chimes and triangle augmented the sonorous voyage into the past.

Introduced by the brass, the fourth movement boldly restated Dvorak's most predominant theme. The perpetual motion of this final section was subtley expressed, even in the string interludes, and finally reached its climax in a mass of juxtaposed themes and variations.

An intermission was followed by Earl Wild, guest pianist, who loaned his aesthetic interpretations to Rachmaninov's piano concerto no. 2 in C minor, op 18. Wild walked out on stage displaying his stunning and natural platinum hair and was followed by Fiedler, who's hair is also white — though one might suppose for different reasons.

THE IMPORTANT THEME in the first movement was rendered sensitively by Wild who emptied himself in the passionate surging of one of Rachmaninov's most moving concertos. In the second movement a combination of composer-performer resulted in music exhibiting all the romantic power and expression the work possesses.

The allegro scherzando, which ended the piece, called for muted violins which provided a hushed, but excited background for the soloist's final splendor. Shouts of approval greeted Wild, Fiedler, and the Boston Symphony.

Wagner's prelude to "Die Meistersinger von Nurnberg" was the closing work of the program. In a grandioso and operatic style, Wagner presented a musical buffet, a sampling of what was to come. A vivid imagination could easily reconstruct the scenery for one of Wagner's most colorful operas.

Fiedler's selections for the program, which were not particularly varied, catered to a singular pallet of musical color, and I'm certain those whose tastes coincided with his were delighted with the performance.

CONNECTICUT
WESTERN NEWS
CANAAN, CONN.
W. 2,875

AUG 22 1973

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 21 1973

Two Sunday Concerts Provide Quality Music

By RICHARD VINCENT
Music Critic

It was another two concert day Sunday, the first being provided by talents of considerable note: Seiji Ozawa, Andre Watts, and the Boston Symphony Orchestra in the afternoon at Tanglewood, and the last that same evening in the great hall at Indian Hill in Stockbridge where Michael Emery coming of note, played his solo recital with the student orchestra. More on this in a trice.

WATTS WHO failed to impress earlier in the summer with a lackluster rendition of a Mozart concerto, and a solo recital, failed to impress, that is, in terms of the almost universally fine notices he has been getting, was very good indeed on Sunday afternoon. Having also played the Brahms Concerto No. 2 two weeks ago at SPA, there were then indications that he is much more at home in the big romantic repertory and this was made even more apparent this afternoon when he played the Ceasar Franck "Symphonic Variations" and the Liszt, "Totentanz."

The Franck was less his kind of raw meat, one is still inclined to prefer the old 78 recording by Casadesus (Jean) with its subtle ebb and flow, but the Liszt was right in Watts' wheelhouse and he played with a positive flair that had not been present (with some exceptions in the Brahms) earlier on this summer.

The work means "Dances of Death" and takes as its programmatic "raison d'etre" the powerful and ominous "Dies Irae" from the liturgical mass. Although it appears on the surface to have only bombast and flash, the fact is the music has a real and urgent strength to it, and Watts was called upon to deliver some strong and accurate playing which he did. Whereas he does not seem to understand what Mozart is trying to do, he does understand a good deal better the mind and creative machinery of a Franz Liszt.

LATER IN the evening, Michael Emery, the first winner in what is now the Albany League of Arts-Indian Hill Scholarship, was among the few students chosen for the annual Concerto Night at the music School, (Indian Hill). He chose to play the 1st movement of the Mendessohn Violin Concerto, and along with five others, piano, French horn, violin and bassoon, (there were two pianists) he was by any objective view the most accomplished of all. The quality was high throughout, even the earnest orchestra made up of students and directed the musical staff members, did some very good ensemble work. They were particularly inspired to quality when the soloist himself was very good; it brought them more up to the mark.

The concerti chosen were not any kind of compromise, Bach, Beethoven, Mozart, and Mendelssohn being the composers. One guess at who had three of his works performed. Right, Mozart, who wrote something for every known instrument of his day.

Going briefly back to the Shed at Tanglewood, the entire concert under Ozawa which also included Tchaikowsky's Symphony No. 4, was above the average set by concerts here this summer. They were full of bite and drive, and the orchestra seemed more up to the ocassion than it was otherwise this summer.

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500

AUG 16 1973

NYACK, N. Y.
JOURNAL-NEWS
(NEW YORK CITY MARKET AREA)
D. 29,000

AUG 25 1973

7
SEVENTH WEEKEND

AUGUST 17
7 pm Weekend Prelude
Earl Wild
9 pm LAWRENCE FOSTER
Berlioz: Overture "Corsair"
Bruch: Scottish Fantasy
Joseph Silverstein
Prokofieff: Symphony No. 5

AUGUST 18
10:30 am Open Rehearsal
8:30 pm ARTHUR FIEDLER
Dvorak "New World" Symphony
Rachmaninoff: Piano Concerto No. 2
Earl Wild
Wagner: Prelude to "Die Meistersinger von Nürnberg"

AUGUST 19
2:30 pm SEIJI OZAWA
Franck: Symphonic Variations
Liszt: Totentanz
André Watts

Fiedler, some Japanese and Tanglewood

By LOUISA KREISBERG

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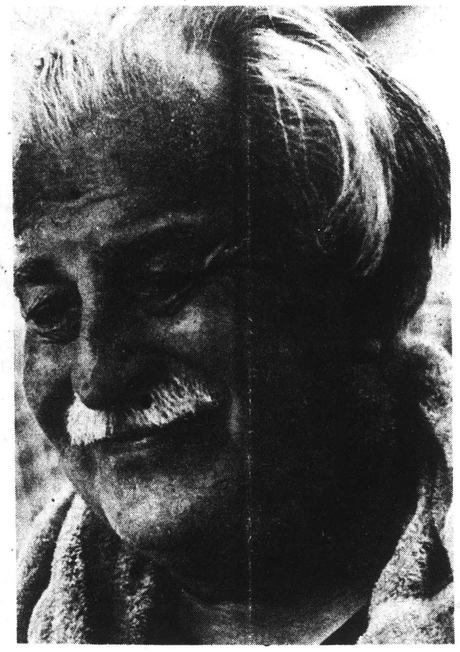

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Review: Fiedler at Tanglewood

By John Massameno

SATURDAY EVENING at Tanglewood was a night for reminiscences. The evening's performance, markedly more gala than the afternoon series, seemed to have brought the past alive — not only in a musical sense, but in a historical, and therefore, somewhat nostalgic, sense as well.

The romantic fervor of Dvorak's "New World," Symphony, the first work of the evening, pervaded the audience and set the mood for the remainder of the concert. Following the intense opening statement, the spritely and aggressive first movement soon gave way to the famous second, in which the oboe was featured in a lilting and serene solo.

The tranquillity which the music transmitted was complimented by the cool evening breeze, reminding us in a delightful way that we were, after all, outside.

The Scherzo which followed was impulsive and vi[illegible]nt. Far f[illegible]n what many would call a composite of American f[illegible] tunes, the original inspiration of the piece, the dancelike movement, often changing from one tempo to another, revealed typically Bohemian influences. Full bass, chimes and triangle augmented the sonorous voyage into the past.

Introduced by the brass, the fourth movement boldly restated Dvorak's most predominant theme. The perpetual motion of this final section was subtley expressed, even in the string interludes, and finally reached its climax in a mass of juxtaposed themes and variations.

An intermission was followed by Earl Wild, guest pianist, who loaned his aesthetic interpretations to Rachmaninov's piano concerto no. 2 in C minor, op 18. Wild wa[illegible]d out on st[illegible]splaying his stunning and natural pl[illegible]num hair and was followed by Fiedler, who's hair is also white — though one might suppose for different reaso[illegible]

THE IMPORTANT THEME in the first movement was rendered sensitively by Wild who emptied himself in the passionate surging of one of Rachmaninov's most moving concertos. In the second movement a combination of composer-performer resulted in music exhibiting all the romantic power and expression the work possesses.

The allegro scherzando, which ended the piece, called for muted violins which provided a hushed, but excited background for the soloist's final splendor. Shouts of approval greeted Wild, Fiedler, and the Boston Symphony.

Wagner's prelude to "Die Meistersinger von Nurnberg" was the closing work of the program. In a grandioso and operatic style, Wagner presented a musical buffet, a sampling of what was to come. A vivid imagination could easily reconstruct the scenery for one of Wagner's most colorful operas.

Fiedler's selections for the program, which were not particularly varied, catered to a singular pallet of musical color, and I'm certain those whose tastes coincided with his were delighted with the performance.

Two Sunday Concerts Provide Quality Music

By RICHARD VINCENT
Music Critic

[illegible]

WATTS WHO [illegible] to go [illegible] with a lackluster rendition of a Mozart concerto, and a solo recital, failed to impress, that is, in terms of the almost universally fine notices he has been getting. [illegible] was very good indeed on Sunday afternoon. Having also played the Brahms Concerto No. 2 two weeks ago at [illegible] then indeed [illegible] much [illegible]

[illegible] Wagner was [illegible] to deliver [illegible] accurate playing [illegible] and Wagner [illegible] Mozart's [illegible] to do, [illegible] better the mind and [illegible] manipulators of Franz Liszt.

LATER IN [illegible] Mendes [illegible] Wattsie's [illegible] the new students chosen for the annual Concerto Night at the Juilliard School. Andrew Hill [illegible] the chance to play the first movement of the Mendelssohn Violin Concerto, and along with [illegible] Francis [illegible] Sued [illegible] he has to [illegible] the most [illegible]

[illegible] average set by [illegible] here this summer. They were full of bite and [illegible] and the orchestra [illegible] otherwise [illegible]

SEVENTH WEEKEND

Weekend Prelude
Earl Wild
LAWRENCE FOSTER
Berlioz: Overture "Corsair"
Bruch: Scottish Fantasy
Joseph Silverstein
Prokofieff: Symphony No. 5

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THE ARTS

Prokofiev's 5th still delightful

LENOX — Prokofiev's Fifth was the last symphony whose first performances were anticipated and received with something like universal excitement. Koussevitzky introduced it to America late in 1945, which was even a sort of homecoming, because the work turned out to have been written on some of the manuscript paper which Koussevitzky had one of the Boston music stores send regularly to wartime shortage-bedeviled Russian composers.

I remember those early performances, the Boston Symphony's elegant recital at Hunter College, Artur Rodzinski's with the New York Philharmonic, which was both burlier and more incisive, and, most brilliant of all, those of the Philadelphia Orchestra under George Szell, then just about to take over the Cleveland Orchestra.

MICHAEL STEINBERG

I don't know how long it has been since I last heard the work — eight or nine years at least — but when Lawrence Foster conducted it at Tanglewood Friday evening, I was delighted to see how handsomely it has stood up. All that excitement was about something real. (What has worn badly is John Burk's program note with its war-oriented reading of the expressive content.)

The Fifth is scored with some of that best-of-both-worlds combination of richness and translucence you hear in the best "Nutcracker" and "Pathetique" Tchaikovsky (Prokofiev is edgier and keeps the middle rather more spare). The melodies are good; they are full of energy and they have personality. I shall never enjoy any of Prokofiev's later music as much as the acid stuff he wrote in the 1920s, but his humor in the Fifth has grace and an appealingly casual quality.

I love, in fact, how unforced everything is in this symphony, the grandly serious utterance of the two slower movements included. And how genuinely felt, how rediscovered, reinvented the traditional forms are, and how masterful Prokofiev's control of his material.

I was, obviously enough, mightily impressed, and Foster's performance, by revealing the work so clearly and with such vitality, had a lot to do with that. At 31, Foster is the senior of that trio of remarkable American conductors — the other two being James Levine and Michael Tilson Thomas — who came to prominence in the later 60s. Foster was the Koussevitzky Prize winner at Tanglewood in 1966, and I still remember his cool management that summer of a piece by Henry Weinberg which was as difficult an assignment as any student conductor has ever had put into his life. He is now music director of the Houston Symphony and principal guest conductor of the Royal Philharmonic in London.

Foster is quiet and direct on the podium, and he is inclined to keep the rhetoric of his interpretations on the understated side. The great strengths of his Prokofiev performance were structural intelligence and good rhythm. Because the surface is so brilliant, almost any conductor with a good orchestra can make some sort of effect with the Fifth; Foster, with his sure sense of hill and dale, of anticipation and arrival, of upbeat and accent, steered through it with a mastery that is really uncommon.

The first half of the concert had, however, been disappointing, beginning with a lusterless run-through of Berlioz's "Corsaire" overture. I was sorrier that, with Joseph Silverstein as soloist, so weak a case was made for Bruch's Scottish Fantasy for Violin and Orchestra. It is a very soft sort of Scotland—definitely Johnny Walker Black Label rather than Laphroiagh— but the piece has an authentic, if slightly long-winded charm, and its sounds are lovely. It is fragile, though, in that it depends on stylish performance.

Silverstein offered refined taste and clean fiddling; on the other hand, he executes romantic gestures a little unspontaneously, and his playing was wanting something in robustness. Nor was Foster much of a dynamo. The result was predictable: at intemission everybody was moaning and asking why that piece of you-know-what had been dug up. And I, I had left my "Unfair to Bruch" sign at home.

Music review

Potpourri weekend at Tanglewood

By Jay C. Rosenfeld

TANGLEWOOD had an end-of-season clearance this past weekend. Management evidently found itself with some of its most popular numbers still on the shelves and not in the least shopworn. Consequently, they were pushed forward — the Tchaikovsky Fourth Symphony, the Dvorak "New World Symphony," the Wagner Prelude to "Die Meistersinger," the Rachmaninoff second Piano Concerto and the Cesar Franck Symphonic Variations. With several outstanding window-dressers on hand — Andre Watts, Earl Wild and Joseph Silverstein — they put on a special which had the crowds cheering in the aisles. In between the sure-fire crowd pleasers they slipped a noisome "Totentanz" of Liszt in which Watts shot off incredible fireworks.

Seiji Ozawa conducted yesterday afternoon and gave Watts marvelous collaboration in the Franck Variations. But the soloist strangely failed to inject significance into the opening two quavers of his initial statement, and only rose to splendor in later episodes of the concerto where there were sparks flying between the piano and the orchestra in the exciting exchange of episodes which develop.

Watts performed miraculous feats in the Liszt, but it is so full of bombast and the two unaccompanied solo interludes so boringly unworthy that whoever contrived to place it on the program must have been out of ordure. It may be interesting to notice that several of the string sections in these two piano works did not utilize their first-chair men.

* * *

Arthur Fiedler has appeared on the Tanglewood stage many times over the years, but always before as the conductor of the Boston Pops Orchestra, which is a sort of bastard offspring that is usually presented with a degree of insouciance by the parents. But Fiedler is an old, experienced hand at the helm of any orchestral ship and the rapport between him and the musicians of the orchestra is of the closest.

The program he presented Saturday night needed no concessions nor compromises, especially in the state in which the orchestra finds itself at this present moment, without a disciplinarian or authoritarian taskmaster, so that it plays as well and no different for an exceptionably able but spontaneous routineer as it does for multifarious Marcel Marceaus with their rehearsed and studied gestures.

In spite of the quasi-bargain basement atmosphere it was an evening of good music and good music-making. Fiedler kept his head in the score more than one might have expected, but he certainly made his program sound as well as some others who want to impress their audiences by seeming to have the score in their heads.

* * *

Earl Wild gave an excellent account of the Rachmaninoff Concerto in C Minor and the flute and clarinet obbligatos in the adagio added substantially to the tonal distinction developed in his weaving figures.

The "New World" of Dvorak is one of the most ingratiating works in the repertory. He wrote it early in the 1890s when he was teaching in New York, and while we would like to believe that the endearing themes are endemic with us here in this country, it has been pretty well established that Dvorok brought them with him from his beloved Bohemia.

* * *

It is noteworthy that the weekend programs contained music by several composers whose works are conspicuous for their grasp of sound per se. The Dvorak is affectionate music and the results achieved by manipulating simple basic formulas which are always found to be touching and tender. Rachmaninoff, in his own style, also treats his inspirations with the same type of coloring and shading. So in his way, too, does Franck. As for Tchaikovsky, his sense of sound is overwhelming. It may sound strange that such a factor should be pointed out in music, of all places, but there are others whose goals are reached by other factors not so welcome to the ear. Ozawa's Tchaikovsky was outstandingly sensitive and the rightness of his Canzona was pure joy.

* * *

Berlioz is one of a very few composers who wasn't a good instrumentalist. He played the flute, but little is to be found about his ability as a performer. It is ordinarily thought that a composer must have the "feel" of instruments for which he writes because he can learn the potential range, the nature of the texture of the sound and many other necessary factors. For instance, Brahms, a pianist, went to his friend, Joachim, when he wrote his violin concerto to find out if a violinist would find what he had written conveniently "in his hand."

Berlioz wrote tremendously demanding tasks for the strings and nowhere was it more evident than in the "Corsair" overture with which the Friday evening program began. Guest conductor Lawrence Foster gave the string sections no quarter at the very outset, but established a tempo which almost left a few of the laggards straggling. There is a similar demanding stint at the outset of the same composer's "Beatrice and Benedict," and one cannot help querying whether he quite knew what he was imposing.

* * *

The Corsair overture is based on a story, "The Red Rover," of Fenimore Cooper which Berlioz had read as a young man and which had stayed with him through all the years until he got ready to portray the narrative with his pen. Cooper had lived in Europe for many years and had been one of the most popular American writers in the European public's approval. Berlioz and Mendelssohn had been close friends and once in a gesture of friendship they exchanged batons, but Berlioz offered his confrere a tomahawk!

It is remarkable how the two outstanding Russian composers of the present regime have been able to express their inward thoughts in the language of music of traditional inheritance. Whereas most of their contemporaries have written in styles and methods which abandon previous modes of the rules of music, Prokofieff and Shostakovitch have been able to strike out in new paths with the old equipment. So it was with the Prokofieff Fifth Symphony which Foster unfolded with such vivid contrasts that it needed little translation for most of us to grasp.

Joseph Silverstein in the Bruch "Scottish Fantasy" played with overabundant proficiency and fastidious detailing. Bruch conducted in Great Britain for several years but is not recorded as having spent time in Scotland, but wherever he got them the familiar and beautiful old tunes and folksongs stood out like gems of nature among all the intricate growth of Bruch's ecological effulgence.

Whitestone

SUPERSTAR Danny Kaye attended yesterday's concert at Tanglewood and congratulated his friend, Seiji Ozawa, after the latter finished his conducting stint.

Over 33,000 Flock to Lenox For Festival's 7th Weekend

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Tanglewood audiences rarely have heard concerts of such widely contrasted merit as the last two of the Berkshire Music Festival's seventh weekend.

Total attendance, from Friday night through yesterday afternoon, was 33,530.

The near-record summer attendance of 13,017 for Arthur Fiedler Saturday night attested to the popularity of the man whom the program described as "Boston's best known and best loved citizen."

Both programs were popular works drawn from the Romantic era. Therefore, there was no real question of repertory preference.

Earl Wild was Fiedler's piano soloist Saturday night. Yesterday afternoon Andre Watts was the piano soloist for Seiji Ozawa.

Fiedler received great applause — before, during and after the program. In fact, the concluding "Meistersinger" Overture brought a standing ovation.

Inseparable

The Pops and Fiedler are so inseparable that many who came may have expected that kind of program. Were it not that Fiedler conducted a complete "New World" Symphony by Dvorak, it could have been classified as such.

Saturday night's concert was several notches lower in standard than yesterday's sensational program.

The lowest point was an erratic performance of Rachmaninoff's Second Piano Concerto by Wild, under Fiedler.

To begin with, Fiedler exercised the same will in the Rachmaninoff as in the preceding "New World." One might have thought that Wild was trying to escape Fiedler's dictatorial tempos. But Wild's own treatment of solo fragments was suffused in dripping sentimentality rather than emotion. Instead of Rachmaninoff's broad statements, one heard an arbitrary lacing of tidbits that drooled from the instrument.

All of which might conceivably have been tolerable if Wild's technique had atoned with accuracy for his saccharine palpitations.

Traditional

Fiedler gave a traditional and, in some ways, exciting account of the "New World." His cues were plentiful, along with hasty page turning forward, and back for repeats.

The orchestra did nobly. It followed the conductor down to the last semiquaver, obliging him with his nuances, accents, volume and tempo. Seldom have the brasses played better. Strings were loaded with vibrato and the English horn solo by Laurence Thorstenberg was spotless.

As with the Pops Orchestra, Fiedler drew no elaborate baton designs in the air. He moved the Dvorak scherzo along at a brisk pace and everything was clear enough to be taken down in dictation.

Yesterday's concert was something else again.

The orchestra yielded to Ozawa's control and Watts did his share by contributing two of this summer's outstanding solo performances.

Actually Liszt's "Totentanz" for piano and orchestra was more in the nature of a dazzling exhibition, as the composer intended.

Far more musical, and in many ways just as exciting, was Franck's neglected "Symphonic Variations."

For most pianists, the Franck is as thankless a vehicle as "Totentanz" is an impossibility.

Virtuoso Performance

After an intensely personal delivery of the Franck, "Totentanz" gave Watts a clear track on which to unloose his virtuosic technique. He all but tore the keyboard apart with note-populous passages, glissandos in both directions, and pummeling of the "Dies Irae" theme over which the work goes on a rampage. By holding sentimentality in tow, Watts gave a musicianly and discerning performance of Liszt's rip-snorting, blowhard display of keyboard calisthenics.

Ozawa's concept of Tchaikovsky's Fourth Symphony was equally devoid of exaggerations and melodrama. He served notice that it would be so with an unusually speedy tempo for the first movement, and comparative speeds thereafter.

It had much in common with the "specialty of the house," Tchaikovsky Fourth, which the late Serge Koussevitzky conducted many times at Tanglewood.

Ozawa kept the "fate motif" in a unifying role. If anything, he downgraded (or avoided) Tchaikovsky's wholesale exploitation of despair.

The orchestra did its part superbly.

TELEGRAM (M)
WORCESTER, MASS.
AUG 20 1973

PROGRAMS

Saturday Night

Arthur Fiedler, conductor
Symphony in E minor, Opus 95, "New World" — Dvorak
Piano Concerto No. 2 in C minor, Opus 18 — Rachmaninoff

Earl Wild, pianist
Prelude to "Die Meistersigner" — Wagner

Sunday Afternoon

Seiji Ozawa, conductor
Symphonic Variations for Piano and Orchestra — Franck

Andre Watts, pianist
"Totentanz" for Piano and Orchestra — Liszt

Andre Watts, pianist
Symphony No. 4 in F minor, Opus 36 — Tchaikovsky

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 20 1973

Laredos Make Beautiful Music in a Lovely Setting

By RICHARD VINCENT
Music Critic

One of the oldest chamber and recital series in the East, South Mountain in Pittsfield, presented its second concert of the season Saturday afternoon, when Ruth and Jaime Laredo, piano and violin, were presented.

Right on the go let it be stated that it was a fine concert, tenderly and lovingly played by this famous husband and wife combination.

OF COURSE the physical beauty of the site is always a very real and positive factor in these concerts, perched as it is on the slopes of South Mountain, surrounded by tall whispering forests, the trees nodding and bending in a natural benificience. There is harmony inside the tall wooded chapel-like hall also, particularly on this day.

The program included works by Stravinsky, Mozart, Ravel and Greig and with the exception of the latter sonata, which to me is a clumsy even awkward piece, the works chosen were all marked by particular musical attributes, grace, a high degree of creativity, melodic beauty and (in the Ravel) originality.

Stravinsky's neo-classic work "Suite Italienne" was composed partly in answer to those critics, who, before they were sent floundering in dissarray, held that Stravinsky wrote dissonant and fragmented music because he didn't know how to write traditionally. Nonsense, of course.

MOZART'S variation of the old French tune, "Helas, j'ai perdu mon amant" was, slight as it may have been, delightful and graceful and, in fact, a welcome change to ears that are getting leaden with the thunders and lightnings of the great orchestras who are going full bore at the moment. It was much akin to a touch of light and delicate cheese and fruit following the heavier batteries of the entree and the rich sauces.

The Ravel sonta, particularly the second movement marked "blues," was musically intriguing because of its debt to the old black rag time and stride pianists whose flavor Ravel tried to capture. He did capture it to a degree, it was recognizable as blues in flavor, but, as always when written on the page, something is lost, that mysterious but real freedom and emotion that characterizes the idiom. Ruth Laredo couldn't have played it any better in technical terms, but one wonders if she might not change her musical concepts of this movement if she had heard at any length such players as Jody Bolden (Booby Henderson) or Willy "The Lion" Smith.

This is in no way intended to denigrate the players, they were right on the written mark, and the first and last movements were splendidly played.

MS. LAREDO is an alumnus of Indian Hill in Stockbridge where Albany League of Arts scholarship winner, violinist Michael Emery is at present in residence, and I am happy to report that he is reputed to be the best violinist among the students there.

Tanglewood Saturday evening presented another old lion, Arthur Fiedler, still functional at 78 years of age, and still drawing the faithful to all his concerts.

The program in the Shed featured Earl Wild as soloist in the Rachmaninoff Concerto for Piano and Orchestra No. 2, replete with all of Freddy Martin's old tunes, and the audience loved it and indeed why not.

IT WAS NOT however a particularly memorable reading of this familiar work, it was done competently of course, but lacked that central core of any great performance, a unified and mutually dynamic understanding of what they are about between conductor and soloist. For a big, bravura, romantic work such as this, to make it really go, someone must build a fire somewhere and keep it glowing throughout. This was not the case here. The words that come to mind are of those damning with faint praise variety, competent, workmanlike, proper, and ultimately unexciting.

GREENVILLE, N. Y.
LOCAL
(ALBANY MARKET AREA)
W. 1,000

AUG 15 1973

Tanglewood's Week To Open With Pianist

The seventh weekend at Tanglewood begins on Friday, August 17 at 7:00 p. m. with pianist Earl Wild performing Schumann's Etudes symphoniques and Liszt's Mephisto polka and waltz.

At 9:00 p. m., Lawrence Foster, Music Director of the Houston Symphony and Chief Guest Conductor of the Royal Philharmonic makes his debut with the Boston Symphony. Mr. Foster opens the program with Berlioz' Overture 'Le Corsaire' and follows it with Bruch's Scottish fantasy for violin and orchestra with Concertmaster Joseph Silverstein as soloist. Mr. Foster closes the concert with Prokofiev's Symphony no. 5.

On Saturday, August 18 at 10:30 a. m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed Sunday.

On Saturday evening at 8:30 p. m. Arthur Fiedler, conductor of the Boston Pops Orchestra, conducts the Boston Symphony Orchestra in Dvorak's Symphony no. 9 in E minor, the 'New World'; Rachmaninov's Piano concerto no. 2 in C minor with Earl Wild as soloist, and Wagner's Prelude to 'Die Meistersinger von Nurnberg'.

On Sunday, August 19 at 2:30 p. m. Seiji Ozawa, Music Director of the Boston Symphony, conducts the Orchestra in Franck's Symphonic variations for piano and orchestra followed by Liszt's Totentanz for piano and orchestra, both featuring Granrud Artist-in-Residence Andre Watts as soloist. Mr. Ozawa closes the concert with Tchaikovsky's Symphony no. 4 in F minor.

NEWS (D)
SPRINGFIELD, MASS.

AUG 26 1973

New England Newschip

Earl Wild and Silverstein Lift Up an Ordinary Night

By RICHARD CONWAY

The dashing pianistic style of Earl Wild and the always remarkable lyricism of violinist Joseph Silverstein highlighted a rather ordinary evening at Tanglewood. Friday night was a far cry from the excellence that has characterized much of this year's Berkshire Festival.

Wild, who was the guest artist for the Weekend Prelude, offered a small crowd two works containing the kind of bravura passages that he plays so excitingly, if not always with the greatest clarity. It is this tendency toward a certain carelessness that disturbs me about Wild's playing.

Extremely Popular

But he is extremely popular with Tanglewood audiences, and his playing of the Schumann "Etudes symphoniques en forme de variations, op. 13" and the Liszt "Mephisto polka and waltz" drew prolonged applause from the enthusiastic crowd.

Silverstein, who is concertmaster of the Boston Symphony Orchestra, has done a good deal of solo work this summer. Friday night was not the best we have heard him play, but even so, the man's impeccable musicianship is always rewarding.

Under the baton of guest conductor Lawrence Foster, Silverstein played Max Bruch's "Scottish fantasy for violin and orchestra, op. 46." This 19th century work is based on four, Scottish, folk-songs, and while much of the music is very obvious, it is highly pleasing and eminently tuneful. (Many people were wandering around the Tanglewood grounds at intermission humming or whistling the easily remembered melodies.)

At His Best

Silverstein was at his best in the slower movements where the singing tone that he draws from his instrument could be given beautiful expression.

Guest conductor Foster, though, failed to make much of an impression. He got little out of the ordinary out of the orchestra. Certainly the accompaniment to the Bruch violin piece was characterized by a general lack of precision, rather indifferent playing, especially on the part of the woodwinds, and a general lack of attention to detail. The playing of the last movement gave one the impression that it was being sight-read.

Nor did conductor Foster bring any particular inspiration to the performance of the Berlioz "Overture 'Le Corsaire,' op. 21" or the Prokofiev "Symphony no. 5, op. 100."

There were, to be sure, colorful moments in the Berlioz, particularly in the final measures. And something of the prevailing tragic sense that underlies Prokofiev's wartime (1944) work haunts the listener. But these things are inherent in the music. Foster failed to probe much below the surface.

JOURNAL
LAKEVILLE, CONN.
W. 4,465

AUG 23 1973

New England Newschip

Tanglewood

Friday, Aug. 17

Lawrence Foster, the music director of the Houston Symphony and the principal guest conductor of the Royal Philharmonic, made his debut with the Boston Symphony Orchestra Friday evening. Traffic delays forced us to miss the Berlioz overture to "Corsair" which opened the program.

Joseph Silverstein, the artistic coordinator and concertmaster of the Boston Symphony, was the soloist in the Max Bruch Scottish Fantasy for violin and orchestra. We had been suffering from overexposure in respect to this piece. Mr. Silverstein's sensitive, lyrical playing forced us, however, to re-examine the work in a new light, and to come away with more positive feelings about its place in the virtuoso violin literature.

His performance was truly exciting; unfortunately, the same could not be said for the orchestra, which played as badly as we can ever remember having heard it play. Poor attacks, pitch and balance problems were everywhere evident. The work seemed under-rehearsed.

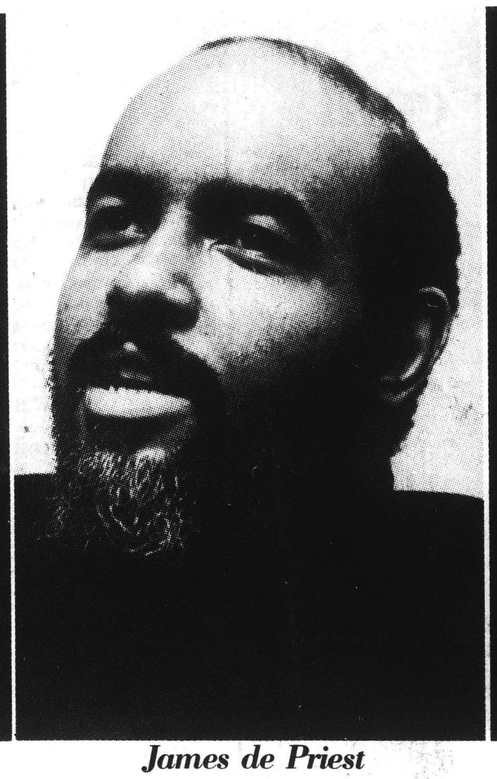
The Prokofiev Symphony no. 5 was the final work on the program, and the orchestra's playing seemed not to have improved much from that of the Bruch by the end of the first movement. Suddenly in the second movement, everything jelled — the orchestra seemed to understand Mr. Foster's approach to this whimsical scherzo and things became truly exciting thereafter.

The third movement was a study in controlled tension, and the fourth movement came to a hair-raising climax. The audience seemed to sense the electrical change and stayed to applaud Mr. Foster and the orchestra again and again instead of running off for the parking lot as is usually the case.

Mr. Foster showed that he can do exceptional things and we hope to hear him with the Boston Symphony soon under more favorable circumstances.

Franklin Coleman

Arthur Fiedler



James de Priest

Lawrence Foster

Tanglewood conductors all. Mr. Fiedler will be on the podium Aug. 18 and 21, Mr. de Priest of Washington bows with the BSO Aug. 25, and Lawrence Foster from Houston makes his BSO debut Aug. 17.

Tanglewood Frommfest: musicians waiting for worthy music

By Louis Snyder

Lenox, Mass.

One of the most vivid reminders that all the notes haven't yet been set down is the Festival of Contemporary Music, cosponsored by the Fromm Music Foundation at Harvard and the Berkshire Music Center at Tanglewood, where the Boston Symphony holds forth in the summer.

This is the 11th year of these festivals-within-a-festival, in which a smattering of today's seriously intended music has had a hearing. So far, the cumulative impact has been sufficient to warrant Tanglewood's being called "the contemporary music capital of the world" during its annual short but vociferous examination of new scores.

CHRISTIAN SCIENCE
MONITOR (M)
BOSTON, MASS.
D. 187,337

AUG 11 1973

New
England
Newscip

Three premieres

This summer's FOCM began on Aug. 4 and ended Thursday night, presenting one concert of vocal and three of instrumental chamber music, and two evenings of music theater — the latter done by singers of the Music Theater Project, directed by Ian Strasfogel. The concerts were performed by Berkshire Music Center fellows, faculty, musicians-in-residence, etc. On the basis of one evening at a concert, and one at music theater, it seems too late to be alarmed, too early to be encouraged by the state of contemporary music as presented here.

Three out of five pieces done on Tuesday were first performances. One of them — Peter Lieberson's Concerto for Four Groups of Instruments — was a festival commission, and the "oldest" — Lester Trimble's "Panels I" — had been composed way back in 1970. Peter Farmer's Sonata for Five Brass Instruments (1971), the third premiere, was a reasonably brief introductory piece, which paid some attention to sonority, and at least made no pretensions in the coy direction of avant-garde trimmings, as did Lieberson's and Trimble's.

Leslie Bassett's "Time and Beyond," a setting for baritone of Emerson, Tagore, and Mark Van Doren texts, and Donald Martino's "Notturno," both composed this year, completed the program. In the former, whether as performed or as written, the words were overpowered by instrumental sound (cello, clarinet, piano). In the atmospheric "Notturno," some of its 19 "night moods" must still depend on the once way-out business of plucking piano strings, tapping a cello case, and knock-knocking the clarinet cylinder.

In similar deference to the avant-garde just passed, the Lieberson Concerto is a species of intricate interior design, and "Panels I" is a game of controlled improvisation that composers used to play, and apparently still do. Neither means much on first acquaintance, but might later on, if you like that kind of thing.

Musical facility

In this respect, contemporary music seems to have stood still. Not that these pieces aren't well made, whether one is willing or not to accept the embellishments which have come with the new music. It is a tribute to the high state of development of the young BMC players that none of these pieces fail because of inadequate performance or an inability to project the wishes of the composer.

One is constantly amazed at the facility with which many extraordinarily difficult demands are met. However, the public which sits before these contemporary experiments often confuses the content of the work with the expertise of the musicians. It couldn't be possible, they think, that these youngsters are better than the materials they have to work with. Truth to tell, in many cases, it is the musicians who are marking time for music really worthy of their capabilities.

Barn bill

It used to be that members of the younger generation, daring to be experimental and slightly naughty, would attempt to smoke corn silk behind the barn. Nowadays, instead, they present contemporary music theater inside it. Or at least this was the impression left by the Music Theater Project's double bill at its West Barn headquarters off-Tanglewood.

From Capt. James Cook's 1770 diary, and a Thomas Merton poem, composer Bo Lawergren has extracted a scenario, "Tryptych," involving the meeting of Christian and pagan in the South Pacific, for which he has provided the most negligible of scores. Bruno Maderna, the Italian composer-conductor, has gone back even further, to Petronius Arbiter, in fact, for a Cecil B. DeMille look at "Satyricon," during which the whole catalog of Roman excesses is accompanied by taped sound effects and supposedly appropriate musical references to Wagner, Sousa, Puccini, and others.

Since neither of these pieces contain enough to challenge their musical or histrionic abilities, the young singers and musicians involved could only do their best to invest this juvenile material with conviction. Too bad that the Music Theater, which has in past years done some truly experimental work with pieces by Maxwell Davies, Birtwistle, Selig, Ligeti, and Monteverdi, should have spent so much time and money on these two labored exercises.

by Anne Peters for The Day

Left to right, Frederic Hunter, Arthur Ballet, Yale Udoff, at Waterford

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 20 1973

Saratoga-Potsdam Chorus Stars in SPAC Concert

By EDWARD FRENCH

The star of Friday evening's concert at the Saratoga Performing Arts Center was the Saratoga-Potsdam Chorus.

Verdi's Four Sacred Pieces, not heard too frequently, were given a performance as close to perfection as is humanly possible. The quartet included an "Ave Maria" and "Laudi alla Vergine Maria" for chorus alone and the "Te Deum" and "Stabat Mater" with orchestra .

"Laudi alla Vergine Maria" is for women's voices and what a joy it was to hear the alto and mezzo-soprano parts in balance with the sopranos.

The young Italian conductor, Aldo Ceccato, with a background of considerable operatic experience, had just the right approach for Verdi. The gentle devotional character of the a cappella pieces was clearly indicated in his beautifully shaped readings.

In the larger scaled "Stabat Mater" and "Te Deum" chorus and orchestra were splendidly integrated, with the typical Verdi dramatic contrasts sharply drawn.

It was too bad that this outstanding choral performance was heard by one of the season's smaller audiences.

Bruckner's Symphony No. 3 in D. minor was the purely orchestral offering. It is a lengthy work with much repetition, loud climaxes and a far from cohesive formal structure. Ceccato's reading did little to hold it together. Whether it was because of a lack of rehearsal or poor communication between conductor and orchestra, the playing was not up to the usual Philadelphia standard.

At the Concert

SATURDAY AFTERNOON the South Mountain Association of Pittsfield presented Ruth and Jaime Laredo in a program of magnificently performed duos for piano and violin.

These young virtuosi have been a part of the famed Marlboro Festival for several seasons and are chamber music performers par excellence.

baroque dances, composed / In a program ranging from the classic variations of Mozart to the neo-baroque "Suite Italienne" of Stravinsky the Laredo duo displayed exceptional technical facility, perfectly attuned ensemble and superior musicianship. Their Mozart Variations were fluent, graceful and beautifully polished.

The Stravinsky version of baroque dances, composed before his "serial" period, had rhythmic and tonal charm.

Two sonatas, one a highly polished and sophisticated work by Ravel and the other the frankly romantic one by Grieg, were given performances that were stylistically perfect and technically dazzling.

The C minor Greig Sonata had a warmth and sweep that completely won the audience. This was one of the summer's outstanding concerts.

SUNDAY AFTERNOON at Tanglewood was essentially a bravura affair with Seiji Ozaw conducting and pianist Andre Watts making his third Berkshire Festival appearance of the season.

The program included two works for piano and orchestra, the Cesar Franck Symphonic Variations and Liszt's "Totentanz" (Dance of Death) and Tchaikovsky's Symphony No. 4 in F minor.

Andre Watts has been very successful with his all-Liszt recitals in past seasons and his recordings of Listz's piano music are very popular these days.

The totentanz is a work in which Liszt incorporated every conceivable pianistic device aimed at astounding an audience. Massive chords, interlocked octaves, glissandi and rolling arpeggios are all there. This was the fourth time we have heard Watts this season and his Totentanz was by far the most impressive exhibition of virtuoso pianism of the lot. He can and did play fast, loud, soft and accurately. He is completely at home in the intricacies of the Lisztian technique.

Ozawa and the San Francisco Symphony gave a London concert in May which won rave reviews for his command of the score. After hearing his reading of the same Tchaikovsky symphony Sunday it was easy to see why the English critics were so impressed.

From beginning to end it was an exhibition of virtuoso orchestral plang. Brasses, woodwinds and strings all were in top form tonally and technically, and what an overwhelming finale Ozawa built up. The kind of balance and rhythmic precision Ozawa got from the orchestra augurs well for the coming season when he takes over as musical director of the Boston Orchestra.

Union Mon. Aug. 20th

Silverstein Comes Across Beautifully

R. C. HAMMERICH

LENOX — Joe Silverstein came up with another beautiful performance Friday night in the great shed at Tanglewood.

He is the concertmaster of the Boston Symphony Orchestra, and the sound of his violin is inveriably sweet, flexible, agile and widely expressive.

Friday he was soloist for a performance of Bruch's "Scottish Fantasy" for violin and orchestra, opus 46, a 32-minute work which, in spite of its "free use of Scottish folk - melodies," begins as if it is a sad, near - eastern lullaby.

It has many moments of lyrical beauty as well as lively song - melodies and majestic sonority from the brass.

Lawrence Foster, 32, music director of the Houston Symphony Orchestra and 1966 winner of the Koussevitsky Conducting Prize at Tanglewood, was on the podium looking something like a nuclear physicist or classics professor.

His treatment of the music, however, was unburdened by excess or pedantry. He seemed to approach it with a businesslike seriousness, and it came across pleasingly.

The program opened with a lively and colorful performance of Berlioz' overture "Le Corsaire," opus 21.

At the 7 p.m. prelude concert Earl Wild, who is scheduled to play Rachmaninov's second piano concerto with the orchestra tonight, played a couple of the famous, grand old romantic pieces that used to wow the gentle ladies of the 19th Century.

They were Schumann's symphonic etudes, Opus 13, and Liszt's "Mephisto" polka and waltz, a total of 36 minutes of incredible pianism.

Wild's fingers are among the most agile in the business, and he is known for his understanding of the romantic Grand Manner.

These pieces are full of contrasts of moods. The feeling jumps suddenly from the lyric to the exclamatory, from beauty to pomposity, from simplicity to complexity, from rhapsody to percussion.

Consequently, they seem episodic to ears more accustomed to homogeneous works. But Wild understands them; he keeps their many moods clearly separate usually by expressing the essence of each without letting them dilute each other. At the same time he hooks them together, end to end, as if they belong together, a feat many pianists are unable to do smoothly.

It is always a pleasure to hear Wild play, even if the grandiose music he presents is somewhat out of fashion. But, on second thought, how else would we have a chance to hear it?

NEWS (E)
SPRINGFIELD, MASS.

AUG 17 1973

New England Newschp

Tanglewood Weekend Preludes Memorable Musical Moments

By RICHARD CONWAY

Perhaps the finest "bargain" in the musical world these days is the Two-for-One Friday night Tanglewood ticket. Friday nights, the concert-goer not only gets the regular program at 9 p.m., but by arriving at 7, he is entitled to also hear the chamber music Weekend Preludes. These are frequently among the most memorable musical moments of the Berkshire Festival

Yet, oddly enough, to my way of thinking, a surprising number of people fail to take advantage of the double concert. Perhaps it is the idea of chamber music that "scares" them off. But chamber music is an inclusive term covering a good deal more than just string quartets.

This season has already seen two brilliant piano recitals, one by Malcolm Frager and the other by Andre Watts; a most fascinating and unusual, if not completely successful program of Beethoven songs sung by basso Peter Lagger; a fine choral concert by the Tanglewood Festival Chorus; and an interesting and excellently performed recital of two contemporary song cycles sung by Phyllis Curtin.

Part of the reason that more people do not take advantage of the double programs could be the hour's wait between the end of the prelude and the starting time of the regular concert. Since the prelude recitals are not usually over 45 minutes in length, it doesn't seem unreasonable that the regular concert could be ready to start by 8:30, the Saturday night starting time. It doesn't take all that long to change the stage set-up.

Another thing is that there doesn't seem to be all that much publicity emphasis given to the preludes. They are, of course, mentioned in the advances, but inevitably the thrust of the release is given to the regular evening program and whatever guest conductor and - or soloist is appearing. That is only to be expected, I suppose, but it seems to me that the Boston Symphony Orchestra is missing a good bet in not giving more space to these excellent programs.

Another key to this point is that there are no program notes for these concerts included in the festival programs. Translations for the vocal works are handed out at the door, but no one thinks to include the same kind of information for these works as are put in for the music played at the regular concerts.

(Pianist Andre Watts took it upon himself to supply some informal ones from the stage the night he performed.)

Fortunately, more and more people do seem to be taking advantage of these Weekend Preludes, but anyone who has a Friday night ticket should certainly make the effort to get up there for these 7 p.m. programs.

Tonight's artist is pianist Earl Wild, not one of my personal favorites, but very popular with Tanglewood audiences.

Ozawa Makes Dusty Tchaikovsky Vibrate

Union Aug 7th

By R.C. HAMMERICH

LENOX — Andre Watts wowed the throng at Tanglewood Sunday afternoon with an impressive combination of virtuosic keyboard work and beautiful music making ... but the day belonged to Seiji Ozawa, conductor.

Watts was cheered and he deserved it. He played the solo piano with the Boston Symphony Orchestra for two works that have their virtues, one is pretty and the other dramatic but do not have the encompassing substance of the symphony that followed intermission.

It was Tchaikovsky's fourth symphony, the one which has all that fiddle plucking during the third movement. It has become an old war horse laden with cliches precisely because of the wealth of its substance ... except for the fourth movement, perhaps, which reminds me of a marching brass band at full bore.

Anyway, Tchaikovsky's music at its best is full of magnificent melodies presented with sumptous tones, and the first two movements Sunday were exactly that plus electric excitement.

Ozawa often establishes an atmosphere of suspension, of bated - breath expectancy leading into a phrase, and he was doing it with great success Sunday. It took Tchaikovsky off the dusty shelf and made him vibrate.

But it didn't obscure the memory of Watts' grace under pressure before intermission.

He played Franck's "Symphonic Variations" with rhapsodic delicacy and precise coordination with the orchestra (rather in conflict, as the program notes say the piece can be played).

And he took the staccato percussiveness and spectacular fingerwork of the Liszt "Totantanz" at breakneck speed and high drama.

He made it sould like important music and the 11,331 listeners (most of them anyway) seemed entranced.

Saturday Night

The Saturday night concert was distinguished by at least three things: the style of the conductor, the size of the audience (13,000) and the sounds of the brass and strings.

Also there was Earl Wild, one of the more reliable practitioners of the romantic, 19th Century, grand manner with piano music. The fact that he plays flourishing music while appearing to be cool is to his credit and helps keep the music from becoming overblown.

He played Rachmaninof's second piano concerto with Arthur Fiedler on the podium and seemed intent on protecting, even enhancing, the flowing, flowering, dreaming moods rather than the jumping excitement occasionally available in the score.

Fiedler's style as a sturdy, no-nonsense, let's-keep-moving kind of conductor was appropriate to the program, which included Dvorak's "New World" symphony and Wagner's prelude to "Die Meistersinger."

The prelude seems to exist for letting three rows of French horns, trumpets and trombones boom out with rafter-shaking resonance, and the Dvorak symphony would be half empty without these stalwart ranks of brasses.

Fiedler persuaded the orchestra to fill the music with muscular vitality and the string sections joined the brasses with tones that sometimes seemed almost palpable.

The music had such strength and security that I had to restrain myself from looking over my shoulder as I was leaving to see if it was still hanging up there.

Attendance: Friday, 4885; Saturday morning 4297; Saturday night, 13,017; Sunday afternoon, 11,331.

Total weekend attendance, 33,530.

Next weekend is the last of this year's festival. The program is an all Berlioz one with Ozawa Friday at 9; Byron Janis soloing with Rachmaninov's third piano concerto Saturday at 8.30 and Verdi's Manzoni Requiem with Ozawa Sunday at 2.30.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 20 1973
New England Newsclip

Tanglewood draws 33,530 over weekend

LENOX — Last weekend's Tanglewood crowd of 33,530 was the second largest of the season.

Attendance at the three concerts and one open rehearsal of the Boston Symphony Orchestra was surpassed only by the weekend of July 20, the annual all-Beethoven weekend, which drew 42,604.

Police Chief Anthony Romeo whose Lenox police force helped direct cars to and from Tanglewood, would not comment on the weekend traffic.

Deputy reports

However, one deputy from the county sheriff's office who directed traffic to and from Saturday's Music Inn concert said cars going to Tanglewood's 8:30 p.m. concert were backed up on Hawthorne and West streets to the center of Lenox.

The deputy sheriff said there were no tie-ups in connection with the 6 p.m. concert at the Music Inn. David Rothstein, manager of the Music Inn, said 3,200 people came to hear folksingers Tom Rush and David Bromberg.

NEWS
WILLIAMSTOWN, MASS.
W. 1,350
AUG 16 1973
New England Newsclip

Tanglewood

By Arnold Perlstein

"The musicians were forced to stop for several minutes by the eruption of a violent thunderstorm." Woodstock? Watkin's Glen? Neither, but, improbably, the Tanglewood Music Festival Friday night, Aug. 11. In spite of the unseemly intervention by Dame Nature, guest conductor Colin Davis, the Boston Symphony orchestra, the Tanglewood Festival Chorus, and soloists collaborated on an evening of Mozart's more congenial kind of heavenly music.

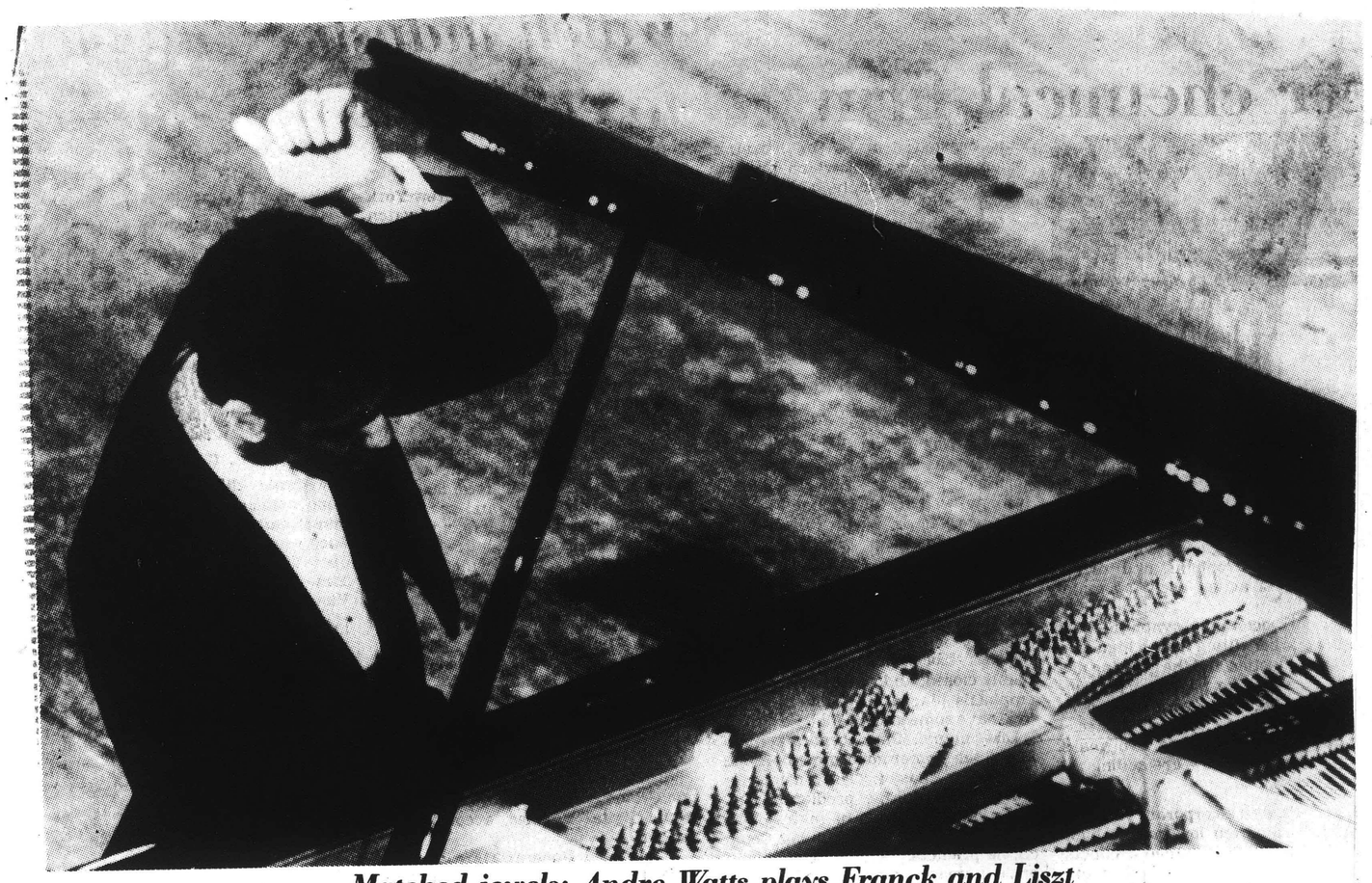
The Weekend Prelude got the concert off to a great start, as the gifted Met soprano Phyllis Curtin, accompanied by Ryan Edwards on piano and members of the symphony's chamber players, performed Shostakovitch's "Romances on words of Alexander Block" and Rorem's "Ariel for soprano, clarinet and piano". Ms Curtin's bravura reading-singing of the works, especially Rorem's scoring of the mordant and morbid verse of Sylvia Plath, jarred the crowd, awaiting Mozartean beauty, from its slumber. With her powerful voice, she paralled the grotesque imagery with effortless disjunct leaps and scales. The audience gave a number of ovations, and Berlioz' "Zaida" was the encore.

The main program began with Mr. Davis conducting Symphony #38 in D, K.504, "The Prague". The antecedent in the genre of the famous triumvirate composed 2 years later, the less renowned Prague is nonetheless one of Mozart's supreme efforts. He incorporated within its unusual three movement structure (slow introduction, no minuet) contrapuntal writing equal to the heralded polyphony of the Jupiter. It is dramatic in tone, as befits a work composed between "Figaro" and "Don Giovanni."

The first movement was barely a third over, when the storm began. At movement's end, the frustrated Mr. Davis waited patiently for 10 minutes, and then bravely commenced the slow movement. The juxtaposition of ponderous thunderclaps and Mozart was disquieting, but the musicians gave a rousing performance, and were roundly cheered.

The second piece, the Violin Concerto #3 in G, K.216, witnessed the regular Concertmaster, Joseph Silverstein, in the role of soloist. The work, youthful and brilliant, was well-suited to Mr. Silverstein, who played his own cadenzas. The part is not flashy, an early indication of the composer's unsurpassed skill in orchestra-virtuoso integration. Though his volume increases were not always successful, the Concertmaster produced a fine tone, and his interpretation was excellent.

The well-rounded program resumed after intermission with a spirited performance of the "Coronation" Mass in C, K.317. It is a deeply religious yet festive work, and particularly orchestral. Mr. Davis seemed more at home with a vocal work (he is Musical Director at the Royal Opera House), and the performance was a great success. All in all, a long, diverse, and thoroughly satisfying night of music.



Matched jewels: Andre Watts plays Franck and Liszt

At Tanglewood: Fiedler, Foster, Watts

By Louis Snyder

Lenox, Mass.

A Tanglewood weekend, which included one of veteran Arthur Fiedler's rare appearances as a non-Pops conductor of the Boston Symphony (it drew a crowd of 13,017), also reintroduced a younger American maestro to the Berkshire scene. And for pianist Andre Watts, it summed up a summer of close association with the Berkshire Festival.

Lawrence Foster, in 1966, was a conducting fellow at the Berkshire

Music

Music Center and that summer walked off with the prestigious Koussevitzky Conducting Prize. Since then he has continued a career that began on the West Coast, where he assisted Zubin Mehta at the Los Angeles Philharmonic and accompanied that orchestra on its 1967 world tour. Appearances in England with the Royal Philharmonic and the Halle Orchestra resulted in his being chosen for the post of Chief Guest Conductor of the former, and when the Royal was visiting the United States, Houston offered him the music directorship of its orchestra. With these two positions in hand, and a mounting list of guest engagements here and abroad, he came back for his BSO debut on Friday evening.

Although in his early 30's, Mr. Foster doesn't share the podium flamboyance which characterizes many of his up-and-coming contemporaries. While his conducting could hardly be called restrained, it is not given to gymnastics — emphatically business-like might well describe it. His beat is vigorous and forthright, leaving little room for confusion, and the results on this occasion, at least, were solid and winning.

No-nonsense approach

To begin with there was a rousing performance of the Overture, "Le Corsaire" of Berlioz, done with flourish and dispatch, a reassuring indication of the quality of music-making to come.

Then concertmaster Joseph Silverstein was soloist in the Max Bruch "Scottish Fantasy." This is, of course, a violinist's dream, with its fragrant bouquet of vaguely familiar airs which drip off the strings like honey. Anyone who might have been rather surprised by the choice of this mock-Mendelssohn effort for a place on a regular BSO program could be consoled by an almost flawless performance by Mr. Silverstein, handsomely contained by Mr. Foster in its complementary Bruchian orchestral frame.

Prokofiev's Symphony No. 5, which the BSO had introduced to America in 1945, occupied the second half of the evening. Here Mr. Foster demonstrated again what had become apparent previously — a no-nonsense approach to the music, based on intelligently conceived values and happily undistorted by experiments in interpretation. While none of the works played could be called a definitive test of Mr. Foster's ultimate range, there was no mistaking his substantial down-to-earth approach, which some of the younger generation take much longer to acquire, and some of their elders have long since lost sight of. Now let us see what else he can do.

Watts in residence

This summer, pianist Andre Watts has spent eight weeks at Tanglewood as performer, teacher, and consultant for young conductors and chamber-music players — a welcome new approach for a 27-year-old star whose 10-year-old career hitherto has been almost frenetic in its global activity.

On Sunday afternoon, Mr. Watts wound up his residency with a brace of dazzling performances with the BSO under Seiji Ozawa that confirmed his position at the top of the list of young American virtuoso pianists. His choice was a disparate pair of piano variations with orchestra — Cesar Franck's "Symphonic Variations," and Liszt's "Totentanz" — and he polished them off in a way to add two glowing ornaments to an already shining afternoon.

In themselves, the Franck "Variations" can supply enough brilliance and sparkle for any orchestral soloist, but for Mr. Watts and Mr. Ozawa this was only the beginning. It was conceived almost along chamber music lines — with a kind of filigreed delicacy that sent the sound shimmering out across Tanglewood's green lawns, and kept down the fortissimos until an impressive, but certainly not overstated finale.

The Liszt "Totentanz" followed it immediately, and here not only the crashing drama of the "Dies Irae" theme, which forms the basis for the four variations, but the terrific demands on the solo pianist became startlingly evident. Percussive power, celestial soft passages, and lightning flights of fingers across the keyboard provided 11,000-plus listeners and watchers with the kind of breath-taking astonishment that Liszt himself must have induced from his own awed public.

Conductor Lawrence Foster
. . . makes a triumphant return to Tanglewood

What made the occasion even more satisfying was a maturity and containment in these electric exhibitions that went far beyond bravura technique. This was the coming of age of a master pianist.

The program concluded with a strongly structured reading of Tchaikovsky's Fourth Symphony (F minor) by Mr. Ozawa. It was full of nuances and floating sound, and the crowd took it to its heart, but somehow one had the feeling that Mr. Watts had already put the afternoon in his pocket before the intermission.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
AUG 21 1973
New England Newsclip

PASTE OVER

Gossip on

RIALTO

By Fred H. Russell

POST
BRIDGEPORT, CONN.
S. 87,381

AUG 26 1973

New England Newsclip

music star, opens a week's
usical Theater in Walling-
been making records and
the past 20 odd years.
e son of a sharecropper,
the blues
ea. Hav-
t in the
Eddy be-

Eddy Arnold

gan his steady progression at local concerts and radio shows, and was eventually rewarded with an RCA contract which served as a vehicle for his skyrocketing career. His music, like the man, is a rare synthesis of the rural and the urban, the folksy and the sophisticated. Whatever the mixture, Eddy's songs have his warm and mellow voice as a permanent ingredient. Included in Arnold's wide assortment of monster hits are "Anytime," "Make the Work Go Away," "Lonely Again" and "You Don't Know Me." There will be performances of "The Eddy Arnold Show" at 8:30 o'clock Monday through Friday nights. Curtain time on Saturday night is scheduled for 9:30 o'clock.

Manager Henry Cohan is getting ready for a busy fall season at his Beverly theater. And, as usual, a "Pencil Box" back-to-school matinee is included in his plans. In fact, this children's event is scheduled for next Tuesday afternoon at 1:30 o'clock. The feature film will be "Isle of the Dolphins" and each child attending will receive a pencil box well stocked for school use. Sponsoring this special show are the State National Bank at Fairfield avenue and Brewster street and Howard Johnson's on the Post road in Fairfield. Manager Cohan says "I can't play all the movies made in Hollywood, but intend to screen the best of them." At the present time he is showing "Sound of Music" with Julie Andrews and Christopher Plummer. Also scheduled soon is "Romeo and Juliet" . . . Taking in shows last week at the American Shakespeare Theater in Stratford were comedian Milton Berle, playwright Arthur Miller of Roxbury, Kennedy Center producer Roger L. Stevens, actress Barbara Britten, director Michael Nichols, actor Paul Hecht and Madge, the Manicurist, Jan Miner of Bethel . . . The marital comedy, "The Marriage-Go-Round," opens Tuesday night at the Candlewood theater in New Fairfield. Dana Andrews and Mary Todd are co-starred and the show will run through Sunday night . . . Actress Bette Davis is switching residences in Westport . . . The Polka Dot Players will conduct tryouts tonight for members seeking roles in "The Last of the Red Hot Lovers," the group's final production of the season. They will be held at the Joe Vilane Dance Studio, 222 Charles street. Auditions for non-members will take place at the same place and time on Tuesday night. Backstage help is also needed. Val Chevron will direct . . . The Who's rock Opera "Tommy," scheduled to play the Oakdale Musical Theater in Wallingford Sept. 10 through 15, has been cancelled . . . Fredric March, the stage and screen star who makes his home in New Milford, will celebrate a birth anniversary on Friday . . . The Berkshire Quartet winds up its 44th season with an all-Beethoven concert on next Saturday afternoon at 3 o'clock atop Music Mountain in Falls Village. To give Saturday's music lovers a sampling of the great composer's rich treasury of chamber music the Quartet will play one work from each of his three periods.

Henry Cohan

Mariette Hartley, the actress who grew up in Westport, is joining the Bob Newhart television show in the fall. She will be seen as a resident of a neighboring apartment—a divorcee who is ready for anything . . . Milton Daly, Connecticut division manager for UA Theaters for the past 18 months, has been promoted to assistant general manager. He will be based in New York City. Prior to joining UA, Daly was with the then Stanley-Warner Theaters in Connecticut. Replacing him in Connecticut is Tony Reynaud, who was previously UA New York division manager...Reynaud will have his headquarters at the Playhouse in Darien . . . Lucille Lortel's White Barn theater in Westport will present "Three on Broadway" Sunday night, Sept. 2, at 8 o'clock. This anthology of the American musical theater stars Ronald Rogers and Jan McArt with Richard Otto. It is a scintillating revue of great songs from the Operetta era through Cohan, Kern, Gershwin, Porter, Berlin, Bernstein, Rodgers and Hammerstein, Lerner and Loewe to Broadway of today . . . Stamford's Joshua Logan and his wife, Nedda, are off for London where Josh will direct the musical version of "Bus Stop." Back in 1956 Logan directed the film version of the play with Marilyn Monroe starred . . . An evening of one act plays will bow Tuesday night at the Playhouse in Southbury . . . Alfred M. Pickus, who has owned and operated the Stratford theater since 1926, is the subject of a three-column story and photograph in the current issue of Boxoffice, the national motion picture trade magazine. The article was the result of Pickus recently being named "Man of the Year" by the Stratford Civitan Club. He is a former president of the Theater Owners of America . . . Sympathy to the family of Custer J. DelGrosso, 68, of Westport, who died last week. At one time he was a property man at the Long Island studios of Paramount Pictures . . . The Cinema theater in Greenwich has been purchased by the Westport-based Nutmeg Theater Circuit . . . "Summer and Smoke," with Eva Marie Saint, broke all existing box office records at the Westport Country Playhouse when it spent a week there recently . . . This afternoon at 2:30 o'clock the final concert of the 1973 Tanglewood season at Lenox, Mass., will take place with Seiji Ozawa conducting the Boston Symphony Orchestra in Verdi's "Manzoni Requiem" with Lou Ann Wyckoff, soprano; Maureen Forrester, contralto; Giuseppe Giacomini, tenor; Stafford Dean, bass; the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conducting.

Mariette Hartley

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 26 1973

2 SEIJIOZAWA CLOSES BSO TANGLEWOOD SEASON
Today at 2:30 p.m.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

AUG 25 1973

New England Newsclip

As I Hear It

Last Tanglewood in Lenox

By Jay C. Rosenfeld

THE TANGLEWOOD season's final weekend is dominated by two composers whose overlapping life-span bridged the past century. Berlioz, born in 1803, lived until 1869; Verdi, born in 1813, lived to 1901.

The 19th century will stand forever as a watershed in the history of progress, in music as well as in the main arteries of society. Two factors which completely altered the routine of our lives — transportation and communication — were put into service in that century and influenced every facet of our development.

* * * *

The Haydn and Mozart symphonies are still pure delights, but the Beethoven symphonies which started to be published in 1800 began to disclose an ingredient that had not been known before. His final symphony, the "Choral," came out in 1824, when Beethoven was 54. Six years later, 26-year-old Berlioz wrote his "Fantastic Symphony," which was not only a continuation in inspiration of Beethoven but really an autobiographical narration in music. He went on to write his great choral works, his "Requiem," "Romeo and Juliet," "Damnation of Faust" and "L'Enfance du Christ" up through the 1850s, just about when Verdi was to publish the operas "Rigoletto," "Il Trovatore," and "La Traviata," for which he is today so highly admired and respected. Berlioz's "Requiem," which will be played tomorrow afternoon, was written a century ago.

* * * *

What is it about Berlioz and Verdi that prompts program devisers to choose their works for the culminating weekend of a great summer festival? The question really answers itself. Works of art are not perishable. Grecian temples are not dependent on the popular favor of a moment or a generation. Shakespeare's plays, scarcely 400 years old, are not comparable chronologically, and Beethoven's symphonies are only approaching their second centennial, but we apply the term classical to anything artistic which endures.

Classical music is considered by musicians to have been written in accordance with established principles and methods. Thus, Haydn and Mozart symphonies are classics, but the public sometimes applies the term "classic" to music which is sober and old, without regard for its construction. In that connotation such music is sometimes considered to be "serious." In that classification it is difficult to identify the contrary of such terms.

* * * *

Classic sometimes is understood to be long-lasting, and in that sense the Grecian temples, Shakespeare and Beethoven fit perfectly, but Berlioz's "Fantastic" bids fair to remain in favor for the foreseeable future even though it departs from the framework of Mozart and Beethoven by wide margins. The contrary of "serious" music is not "frivolous." There can be the implication, too, that classical is of lasting significance and the contrary kind (shall we call it popular?) is of passing sanction.

Music refuses to stay within definitions. Some folk tunes are as old and, hence as lasting, as any other artifacts, but no one calls them classics. Classic as applied to architecture has something of the same symmetrical significance when applied to music. Popular songs of the day are usually fads and are discarded as swiftly as some women's styles, which are all the rage one moment and then disappear *spurlos versenkt*.

* * * *

Music being written today, while it may be devoid of inspiration in some cases, yet responds to mathematical calibration so that it can be validated on structural grounds even if not on emotionally stimulated bases, and it thus becomes hollow sound. Richard Strauss's tone-poems will not fit in the rules of classics, but it would be foolhardy to wager a small coin that they will not endure.

Who wants to place a small bet on the future of Verdi's operas? A glance backward to the programs of past Tanglewood seasons discloses variety in content more often due to the inclinations of the reigning conductor than to any other influences. But it would be safe to bet that Berlioz's "Fantastic" and Verdi's "Requiem" will be back on the programs of the years ahead at Tanglewood as often as they have been in the past.

In years gone by the "Fantastic" has been played at Tanglewood by Carvalho, Munch (five times), Martinon and by Ozawa (three times, counting last night). The Verdi "Requiem" has been played by Leinsdorf twice. Tomorrow will be its first reading by Ozawa here.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
C. 15,699

AUG 31 1973

New England Newsclip

Pianist Peter Serkin

Final Tanglewood Weekend Coming

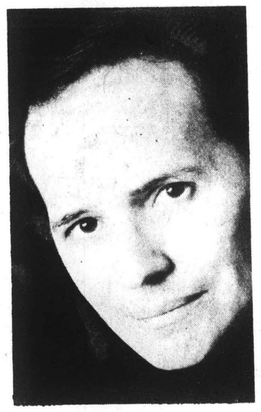
LENOX — The eighth and closing weekend at Tanglewood begins on Friday at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Pinao trio.

At 9 p.m., Music Director Seiji Ozawa conducts the Orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus John Oliver conductor.

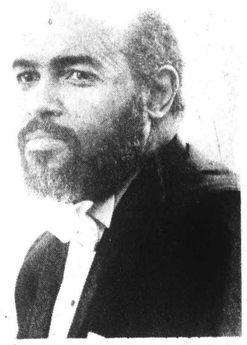
On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m. James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shostakovich's Symphony no. 5.

On Sunday at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the Orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conductor.



BYRON JANIS



JAMES De. PREIST

PROGRAM

Friday, August 24, 1973
7 p.m., Weekend Prelude
Shed
PETER SERKIN piano
BOSTON SYMPHONY CHAMBER PLAYERS
Brahms' Clarinet trio in A minor
Ravel: Piano trio
9 p.m.
Shed
SEIJI OZAWA conductor
Berlioz: Symphonie fantastique
Lelio
MALLORY WALKER tenor
VICTOR BRAUN baritone
MICHAEL WAGER narrator
TANGLEWOOD FESTIVAL CHORUS John Oliver conductor
Saturday, August 18
10:30 a.m.
Shed
BOSTON SYMPHONY ORCHESTRA OPEN REHEARSAL
8:30 p.m.
SHED
JAMES DE PREIST conductor
Mussorgsky: Prelude to "Khovanshchina"
Rachmaninov: Piano concerto no. 3 in D minor
BYRON JANIS piano
Shostakovich: Symphony no. 5
Sunday, August 26
2:30 p.m.
Shed
SEIJI OZAWA conductor
Verdi: Manzoni Requiem
LOU ANN WYCKOFF soprano
MAUREEN FORRESTER contralto
GIUSEPPE GIACOMINI tenor
STAFFORD DEAN bass
TANGLEWOOD CHOIR
TANGLEWOOD FESTIVAL CHORUS John Oliver, conductor

TIMES
HARTFORD, CONN.
S. 135,001

AUG 22 1973

New England Newsclip

HARTFORD CITY PARKS: Hartford — Volunteer Concerts: Goodwin Park, Misty Mourning, **Aug. 20;** 6:15-7:45 p.m. Bushnell Park, Seaweed. **Aug. 22;** 12-1:30 p.m. Pope Park South, Irma, Carolyn Reed. **Aug. 23;** 6:15-7:45 p.m. Elizabeth Park West, Rock & Jazz Festival. **Aug. 25;** 2-5 p.m. Free.

TANGLEWOOD — Lenox, Mass. Boston Symphony Orchestra in residence with guest artists. **Today**—Seiji Ozawa, Franck: Symphonic Variations, Liszt: Totentanz, Andre Watts, 2:30 p.m. **Aug. 24**—Weekend Prelude, Boston Symphony Chamber Players, 7 p.m. Seiji Ozawa, Berlioz Program, Symphonie fantastique, "Lelio", Mallory Walker, Victor Braun, Colin Fox, Tanglewood Festival Chorus. **Aug. 25**—Open Rehearsal, 10:30 a.m. James DePreist, Rachmaninoff: Piano Concerto No. 3, Byron Janis, Shostakovitch: Symphony No. 5. 8:30 p.m.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500

AUG 23 1973

New England Newsclip

Final Tanglewood Weekend To Feature Conductor Ozawa

The eighth and closing weekend at Tanglewood begins on Friday, ~~Aug. 24 at 7~~ p.m., with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m. Music Director Seiji Ozawa conducts the orchestra in an all-Belioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker, tenor, Victor Braun baritone, Michael Wager, narrator and the Tanglewood Festival Chorus, John Oliver, conductor.

On Saturday, Aug. 25 at 10:30 a.m. there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist and Shostakovich's Symphony no. 5.

On Sunday, Aug. 26, at 2:30 p.m., the final concert of this Tanglewood season, Seiji Ozawa conducts the orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff, soprano, Maureen Forrester, contralto, Giuseppe Giacomini, tenor, Staf-

Berkshire Music Festival Closes Curtain on 36th Season

Special to The Press

LENOX, Mass. — The music ends at the Berkshire Festival at Tanglewood this afternoon with a performance of Verdi's "Requiem" so perhaps this is an appropriate time to offer an appreciation of this 36-year-old summer music happening.

Tanglewood, which is in westernmost Massachusetts, about 40 miles southeast from Albany, N.Y., is the summer home of the Boston Symphony Orchestra. The centerpiece of the eight-week festival are 24-weekend concerts by the orchestra.

But music happens every summer's day on Tanglewood's 210 acres of lawns and meadows. In addition to the weekend concerts (Friday and Saturday nights and Sunday afternoon), the orchestra holds open rehearsals Saturday mornings, there are Boston Pops concerts, a festival of contemporary music, a series of concerts by folk artists, chamber music recitals and concerts by students of the Berkshire Music Center, who come from around the world to study at Tanglewood.

Tanglewood was once the estate of a Boston banker and merchant named William Aspinall Tappan. In 1936, his descendents offered it as a gift to the Boston Symphony and the next summer the first concert was given on the grounds.

The estate [illegible] minutes from this Berkshire town which has been well known as a resort for over 100 years. In winter this is a major ski area and it was in the Berkshires that Melville wrote "Moby Dick" and Hawthorne completed "The House of Seven Gables."

In fact, Hawthorne took up residence in 1848 in a small cottage which stood on the borders of Tanglewood. Today, a replica of the cottage stands on the spot.

Most of the major musical events take place in the Music Shed, a 6,000 seat pie-shaped wedge open to the air on all sides except the stage end. Plans for the shed were drawn by architect Eliel Saarinen and modified by Josef Franz of nearby Stockbridge, who directed the construction. The building was completed in 1938. By 1941 the Theare-Concert Hall, the Chamber Music Hall and several small studios had been built and the Berkshire Music Center established. Tanglewood today has an annual attendance of a quarter of a million for the eight-week season.

Seats in the Shed range from $4.00 to $9.00, one of the real charms of a visit to Tanglewood is spreading a picnic blanket on the vast lawn and listening to a concert from there. Lawn tickets are available before each concert for $3.00. If you fail to pack your own, sandwiches are available. On a recent trip some visitors sampled Tanglewood lox and bagels along with Haydn and Brahms. Haydn and Brahms soared. They found the bagels rather heavy and doughy and more earth bound.

Rain, of course, is a particular hazard if you're on the lawn. If you can spend more than one day and want to guarantee that your music will not be rained out (the concerts are never rained out; lawn sitters may be), it might be wise to purchase seats for the Saturday night concert for example, and plan to sit on the lawn Sunday afternoon.

If it rains Sunday and the Shed is sold out, you can always visit nearby Stockbridge (home of Alice's Restaurant and the only permanent, public display of Norman Rockwell's paintings at the "The Old Corner House"), or Kinderhook, N.Y., birth and burial place of President Martin Van Buren, or even Albany for a wide-eyed look at the new state mall and office complex.

The Boston Symphony is one of the world's foremost orchestras and each summer it's led by a host of conductors. This season Eugene Ormandy, William Steinberg, Colin Davis, Michael Tilson Thomas, Rafael Fruhbeck De Burgos and Seiji Ozawa, who this fall will take over as permanent music director of the orchestra were among those who shared th podium. Incidentally, Mr. Ozawa once came here as a conducting student.

The eight-week program is wide and varied. Mr. Ormandy conducted two all Beethoven programs, Mr. Thomas an all Stravinsky program and the next day Mozart, Brahms, Strauss and Cage.

Acoustics in the Shed are fine and the sound on the lawn more than adequate.

Tanglewood is about 240 miles from the New Jersey shore area. The quickest way to ge there is via the New York Thurway to the Berkshire Section interchange, just south of Albany. Somewhat more scenic, it slower, is the Taconic Parkway north, which parallels the thruway on the east side of the Hudson River. Take the parkway also to the Berkshire Section of the thruway and from there it is inly a short drive to Tanglewood.

By the way, this is a popular, year-round resort, so whenever you go it would be wise to arrange for accommodations well in advance.

NEWBURGH, N. Y.
NEWS
D. 32,000

AUG 18 1973

Tanglewood In Finale

LENOX, Mass. — The eighth and closing weekend at Tanglewood here begins Aug. 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' "Clarinet Trio in A Minor" and Pavel's "Piano Trio."

At 9 p.m., Music Director Seiji Ozawa conducts the orchestra in an all-Berloiz program, beginning with the "Symphonie Fantastique" and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager as narrator and the Tanglewood Festival Chorus — John Oliver conducting.

On Aug. 25 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday

On Saturday at 8:30 p.m James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgskv's Prelude to "Khovanshchina," Rachmaninov's "Piano Concerto no. 3 in D Minor," with Byron Janis as soloist, and Shoktakovich's "Symphony No. 5."

MILLERTON, N. Y.
NEWS
W. 1,500

AUG 23 1973

Tanglewood finale will feature Berlioz program

The eighth and closing weekend at Tanglewood begins tonight at 7 with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 pm, Music Director Seiji Ozawa conducts the Orchestra in an all-Berlioz program beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus John Oliver conductor.

As on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal tomorrow at 10:30 a.m. of works to be performed on Sunday.

At 8:30 pm tomorrow James de Preist, associate conductor of the Washington National Symphony, Conducts the Orchestra in Mussorgky's Prelude to "Khovanshchina", Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shostakovich's Symphony no. 5.

On Sunday, at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the Orchestra in eVrdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conductor.

PRESS (E)
BRISTOL, CONN.
D. 18,000

AUG 23 1973

New England Newsclip

POUGHKEEPSIE, N.Y.
STAR
(NEW YORK CITY MARKET AREA)
D. 13,000

AUG 25 1973

Tanglewood

Verdi's Requiem Set For Final Concert

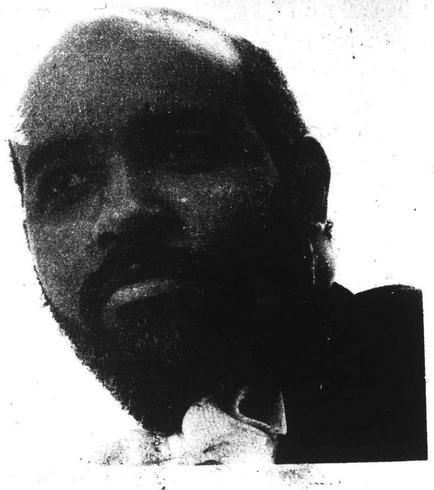
The eighth and closing weekend at Tanglewood begins on Friday, August 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m., Music Director Seiji Ozawa conducts the orchestra in an all-Berlioz program, beginning with the *Symphonie fantastique* and followed by *Lelio*, with Mallory Walker, tenor, Victor Braun, baritone, Michael Wager, narrator, and the Tanglewood Festival Chorus with John Oliver as conductor.

On Saturday, Aug. 25 at 10:30 a.m., there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shostakovich's Symphony no. 5.

On Sunday, Aug. 26 at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the orchestra in Verdi's *Manzoni Requiem* with Lou Ann Wyckoff, soprano, Maureen Forrester, contralto, Giuseppe Giacomini, tenor, Stafford Dean, bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, conductor.



James De Priest, associate conductor of the Washington National Symphony, makes his debut with the Boston Symphony Orchestra at Tanglewood on Saturday evening, Aug. 25. He has conducted many of the world's major orchestras [illegible] country and in Europe. — Photo contributed

The City Center Acting Company finishes up its second season at the Saratoga Performing Arts Center with a visually stunning production of John Gay's "The Beggar's Opera" through Saturday in the Spa Summer Theater. Although we sadly bid the company goodbye, the farewell is only temporary, since the whole troupe will return from Sept. 20 through 22 to present "The Beggar's Opera," "The Three Sisters" and "Measure for Measure" at Albany State University.

What's that about inflation? **Ray Rizzo**, who runs the film festival at the Saratoga Performing Arts Center, informs us tickets to the festival cost $1.50 during the week and $2 on weekends — the same price he's been charging the past seven years! And Ray isn't reluctant to admit he's still making a good profit. The festival will show "Slaughterhouse Five," the film adaptation of Kurt Vonnegut's novel, on Monday and Tuesday in the Regent Street Theater. The film stars **Michael Sacks** of Albany.

Local theater groups have begun to announce their new seasons, and playwright **Paul Zindel** ("Miss Reardon Drinks A Little," "The Effects of Gamma Rays on Man-in-the-Moon Marigolds") seems to be a popular choice. The Albany and Schenectady Civic Theaters will both do Zindel plays, and we're particularly looking forward to the Slingerlands Community Players production of Shakespeare's "The Tempest." Shakespeare is rarely undertaken by local companies, and "The Tempest" is, in our opinion, Shakespeare's best.

This weekend ,the Philadelphia Orchestra and the Boston Symphony take their leave from, respectively, the Saratoga Performing Arts Center and Tanglewood in Lenox, Mass. Maestro **Eugene Ormandy** will conduct the orchestra Saturday in the traditional "Fabulous Philadelphians" concert, while over at Tanglewood, the season ends Sunday with the inimitible **Seiji Ozawa** conducting the Boston Symphony in the Verdi Requiem. Ozawa made society page news last week by turning up late for Mrs. Neville Berry's dinner, at which he was guest of honor, in Cap D'Ail, France. (Neville Berry, in case you didn't know, is a son of the late Viscount Kemsley, who owned the London Times.)

Best new[illegible] cerned, is th[illegible] and Robert S[illegible] Coward's "Pr[illegible] same produc[illegible] forming in L[illegible] for "The Pri[illegible] the best stag[illegible] re con- Smith in Noel s is the is per- winner well be

HERALD (E)
MANCHESTER, CONN.
D. 15,000

AUG 24 1973

New England Newsclip

Music

TANGLEWOOD, Lenox, Mass.

FRI., AUG. 24

7 p.m. Weekend prelude with Peter Serkin, pianist and Boston Symphony Chamber players. Brahms Clarinet trio in A minor and Ravel's Piano trio.

9 p.m. Seiji Ozawa conducts. Berlioz Symphonie fantastique. Featuring Mallory Walker, tenor; Victor Braun, baritone; Michael Wagner, narrator and Tanglewood Festival Chorus with John Oliver, conductor.

SAT., AUG. 25

10.30 a.m. Open Rehearsal of Boston Symphony Orchestra.

8.30 p.m. James De Priest conducts. Mussorgsky's "Prelude to Khovanshchina"; Rachmaninov's Piano Concerto No. 3 in D minor, featuring Byron Janis) Shostakovich's Symphony No. 5.

SUN., AUG. 26

2.30 p.m. Seiji Ozawa conducts Verdi's Manzoni Requiem. Guest soloists: Lou Ann Wyckoff, Maureen Forrester, Giuseppe Giacomini, Stafford Dean, Tanglewood Choir and Tanglewood Festival Chorus.

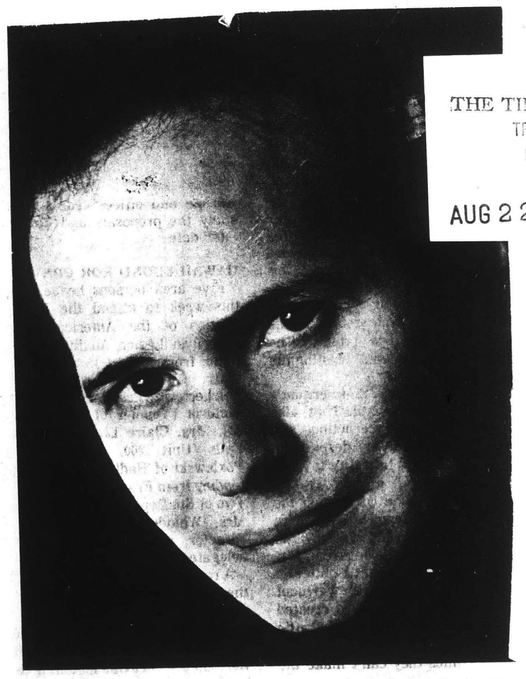
ASBURY PARK EVENING PRESS
ASBURY PARK, N. J.
D. 57,614 SUN. 63,640

AUG 26 1973

RECORD
AMHERST, MASS.
W. 4,559

AUG 22 1973

New England Newsclip



BYRON JANIS appears with the Boston Symphony Orchestra on Saturday evening as a soloist in Rachmaninoff's Piano Concerto No. 2 at Tanglewood. See Summer Week for details.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

AUG 22 1973

Seiji Ozawa Highlights Tanglewood Finale

TANGLEWOOD, LENOX, Mass. — The eighth and closing weekend at Tanglewood begins on Friday, at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m. Music Director Seiji Ozawa condusts the Orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus John Olivar conductor.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. James de Preist, Associate Conductor of the Washington National Symphony, conducts the Orchestra in Mussorgskv's Prelude to "Khovanshchina", Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shoktakovich's Symphony no. 5.

On Sunday, at 2:30 p.m. the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the Orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conductor.

Tanglewood

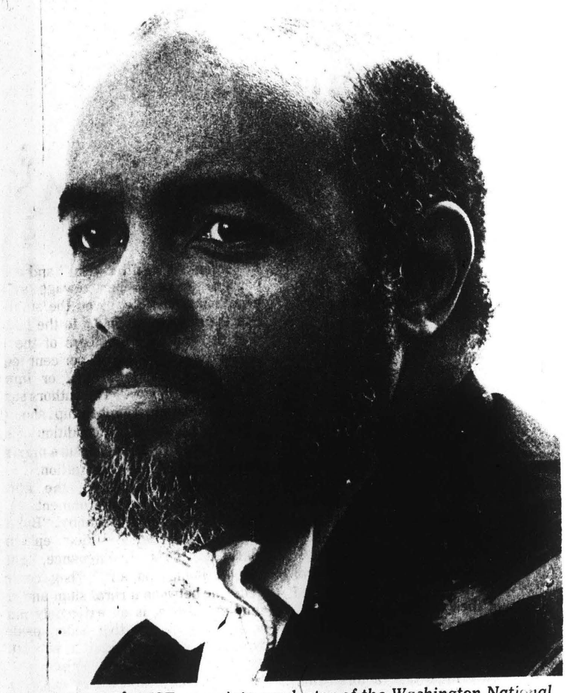
The eighth and closing weekend at Tanglewood begins tonight at 7 with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet Trio in A Minor and Pavel's Piano Trio.

At 9 tonight, Music Director Seiji Ozawa will conduct the orchestra in an all-Berlioz program, beginning with the Symphonie Fantastique and followed by Lelio with Mallory Walker, tenor; Victor Braun, baritone; Michael Wager, narrator; and the Tanglewood Festival Chorus, John Oliver, conductor.

On Saturday at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of the works to be performed on Sunday.

Saturday evening at 8:30, James de Priest, associate conductor of the Washington National Symphony, will conduct the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano Concerto No. 3 in D Minor with Byron Janis as soloist, and Shoktakovich's Symphony No. 5.

On Sunday at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa will conduct the orchestra in Vergi's Manzoni Requiem with Lou Ann Wyckoff, soprano; Maureen Forrester, contralto; Guiseppe Giacomini, tenor; Stafford Dean, bass; the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, conductor.



JAMES DE PREIST, associate conductor of the Washington National Symphony, makes his debut with the Boston Symphony Saturday evening at Tanglewood. Mr. De Preist has conducted many of the world's major orchestras, including the New York Philharmonic, the Philadelphia and Chicago Symphonies, and the Stockholm and Rotterdam Symphony Orchestras.

RECORD
AMHERST, MASS.
AUG 22 1973
New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 24 1973

Tanglewood Plans Final Weekend

The eighth and closing weekend at Tanglewood in Lenox, Mass., begins at 7 p.m. today, with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

Music director— Seiji Ozawa will conduct the orchestra in an all-Berlioz program, beginning with the "symphonie Fantastique" and followed by Lelio, with Mallory Walker, tenor, Victor Braun, baritone, Michael Wager as narrator and the Tanglewood Festival Chorus with John Oliver as conductor.

At 10:30 a.m. Saturday, as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

James de Priest, associate conductor of the Washington National Symphony, will conduct the orchestra in Mussorgskv's Prelude to "Khovanshchina", Rachmaninov's Piano Concerto No. 3 in D minor, with Byron Janis as soloist, and Shoktakovich's Symphony No. 5 at 8:30 p.m. Saturday.

At 2:30 p.m., Sunday in the final concert of the 1973 Tanglewood season, Seiji Ozawa will conduct the orchestra in Verdi's "Manzoni Requiem" with Lou Ann Wyckoff, soprano, Maureen Forrester, contralto, Giuseppe Giacomini, tenor, Stafford Dean, bass, and the Tanglewood Choir and Festival Chorus with John Oliver as conductor.

JAMES DePRIEST
At Tanglewood

BEACON, N. Y.
NEWS
DAILY 32,000
AUG 18 1973

Tanglewood In Finale

LENOX, Mass. — The eighth and closing weekend at Tanglewood here begins Aug. 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' "Clarinet Trio in A Minor" and Pavel's "Piano Trio."

At 9 p.m., Music Director Seiji Ozawa conducts the orchestra in an all-Berlioz program, beginning with the "Symphonie Fantastique" and followed by Lelio with Mallory Walker, tenor, Victor Braun, baritone, Michael Wager as narrator and the Tanglewood Festival Chorus — John Oliver conducting.

On Aug. 25 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m. James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgskv's Prelude to "Khovanshchina." Rachmaninov's "Piano Concerto no. 3 in D Minor," with Byron Janis as soloist, and Shoktakovich's "Symphony No. 5."

SUN (E)
HUDSON, MASS.
D. 3,050
AUG 18 1973
New England Newsclip

AUG 18 1973
New England Newsclip

"Choral Finale At Tanglewood

TANGLEWOOD, Lenox, Massachusetts — The eighth and closing weekend at Tanglewood begins Friday, Aug. 24 (7 p.m.) with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m., music director Seiji Ozawa conducts the orchestra in an all-Berlioz program, beginning with the Symphonie Fantastitique followed by Leelio with Mallory Walker, tenor; Victor Braun, baritone; Michael Wager, narrator, and the Tanglewood Festival Chorus (John Oliver, conductor).

On Saturday, Aug. 25 (10:30 a.m.) as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on the following day.

On Saturday evening (8:30 p.m.) James de Preist, associate conductor of the Symphony, conducts the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano Concerto No. 3 in D minor with Byron Janis as soloist, and Shostakovich's Symphony No. 5.

On Sunday, Aug. 26 (2:30 p.m.), the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the orchestra in Verdi's Manozni Requiem with Lou Ann Wyckoff, soprano; Maureen Forrestet, contralto; Giusepe Giacomini, tenor; Stafford Dean, bass; the Tanglewood Choir and the Tanglewood Festival Chorus.

catch it if you can

BOSTON DRAMA SEASON

The Boston theater season will include some of the following offerings: Kay Ballard in "Molly," a musical based on Gertrude Berg's "The Goldbergs"; Tony Curtis in a new comedy, "Turtlenecks" by Bruce Jay Friedman and Jacques Levy; Carol Channing in "Lorelei," the new musical version based on "Gentlemen Prefer Blondes;" Arthur Kennedy and Eileen Heckart in a mystery thriller — "Veronica's Room" by Ira ("Rosemary's Baby") Levin; a new musical based on Lorraine Hansberry's "A Raisin in the Sun" titled "Raisin."

Also scheduled are road companies of the musical "Two Gentlemen of Verona;" the drama "That Championship Season;" the Jean Kerr comedy "Finishing Touches" starring Barbara Bel Geddes; and Neil Simon's "The Prisoner of Second Avenue."

IN CONCERT

Black Oak Arkansas, John Sebastian, the Electric Light Orchestra, Lee Michaels and the Nitty Gritty Dirt Band will be in concert on ABC's Wide World of Entertainment "In

MARK ALMOND

Mark Almond and Barnstrom featuring Joe Walsh will perform in concert at Suffolk Downs in East Boston on Saturday, Aug. 25 as part of the annual Sunset Series of music concerts.

JACKSON FIVE

Jackson Five will perform in concert at Suffolk Downs in East Boston on Tuesday, Aug. 28 at 7 p.m. The five brothers — Michael, Marlon, Jermaine, Toriano and Sigmund make up the group which has sold more than 25 million records. Appearing with the group will be the 11-man "Tower of Power," a soul group.

URIAH HEEP

Uriah Heep, Rory Gallagher and Z.Z. Top will perform in concert at Suffolk Downs in East Boston on Monday, Aug. 20 as part of the annual Sunset Series of music concerts. The Sunset Series operates under a special license from Mayor Kevin White's Office of Cultural Affairs and proceeds from the concerts go to the support of Summerthing.

TANGLEWOOD SATURDAY

The Boston Symphony Orchestra will offer an open rehearsal at 10:30 a.m. to be followed that night at 8:30 with selections from Mussorgsky, Rachmaninoff and Shostakovitch, conducted by James De Priest on Saturday, Aug. 25, at the Berkshire Festival in Lenox, Mass.

TANGLEWOOD SUNDAY

Seiji Ozawa will conduct the Boston Symphony Orchestra at a 2:30 p.m. concert with works of Franck, Liszt (with Andre Watts) and Tchaikovsky on Sunday, Aug. 19 at the Berkshire Festival in Lenox, Mass.

MILLERTON, N. Y.
NEWS
W. 1,500
AUG 23 1973

Tanglewood

Verdi's Requiem Set For Final Concert

The eighth and closing weekend at Tanglewood begins on Friday, August 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m., Music Director Seiji Ozawa conducts the orchestra in an all-Berlioz program, beginning with the *Symphonie fantastique* and followed by *Lelio*, with Mallory Walker, tenor, Victor Braun, baritone, Michael Wager, narrator, and the Tanglewood Festival Chorus with John Oliver as conductor.

On Saturday, Aug. 25 at 10:30 a.m., there will be an Open Rehearsal of works to be performed on Sunday.

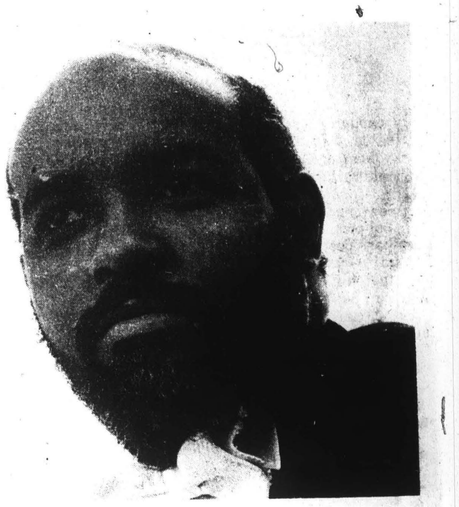
On Saturday evening at 8:30 p.m. James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shostakovich's Symphony no. 5.

On Sunday, Aug. 26 at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the orchestra in Verdi's *Manzoni Requiem* with Lou Ann Wyckoff, soprano, Maureen Forrester, contralto, Giuseppe Giacomini, tenor, Stafford Dean, bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, conductor.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 24 1973

Music

The Boston Symphony Orchestra will perform works by Berlioz under the direction of Seiji Ozawa at 9 p.m. today at Tanglewood, Lenox, Mass. At 8:30 p.m. Saturday, James De Preist will direct the orchestra in works by Rachmaninoff and Shostakovitch. On Sunday, at 2:30 p.m., Seiji Ozawa will direct the orchestra in works by Verdi.



James De Priest, associate conductor of the Washington National Symphony, makes his debut with the Boston Symphony Orchestra at Tanglewood on Saturday evening, Aug. 25. He has conducted many of the world's major orchestras in this country and in Europe. — Photo contributed

AMERICAN (E)
WATERBURY, CONN.
D. 44,[illegible]
AUG 16 1973
New England Newsclip

Gala Climax Planned At Tanglewood

LENOX, Mass. — The eighth and closing weekend at Tanglewood begins on Aug. 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m., Music Director Seiji Ozawa conducts the orchestra in an all-Berlioz program, beginning with the Symphonie Fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus John Oliver conductor.

On Aug. 25 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

That evening at 8:30 James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgskv's Prelude to "Khovanschina." Rachmaninov's Piano concerto No. 3 in D minor with Byron Janis as soloist, and Shoktakovich's Symphony No. 5.

On Aug. 26 at 2:30 p.m., the final concert of the season, Seiji Ozawa conducts the orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conductor.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 24 1973

Music

The Boston Symphony Orchestra will perform works by Berlioz under the direction of Seiji Ozawa at 9 p.m. today at Tanglewood, Lenox, Mass. At 8:30 p.m. Saturday, James De Preist will direct the orchestra in works by Rachmaninoff and Shostakovitch. On Sunday, at 2:30 p.m., Seiji Ozawa will direct the orchestra in works by Verdi.

The Lake George Opera Festival will perform "The Barber of Seville," at 8:30 p.m. today through Tuesday, Aug. 28 at the Center for Music, Drama and Art, Lake Placid.

Santana, John McLaughlin and The Mahavishnu Orchestra will be presented in concert at 8 p.m. Sunday, at the Saratoga Performing Arts Center, Saratoga Springs.

The Colonie Colisum Summer Theater, Latham will present "Serigio Franchi and Marty Brill" at 8:30 p.m. today, 7 and 10 p.m. Saturday and at 7:30 p.m. Sunday.

The Beach Boys will perform at 8 p.m. Monday, Aug. 27 at the Saratoga Performing Arts Center, Saratoga Springs.

Bonnie Raitt and John Prine will perform at 6 p.m. Saturday at the Music Barn, Lenox, Mass.

The Philadelphia Orchestra under the direction of Roberto Benzi will perform works by Mozart, and Franck at 8 p.m. today at the Saratoga Performing Arts Center, Saratoga Springs. On Saturday at 8 p.m., Eugene Ormandy will direct the orchestra in works by Smetana, Dvorak, Sibellius, DeFalls, and Weinberger.

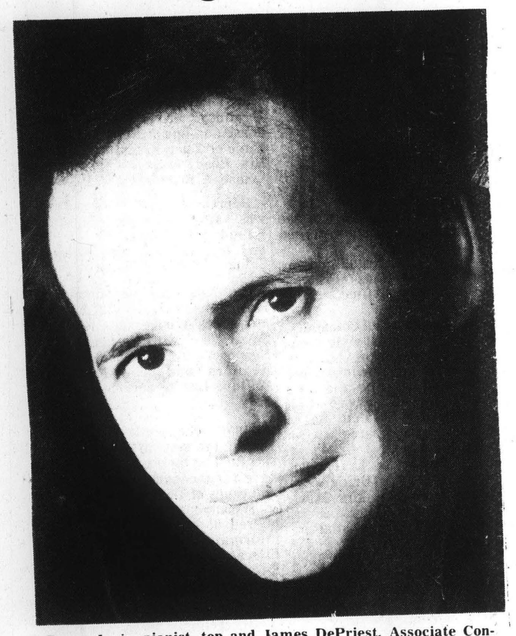
A Marathon Concert with the New Riders of the Purple Sage, Star Spangled Washboard Band and John Lee Hooker, will take place at 8 p.m. today at the Lebanon Valley Speedway, West Lebanon.

Sonny and Cher will perform in concert at 8 p.m. Tuesday, Aug. 28 at the Saratoga Performing Arts Center, Saratoga Springs.

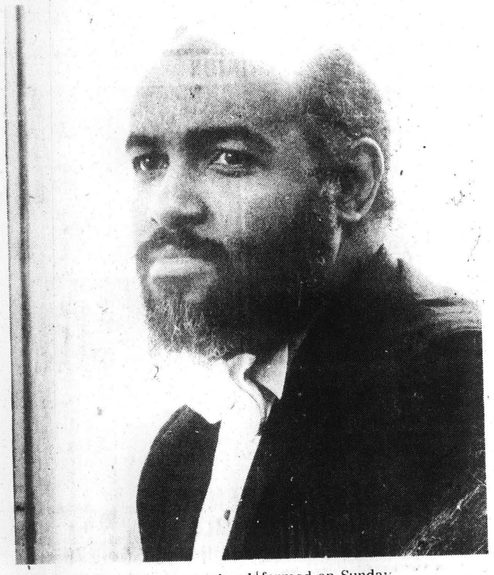
A mixed-media folk opera, "Frankie," will be presented at 8 p.m. today at the Harmanus Bleecker Library, 19 Dove Street, Albany.

The Saratoga Performing Arts Center, Saratoga Springs, will present "Don McLean," at 8 p.m. Wednesday, Aug. 29.

To Appear at Tanglewood



Byron Janis, pianist, top and James DePriest, Associate Conductor of the Washington National Symphony, will appear at Tanglewood on Saturday, August 25. Mr Janis will be soloist for Rachmaninov's Piano Concerto No. 3 in D Minor.



The eighth and closing weekend at Tanglewood begins on Friday, August 24 at 7 pm with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Ravel's Piano trio.

At 9 pm, Music Director Seiji Ozawa conducts the Orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus John Oliver conductor.

On Saturday, August 25 at 10:30 am, as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 pm James de Preist, Associate Conductor of the Washington National Symphony, conducts the Orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shoktakovich's Symphony no. 5.

On Sunday, August 26 at 2:30 pm, the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the Orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureeen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conductor.

BEE
NEWTOWN, CONN.
W. 14,765

AUG 17 1973

New England Newsclip

HERALD NEWS (E)
FALL RIVER, MASS.
D. 62,275

AUG 27 1973

New England Newsclip

Tanglewood

LENOX, Mass. (AP) — Total attendance at Tanglewood showed a 23 per cent increase over 1972, and established an all time record, officials said Sunday.

Weekend attendance at Tanglewood, summer home of the Boston Symphony Orchestra, was 29,490 for the 1973 season.

That brought the total summer attendance for all musical events to 313,774.

EAGLE-TRIBUNE (M) (E)
LAWRENCE, MASS.
D. 43,093

AUG 18 1973

New England Newsclip

Last Tanglewood concerts scheduled

TANGLEWOOD, LENOX, Mass. — The eighth and closing weekend at Tanglewood begins on Aug. 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9, Music Director Seeji Ozawa conducts the Orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus John Oliver conductor.

On Aug. 25 at 10:30, as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30, James de Preist, Associate Conductor of the Washington National Symphony, conducts the Orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto No. 3 in D minor with Byron Janis as soloist, and Shoktakovich's Symphony no. 5.

On Aug. 26 at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the Orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conductor.

TIMES
PEABODY, MASS.
W. 6,013

AUG 22 1973

New England Newsclip

Final Week In Berkshires

The eighth and closing weekend at Tanglewood begins on Friday, August 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m., Music Director Seiji Ozawa conducts the Orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus John Oliver conductor.

On Saturday, August 25 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m., James de Preist, Associate Conductor of the Washington National Symphony, conducts the Orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shoktakovich's Symphony no. 5.

On Sunday, August 26 at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the Orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano.

The Herald-News
PASSAIC, N. J.
D. 52,[illegible]

AUG 24 1973

Final Week at Tanglewood

Eighth and closing weekend at Tanglewood Lenox, Mass., begins tonight at 7 with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9 p.m., music director Seiji Ozawa conducts the orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker, tenor; Victor Braun, baritone; Michael Wager, narrator and the Tanglewood Festival Chorus with John Oliver, conductor.

Tomorrow evening at 8:30 James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist and Shoktakovich's Symphony no. 5.

On Sunday at 2:30 p.m., the final concert of the 1973 Tanglewood Season, Seiji Ozawa conducts the orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester, contralto, Giuseppe Giacomini, tenor, Stafford Dean, bass, the Tanglewood Choir and the Tanglewood Festival Chorus with John Oliver conducting.

SYRACUSE
Herald Journal
D. 129,555

AUG 21 1973

TWO FOR TANGLEWOOD. Byron Janis, right, will be guest artist and James DePreist will make his Tanglewood debut conducting Rachmaninoff's Piano Concerto No. 3 in D Minor Friday at 8:30 p.m. in the Shed at the Berkshire Music Festival at Lenox, Mass. Other works will be Mussorgsky's "Prelude to Khovanshchina" and Shostakovich's Symphony No. 5.

JOURNAL
LAKEVILLE, CONN.
W. 4,405

AUG 23 1973

New England Newsclip

TANGLEWOOD, Lenox, Mass. (413-637-1600).

Aug. 24: Weekend Prelude, Boston Symphony Chamber Players, 7 p.m.; Boston Symphony Orchestra, Seiji Ozawa, conductor; Berlioz program, with soloists and Tanglewood Festival Chorus, 9 p.m.

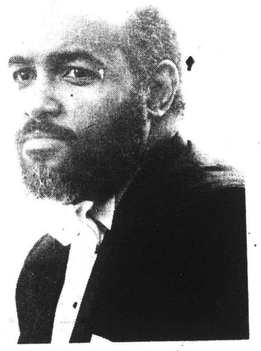
Aug. 25: Boston Symphony, Open Rehearsal, 10:30 a.m.; James De Priest, conductor; Byron Janis, piano; works by Rachmaninoff and Shostakovitch, 8:30 p.m.

Aug. 26: Boston Symphony, Seiji Ozawa, conductor; soloists and Tanglewood Festival Chorus, in Verdi's *Requiem*, 2:30 p.m.

TRANSCRIPT (E)
NORTH ADAMS, MASS.
D. 13,700

AUG 24 1973

New England Newsclip



James De Preist, Associate Conductor of the Washington National Symphony, makes his debut with the Boston Symphony Orchestra at Tanglewood tomorrow evening at 9.

NEWS
WEST HARTFORD, CONN.
W. 8,076

AUG 23 1973

New England Newsclip

'Requiem' To Close Season At Tanglewood

Verdi's "Requiem" with Seiji Ozawa conducting will bring to a close the current season at Tanglewood on Sunday beginning at 2:30 in the shed. Soloists will be Lou Ann Wyckoff, soprano; Maureen Forrester, contralto; Giuseppe Giacomini, tenor and Stafford Dean, bass. Also taking part will be the Tanglewood choir and the Tanglewood Festival chorus with John Oliver, conductor.

On Friday at 7 Peter Serkin at the piano will join the Boston Symphony Chamber Players in Brahms "Clarinet trio in A minor" and Ravel's "Piano Trio". At 9 p. m. Seiji Ozawa will conduct a complete Berlios program including Symphonie Fantastique and "Lelio".

RAVENA, N. Y.
NEWS-HERALD
(ALBANY MARKET AREA)
W. 2,000

AUG 24 1973

Tanglewood ends Sunday.

TANGLEWOOD — The eighth and closing weekend at Tanglewood begins on Friday, August 24 at 7:00 p.m with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9:00 p.m. Music Director Seiji Ozawa conducts the orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker-tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Fetival Chorus John Oliver conductor.

On Saturday, August 25 at 10:30 a.m. as on every Saturday morning throughout the Tanglewood season, there will be an Open Rehearsal of works to be performed on Sunday.

On Saturday evening at 8:30 p.m. James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgskv's - Prelude to "Khovanshchina," Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shoktakovich's Symphony no. 5.

On Sunday, August 26 at 2:30 p.m.; the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver, conductor.

MUSIC AND DANCE

BERKSHIRE QUARTET, Music Mountain: Guest artist, Walter Robert, Piano; Mozart, Quartet in E Flat, K. 171, Brahms, Sonata for Viola and Piano in F Minor; Martinu, Piano Quintet.

HARTFORD CITY PARKS SUMMER CONCERTS '73: 6p.m. tonight, Pope South, Volunteers; 5 p.m. Friday, Sigourney Square, Les Strangers; 2 p.m. Saturday, Elizabeth West, Volunteers; 3 p.m. Sunday, Elizabeth West, Governor's Footguard; 5 p.m. Tuesday, Stowe Village, Lou West Ensemble; 5 p.m. Wednesday, Bellevue Square, Lou West Ensemble; Noon Wednesday, Bushnell Park, Volunteers.

JACOB'S PILLOW, Lee, Mass., 8:40 p.m. Friday and Saturday, and 3 p.m. Saturday, Cynthia Gregory, Terry Orr and six members of American Ballet Theater; "Three Bach Dances," "Bayadere Pas de Deux," "Divertissement D'Auber," and Divertissement from "Napoli."

1973 PLUMB MEMORIAL CARILLON CONCERTS. 7:15 p.m. Wednesday, Trinity College Campus; guest carillonneur to be announced.

SUMMER CHAMBER MUSIC SERIES, Silvermine Guild of Artists, 8 p.m. Sunday, Gifford Hall, New Canaan. Piano trios by Mozart, Shostakovitch and Mendlessohn, with guest artists Ruth Alsop, cello, Francisco Aybar, piano, and Paul Wolfe, violin.

TANGLEWOOD — Berkshire Music Festival: 9 p.m. Friday, Ozawa, Berlioz Program; Symphonie Fantastique, "Lelio", Mallory Walker, Victor Braun, Colin Fox, Tanglewood Festival Chorus; 8:30 p.m. Saturday, De Preist; Rachmaninoff, Piano Concerto No. 3, Byron Janis, Shostakovitch, Symphony No. 5; 2:30 p.m. Sunday, Ozawa, Verdi, "Requiem," Lou Ann Wyckoff, Maureen Forrester, Stafford Dean, Tanglewood Festival Chorus.

WEST HARTFORD SUMMER CONCERTS: 7:30 - 9:30 tonight, Fernridge Park, Swing Era Jazz Band.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528
AUG 27 1973
New England Newsclip

Verdi's Powerful Drama Ends Magnificent Season

Springfield Daily News
The Arts
SPRINGFIELD, MASS., MONDAY, AUGUST 27, 1973

By RICHARD CONWAY

The powerful drama of Verdi's "Requiem Mass" ended a season of magnificent musical performance at Tanglewood Sunday afternoon. An audience of 11,641 found itself caught up in the unfolding sweep of Verdi's masterpiece.

Despite some brilliant orchestral writing, a new power of control that Verdi found in his later years, it is the voice that is ever the center of the master's highly personal expression of belief.

Verdi brought to the liturgical texts that which he knew best — the world of opera, the dramatic telling of conflict. Softly the cellos intone an A minor chord, and first the men's voices and then the women's plead for rest eternal. The second movement depicts in swirling, turbulent tones the terrors of the Day of Wrath. Ultimately the work ends with the triumphant hope of Deliverance.

As it has been all season long, the chorus work yesterday was stunning. The dynamic range of the singers has been enormously satisfying, their control and agility fined honed and executed. Their work in the Dies Irae section and in the final Libera Me movement was chilling, thrilling, and ultimately movingly triumphant.

Director John Oliver has prepared his singers with consummate craftsmanship, and conductors such as Colin Davis and, Sunday Seiji Ozawa have drawn from then the inspired interpretation of great music.

The Verdi Requiem calls for brilliant operatic solo work, and, with some reservations, there was a good deal of it Sunday. Of the four soloists, soprano Lou Ann Wyckoff, mezzo Maureen Forrester, tenor Seth McCoy, and bass Ezio Flagello, the men were the more successful. Sunday, Miss Forrester's voice was a constant disappointment. She was given to frequent snapping open of attacks, sliding into pitches, and singing her entrances ahead of the beat. She is a singer of enormous range and expression, but her voice Sunday had an unpleasant quality for me.

Metropolitan opera bass Ezio Flagello, substituting on short notice for Stafford Dean, infused his role with the greatest drama and vocal surety. Seth McCoy's tenor voice, although used with fine interpretive powers, is not quite strong enough for the Verdi work.

Seiji Ozawa, who is usually so careful about such things, let the orchestra get a bit too much for the singers on occasion. Part of this is due to the orchestral scoring itself, but there were frequent occasions when a better balance could have been maintained.

But the powerful expression of Verdi's genius was continually thrilling, and brought the Tanglewood season to a triumphant close.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
AUG 27 1973
New England Newsclip

UNION (M)
SPRINGFIELD, MASS.
D. 64,000
AUG 25 1973
New England Newsclip

'Lelio' Presented At Tanglewood

By R. C. HAMMERICH

LENOX — 'Berlioz' "Symphonie Fantastique" has become a very popular staple on symphonic programs all by itself, so a Tanglewood audience Friday heard a rarity, the symphony's companion piece.

Ozawa Conducts

It is "Lelio," a work billed as a lyric monodrama. Seiji Ozawa conducted the Boston Symphony Orchestra playing the symphony before intermission and the "Monodrama," which calls for a narrator, a couple of soloists, a chorus and orchestra, following intermission. It was composed a couple of years after the symphony.

The symphony is famous for its theatricality. The orchestration is colorful and dramatic abstract reproduction of the opium-induced hallucination of "the artist" about his "volcanic love," "deliricus anguish" and bizarre death.

It is a very popular work even though frequently played as if it were grotesque. Ozawa played it straight, which is really the only way to protect its essential seriousness.

The music is dramatic enough played straight because of the passionate story it reproduces, and under Ozawa's guidance it was unusually effective.

The tones were dry and bright, the strains separate and sinewy and the tension electric. The audience jumped up with shouts when it came to its crashing climax.

"Lelio" reproduces, with words this time as well as music, what is going on in "the artist's" imagination and emotions as he emerges from his drugged sleep.

The stage was empty and dark except for a couple of spotlights as the piece began.

"The artist" moved into view from the wings, played three or four notes on a piano from the melody symbolizing the object of his love and began his narration.

Soon appeared Horatio (tenor) who sang with only a piano accompaniment alternately with the narrated voice of "the artist." Suddenly the stage lights came on as the narrator continued his story and the orchestra and chorus filed on to fill the stage and bring the scope of "the artist's' story higher and wider.

It was a dramatic scene to fill Berlioz' heart with glee, but the listeners inside the great shed were, for the most part, deprived on the narration because of the muffled acoustics of the chest microphone worn by the speaker.

Out on the lawn, in the meantime, the narrator's words were being heard clearly from the speakers on top of the shed.

There were perhaps 4000 listeners in the great shed for the 7 p.m. prelude concert, a number which might surprise those who think the potential audience for chamber music is small. In fact, the prelude audiences haven't dropped below 2000 all summer.

The program offered two trios, the first for clarinet, piano and cello by Brahms (Opus 114) and the second for violin, piano and cello by Ravel, both nearly a half an hour long.

Peter Serkin played piano fpr both, and Jules Eskin cello. Harold Wright played clarinet and Joseph Silverstein violin.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 115,169
AUG 28 1973

Verdi's 'Requiem' Ends Concert Season

By RICHARD VINCENT
Music Critic

When one mentions the great composers of the late 19th century, the only composer of opera that is ever mentioned, (and he seldom), is Richard Wagner. There are sound musical reasons for this, but, in terms of achievement, Giuseppe Verdi should hold a position at least on a par with say, a Bruckner.

Verdi composed opera almost exclusively, and opera composers, unless they also compose orchestral and chamber music, like Mozart are held by most musicologists in ill musical repute, as if there is something slightly reprehensible or improper about such activity.

BUT IT IS a fact that, around the world in 1973, there is probably more music by Verdi being heard than anybody else, with the notable exceptions of Beethoven and Mozart.

Tanglewood ended a most successful season Sunday afternoon with a performance of Verdi's powerful and truly evocative, "Requiem" complete with a large chorus, four soloists, an extra-locum brass band, and the Boston Symphony Orchestra, all under the increasingly effective direction of Seiji Ozawa.

Folks who should know better, always seem to patronize the work by calling it another Verdi opera, which position will scarcely bear scrutiny.

IT IS NOT operatic, not the way Rossini's "Stabat Mater" is, it is a noble and religious musical work, with no sense of the flamboyant in the theatrical manner. Dramatic, oh my goodness, yes, it is dramatic, but when one considers the stuff of The Last Judgment, such as the "Dies Irae," how could it be otherwise?

It was a good performance, made notable at times by the work of the soloists, particularly Maureen Forrester, that marvelous contralto, who probably doesn't know how good she is. There were two substitutions, Seth McCoy tenor, and Ezio Flagello, bass, for otherwise indisposed artists, and the soprano was Lou Ann Wykcoff.

Flagello, long one of my favorite basses, was his customary rich and sonorous self; McCoy, was singing better than I have heard him before, and that includes more than a few times in the past three or four years. Miss Wyckoff did her job too, but, although this is not fair, for one who has heard Martina Arroyo do the part, (last winter in Cleveland) there can be no other for this part for a while.

THE CHORUS, the Tanglewood Choir and the Tanglewood Festival Choir, came to the arena to sing as they have done so well in the past, and they were very good indeed. Without them of course, there is not much to do; they are the true soloists.

Ozawa, whose career, if the truth be noted, has been one stoke of good fortune after another, is getting to the point where he might be as good as many have claimed he was.

His journey to the top was launched by a series of fortuitous circumstances, being the right man in the right place at the right time again and again, and he has been learning at the top which is a better place than any other. He might be now at the point where his work overall can be taken seriously.

8
EIGHTH WEEKEND

AUGUST 24
7 pm Weekend Prelude
Boston Symphony Chamber Players
9 pm SEIJI OZAWA BERLIOZ PROGRAM
Symphonie fantastique
"Lelio"
Mallory Walker, Victor Braun, Colin Fox,
Tanglewood Festival Chorus,
John Oliver, Director

AUGUST 25
10:30 am Open Rehearsal
8:30 pm JAMES DE PREIST
Rachmaninoff: Piano Concerto No. 3
Byron Janis
Shostakovitch: Symphony No. 5

AUGUST 26
2:30 pm SEIJI OZAWA
Verdi: Requiem
Lou Ann Wyckoff, Maureen Forrester,
Stafford Dean, Tanglewood Festival Chorus,
John Oliver, Director

Tanglewood sets record for season

Although Tanglewood closed the season musically with a requiem yesterday afternoon, there were only hosannas as far as attendance was concerned. A record of 313,774 was set, 23 per cent more than last year's 253,426.

The return of the Popular Artist Series, which brought in a total of 47,826 on its four Tuesday nights, was responsible for the great upsurge. Total Berkshire Festival attendance without the folk and rock groups was 244,926, up approximately five per cent over last year. The second best year in Tanglewood history was 1970, when a total of 257,419 admissions were sold.

The eighth and final weekend of the season drew 29,490 people — 6,079 on Friday night; 3,350 for the open rehearsal on Saturday morning; 8,420 on Saturday night, and 11,641 on Sunday afternoon for the Verdi Requiem (review on Page 12). This was below last year's final weekend, which drew 32,012.

* * * *

The third weekend, which featured works by Beethoven, drew 42,604, the largest number for the season. The fourth weekend, when substitute conductors were used and the weather was rainy or humid, drew the lowest number, 24,333.

The Pops concert featuring Arthur Fiedler had an attendance of 14,040, as opposed to 13,235 last year, and Tanglewood on Parade, with 6,992, was down from last year's 7,756. Most popular of the popular artists this year were Seals and Crofts, who drew 15,251.

There had been predictions of a banner year for Tanglewood as early as last spring because three of the weekends were almost entirely sold out before the season started. Mail orders and Ticketron sales have been high all year.

Management was unable to come up with any specific reasons for this upsurge, since other music festivals did not report the same phenomena, being either the same or below last year. The Saratoga Performing Arts Center has not yet released its figures, but it is not expected to reveal growth similar to Tanglewood's.

HOUR (E)
NORWALK, CONN.
D. 23,000
AUG 22 1973
New England Newsclip

HANDEL'S MESSIAH THRILLS AUDIENCE AT TANGLEWOOD

Under threatening skies, but which gave promise of undiminished hope, Tanglewood's Sunday afternoon offering of Handel's Messiah, complete, was a a dream fulfilled. Whether the threat of showers heightened the tension and anticipation, or due to the rise in interest in the Jesus movements, it all added to aggregate joy when the glory of sunlight broke through the storm-clouded aperture just as the Hallelujah Chorus began. It may be the perfectness of the overall production that evoked such exuberance and praise and it was one of the highest spots in Tanglewood's entire attainments for splendor, excellency and inspiration.

Colin Davis, who conducted the Boston Symphony in this performance at the "summer symphony hall," moved the large chorus, (Tanglewood Festival Choir) the orchestral body and soloists through this "Grand Sacred Oratorio" as it was first termed in 1742, in a tempo which was both exciting and realistic. The heart of the Christian message from both Old and New Testaments, taken literally from the King James Version is thrilling whenever and wherever the words go forth; with the majesty of the Boston Symphony, plus an organ, a harpsichord, a trumpet, an excellent chorus and exceptionally able vocal quartet, there are no words that compare with the sound sent forth. Each soloist evoked a memory of soloists in times past, and revealing these were of the best.

More recent conductors have, like Davis, stressed the exuberant spirit as opposed to the solemn and the sanctimonious. Even more than in Beethoven's Ode to Joy, the great joy here is the uplift which comes with the envisioning of that perfect day that is to come of which Scripture has promised. With such a theme, whether one understands what he is telling forth or not, it is again like God's trumpet that "gives forth no uncertain sound" and participants are inspired by its very urgency to be channels of that very certain sound.

Soloists were Benita Valente, soprano, a Metropolitan audition winner in 1960 and a seasoned artist, both with the Boston Symphony, and in Washington.

Helen Watts, a leading British contralto of wide experience and acclaim, but a new-comer to Tanglewood; Ryland Davies, a native of Wales, another Tanglewood newcomer but a seasoned Salzburg Festival, Covent Garden and Welsh National Opera soloist, and Stafford Dean, also born in England, of the Royal Opera House, Covent Garden, and who will appear again at Tanglewood, Sunday August 26th, in the Verdi Requiem.

Instrumental soleists were Robert Levin, harpsichord, John Gibbons, organ, and Armando Chitalla, trumpeter.

It is gratifying that such a large crowd was so enthusiastic. When a little girl sitting outside the auditorium remarked "it looks like it's going to rain her grandmother remarked, "even if it does I am going to stand up when they sing the Hallelujah chorus.." It is great to know that people still care about great music, and about great ideals.

ROXIE E. HOUGHTON

Verdi's Powerful Drama Ends Magnificent Season

The Arts

'Lelio' Presented At Tanglewood

BY R. C. [illegible]

LENOX [illegible] Symphony [illegible] has become a [illegible] staple [illegible] programs all [illegible] Tanglewood and [illegible] heard [illegible] phony's [illegible]

Ozawa Conducts

It is "Lelio" [illegible] a lyric [illegible] Ozawa [illegible] Lenox [illegible] "Monodrama" [illegible] for a narrator [illegible] soloists, a chorus [illegible] chestra. It was [illegible] modern vision. It was [illegible] a couple of years [illegible] Symphony.

[illegible] indeed half-[illegible] reproduction of [illegible] indeed half-[illegible] angel [illegible] love [illegible] and bizarre [illegible]

It is a very [illegible] played [illegible] gestures. [illegible] straight, which [illegible] only way [illegible] essential [illegible]

The music [illegible] enough [illegible] because [illegible] story [illegible] under Ozawa's [illegible] was unusually [illegible]

The [illegible] were [illegible] bright, the [illegible] hard sinewy and the [illegible] electric. The [illegible] jumped up with [illegible] climax.

"Lelio" [illegible] wordless [illegible] music [illegible] and [illegible] from his [illegible] steps.

Harold Wright [illegible] Peter Serkin [illegible] Davis [illegible] Boston Symphony [illegible] Lenox [illegible] movement [illegible] to [illegible] of [illegible] storm-[illegible]

Verdi's 'Requiem' Ends Concert Season

BY RICHARD [illegible]

WASHINGTON

When one mentions the great composers of the late 19th century, the only composer of opera that is ever mentioned, (and he seldom), is Richard Wagner. There are sound musical reasons for this, but, in terms of achievement, Giuseppe Verdi should hold a position at least on a par with Sir [illegible] Bruckner.

Verdi composed operas [illegible] most [illegible] composers, [illegible] compose orchestral and chamber music. [illegible] are held by [illegible] gets in [illegible] there a way of [illegible] reprehensible [illegible] about [illegible]

[illegible] performance, [illegible] at times by the [illegible] particularly [illegible] Andrew Forrester, the [illegible] contralto, who probably doesn't know how good she is. There were two substitutions. Seth McCoy [illegible] and Ezio Flagello [illegible] for otherwise [illegible] good artists, and the soprano was Lou Ann Wyckoff.

Flagello, long one of my favorite basses, was his customary rich and sonorous self; McCoy was singing better than I have heard him before, and that includes more than a few times in the past three or four years. Miss Wyckoff did her job too, but, although this is not fair, for one who has heard Martina Arroyo do the part last winter in Cleveland, there can be no other for this part for a while.

[illegible] CHORUS, the Tanglewood Choir and the Tanglewood Festival Chorus, [illegible] in song as they [illegible] done so well in the past, and they were [illegible] good [illegible] enough [illegible] to do; they are the true soloists.

Ozawa, whose career, if the truth be noted, has been one stroke of good fortune after another, is getting to the point where he might be as good as many have claimed he was.

His journey to the top was launched by a series of fortuitous circumstances, being the right man in the right place at the right time again and again, and he has been [illegible] in the [illegible] better place [illegible]

[illegible] where his work [illegible] be taken seriously.

Tanglewood sets record for season

[illegible]

Weekend Prelude
Boston Symphony Chamber Players
SEIJI OZAWA BERLIOZ PROGRAM
Symphonie fantastique
"Lelio"
Mallory Walker, Victor Braun, Colin Fox,
Tanglewood Festival Chorus,
John Oliver, Director

EIGHTH WEEKEND

Open Rehearsal
JAMES DE PREIST
Rachmaninoff: Piano Concerto No. 3
Byron Janis
Shostakovitch: Symphony No. 5

SEIJI OZAWA
Verdi: Requiem
Lou Ann Wyckoff, Maureen Forrester,
Stafford Dean, Tanglewood Festival Chorus,
John Oliver, Director

HANDEL'S MESSIAH THRILLS AUDIENCE AT TANGLEWOOD

[illegible] Old and New Testaments, taken literally from the King James Version, solemn and thrilling whenever and where. Even [illegible] ever the words so forceful, with [illegible] Ode to Joy, the grand [illegible] the majesty of the Boston Symphony [illegible] the uplift which comes [illegible] plays an organ, a [illegible] Tanglewood Festival [illegible] Tanglewood, Richard [illegible] Prince of Wales, [illegible] Saidum, festival [illegible] and Welsh National [illegible] soloist, and Stafford [illegible] England, [illegible] Horst, Oliver [illegible] will appear [illegible] Tanglewood, Sunday [illegible] 26th, in the Verdi Requiem [illegible] instrumental soloists [illegible] Gabriel Levin, harpsichord, John [illegible] and Armando [illegible]

Tanglewood's Best Year Yet

LENOX, Mass. (AP)— Total attendance at Tanglewood showed a 23 per cent increase over 1972, and established an all time record, officials said Sunday.

Weekend attendance at Tanglewood, summer home of the Boston Symphony Orchestra, was 29,490 for the 1973 season.

That brought the total summer attendance for all musical events to 313,774.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 16,835
AUG 27 1973
New England Newsclip

GLOBE (M)
BOSTON, MASS.
D. 261,042
AUG 28 1973
New England Newsclip

MICHAEL STEINBERG

Requiem heard at Tanglewood

LENOX — Verdi's Requiem, with which Seiji Ozawa closed the Berkshire Festival at Tanglewood Sunday afternoon, needs soloists of the front rank. An excellent Aida, Amneris, Radames, and King Philipp do nicely. But the Boston Symphony goes about it as casually as though it were a question of casting Ruiz and Inez for a "Trovatore" in Hopkinton. I cannot say whether it is mere ineptness, or ineptness allied to stinginess, but the outcome Sunday was mostly miserable.

There was, in fact, one admirable soloist, the tenor Seth McCoy, but we owed him to no one's planning, as he had been called in to replace a certain Giuseppe Giacomini whom Ozawa had to send home to Padua during rehearsals because of his affinity for pitches other than the ones Verdi wrote. McCoy has no velvet to his tone and little suggestion of the most precious metals, but his voice is strong, virile, and controlled. He sang ardently, communicatively, with intelligence and impeccable musical taste. "He sings with more than voice," was the comment at intermission of a woman in the audience, and that really says it all.

Maureen Forrester, the mezzo-soprano soloist, is one of the best of musicians among singers, and, for that matter, one of the best singers among them, too, but she was miscast here. She is not believable in Italian music: the drama, in spite of all the confidential hunching forward as she tells stories about the day of judgment, stays all on the outside, and the voice itself seems in costume.

Now when you put a quartet together, one thing to be considered is compatibility of voices, yet one of the most persistent factors here was the stubborn non-blend of Forrester's voice with that of the soprano, Luanne Wyckoff. It really undid the Recordare and the Agnus Dei. Wyckoff has a pleasant voice, though the low notes have no weight and the top ones no cutting edge, but she doesn't know how to sing. She looks uncomfortable, what with the lower half of her face vibrating like a road drill, and whatever she is doing there gives her no control over pitch, loudness, speed of production, or the color of the holds. With all stops out, she managed well enough; elsewhere she was, understandably, in a panic and performed accordingly.

Ezio Flagello, the bass, was another sort of cause for sadness. When he first came on the scene in the late Fifties, he offered an impressive combination of good voice and scrupulous musicianship, and he made distinguished contributions to Leinsdorf's Tanglewood performances of the Verdi Requiem in 1964 and 1967. Lately, though, he has turned into a rhythmless barker, and the rough, uneasy sound of him Sunday was no pleasure. He, too, was a replacement but not of such short notice as Mr. McCoy or as a program insert would have had us believe. In a remarkable moment of medical prescience, Stafford Dean, who sang "Messiah" here on Aug. 12, knew then that he would be "indisposed" a fortnight hence.

Seiji Ozawa helped hardly at all, and I think it is not overstating the case to say that he does not know the Requiem. He conducted it from memory and he didn't get lost, but that is not the level of knowing I have in mind. I mean that he does not know how the piece works. Specifically, he hasn't a clue about the tempi, regarding which Verdi's directions are explicit, helpful, and essential. Ozawa got them wrong, persistently, in themselves and in relation to each other, and the expression was therefore wrong, too, and structural cohesion was not in the picture at all. Ozawa phrases well, is energetic, and has feeling for the sonorous values of the work (the Boston Symphony and the Tanglewood Festival Chorus were in that sense effective). It was painfully insufficient, though, and the more painful for coming from so gifted a musician.

Ozawa's vital Verdi at Tanglewood

By Louis Snyder

Lenox, Mass.

There were 11,641 listeners in the Shed and on the lawns at Tanglewood

Music

on Sunday afternoon when Seiji Ozawa and the Boston Symphony brought the 1973 Berkshire Festival to a close. A grand total of 313,774 — 23 percent over 1972 — attended this summer's events, giving the lie to those who think that no one listens to "good music" any more.

Sunday's crowd was on hand to hear Verdi's Manzoni Requiem, which, in Tanglewood's 30-plus years, has had only two performances here. And a magnet for the general curiosity, no doubt, was to hear how Mr. Ozawa, whose success with large choral works has been prodigious in previous seasons, would treat this enormous, throbbing Verdian masterpiece..

Several approaches

In addition to the full orchestra, the Requiem requires four major soloists (soprano Lou Ann Wycoff, contralto Maureen Forrester, tenor Seth McCoy, bass Ezio Flagello), large choral forces (the Tanglewood Choir and the Tanglewood Festival Chorus), and two authoritative conducting hands to bring them all together in the context of a consistent interpretation, of which several are possible.

Last spring in Boston, William Steinberg revived the Requiem with the BSO at Symphony Hall, after many seasons' absence, in a concept of monumental dignity and solemnity.

Inner fire

On Sunday, Mr. Ozawa, whose past experience with the Requiem would understandably be less extensive, took a different approach. He sought out and clarified the strongly dramatic and soaringly melodic passages, so typical of Verdi's style and so paintakingly refined by the composer, in this instance, to build a perfect and reverent work.

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The singing by the choir and festival chorus was, as it has been all summer, magnificent — a tribute to the magic of its director, John Oliver. Of the soloists Miss Forrester and Mr. Flagello are mellifluous veterans of the Requiem — a fact made comfortably evident throughout the afternoon, while Mr. McCoy, deputizing on short notice, met the high ranging demands of the tenor part with great finesse and beauty.

Miss Wycoff, making her debut with the BSO, has many of the requirements, at this comparatively early stage in her career, of a true Verdian soprano — an ample voice of wide range and rich texture, particularly in the lower register, and a musicianly application toward performance. What the Requiem traditionally needs, however, along with everything else, are floating top notes, and these Miss Wycoff could seemingly supply only with some conscious effort. Obviously they'll be there, in time, to dazzle us all, but on Sunday, even after an impressive rendition of the "Libera me," the crowning top one came shorter than she would have wanted, and than it will with more expereience. Not a catastrophy, certainly, but food for thought for an intelligent, talented singer.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
AUG 29 1973
New England Newsclip

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
AUG 30 1973
New England Newsclip

GAZETTE (E)
WORCESTER, MASS.
D. 92,743
AUG 27 1973
New England Newsclip

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MILLERTON, N. Y.
NEWS
W. 1,500
AUG 30 1973

SENTINEL (E)
FITCHBURG, MASS.
D. 24,001
AUG 27 1973
New England Newsclip

TELEGRAM (M)
WORCESTER, MASS.
D. 60,219
AUG 27 1973
New England Newsclip

Verdi Requiem Ends Tanglewood Season

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The 36th Berkshire Music Festival at Tanglewood came to an auspicious close yesterday afternoon with a dazzling performance of Verdi's Requiem, featuring the Boston Symphony with mixed chorus and soloists, conducted by Seiji Ozawa.

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The audience of 11,641 was completely enthralled and let this be known in no uncertain terms.

Ozawa faced its operatic dimension and style squarely, particularly in the orchestral and choral ensemble roles. Its spiritual significance was concentrated mainly in the text, sung clearly in Latin by the Tanglewood Choir and Festival Chorus.

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It's hard to imagine more compelling contrasts than the Kyrie's appeal for mercy, overpowering oratory of the Dies Irae, and anguish of the Rex Tremendae.

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An outstanding moment of beauty was the soprano-mezzo duet, Recondare, sung by Lou Ann Wyckoff and Maureen Forrester. Elsewhere, the soprano's voice underwent its moments of pitch uncertainty. The mezzo's voice was opulent, even radiant.

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Tenor Seth McCoy was especially impressive in the Kyrie. Ezio Flagello rought his portion of the Dies Irae and Confutatis to high points of drama.

Solo quartets were balanced and unified in spirit.

A Mixed Bag

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Briefly, in the "Fantastic" Berlioz vents his vengenance on his beloved who spurns him. "Lelio," or "Return to Life," tells his recovery from deliriums and contemp for his fellow human beings.

"Fantastic" can be heard as a superb piece of orchestration without getting involved with the composer's hysteria. Ozawa's performance was a marvel of detail, even in the third movement, where cues come in rapid profusion. The orchestra was at its level best. Drama ran over in all five movements; even the waltz had its own glitter and the ending wasn't fractured by Ozawa's breakneck speed.

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Victor Braum's baritone was resonantly applied to the role of the brigand's captain.

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De Preist is a giant of a man, who was stricken with polio about 10 years ago. He uses a cane and conducts seated.

Shostakovich's Fifth Symphony and the Prelude from Moussorgsky's "Khovanshchina" were admirable vehicles to display this remarkable conductor's unfettered style and clarity of thought. In the Moussorgsky, de Preist held melody in paramount position, beautifully voiced in woodwinds. Certainly not a splashy concert opener, the five variations were consistently absorbing for rich tonal clolor. This was just as vital in the fragile sections as vigorous interludes.

Not in Top Form

Compared to past performances, Janis was not in top form for the Rachmaninoff Third Piano Concerto.

De Preist and the orchestra gave him marvelous backing — far more than the usual accompaniment.

Underlying Janis' playing was a broad, structured concept of the work, and a degree of elan. But everything at the keyboard seemed to entail laborious effort and stress. We don't recall Janis having previously to raise himself six inches from the piano seat to achieve a fortissimo. Note playing was generally accurate. There was a frailty of tone in the first movement that grew to greater dynamic potency in the finale. But by then, it was too late.

NEWS (E)
GARDNER, MASS.
D. 8,062
AUG 27 1973
New England Newsclip

...wood ...ndance

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TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
AUG 27 1973
New England Newsclip

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AUG 30 1973

Tanglewood

Final Concert Is Most Memorable

Sunday, Aug. 26

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This was unquestionably one of the finest performances of Verdi's masterpiece one could hear. It is hard to imagine better teamwork than that shown by Mr. Ozawa and soloists, Lou Ann Wyckoff, soprano; Maureen Forrester, mezzo; Seth McCoy, tenor; and Ezio Flagello, basss. (Messrs. McCoy and Flagello were last-minute substitutes for Guiseppe Giacomini and Stafford Dean.)

The B.S.O. certainly has never played with more responsiveness and precision. The chorus, though occasionally top-heavy and, in the male sections, somewhat sluggish and harsh-toned, improved steadily throughout the afternoon, reaching near perfection in the "Libera me."

Mr. Ozawa's conception of the piece demonstrated a glorious blend of pure drama, musical subtlety, and religious mysticism. The antiphonal brass choirs in the "Dies irae" were overwhelming in dramatic force.

In the complex interplay between orchestra and soloists later in the same movement, Verdi, the pure musician, was evident. Unbearable tension was created by Miss Wyckoff and the orchestra in the "Tremens" section. The beautifully-woven grand design, with innumberable bright spots, was climaxed by a profoundly moving a cappella reprise of the initial "Requiem" and a towering fugue.

Judging by the orchestra's response this afternoon, Mr. Ozawa has settled in as captain of the sometimes cantankerous Boston Symphony. He seems to command its respect and certainly ours as well.

John Hinners

JOURNAL
LAKEVILLE, CONN.
W. 4,405
AUG 30 1973
New England Newsclip

Tanglewood's Best Year Yet

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HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 15,595
AUG 27 1973
New England Newsclip

GLOBE (M)
BOSTON, MASS.
D. 261,042
AUG 28 1973
New England Newsclip

MICHAEL STEINBERG

Requiem heard at Tanglewood

LENOX — Verdi's Requiem, with which Seiji Ozawa closed the Berkshire Festival at Tanglewood Sunday afternoon, needs soloists of the front rank. An excellent Aida, Amneris, Radames, and King Philipp do nicely. But the Boston Symphony goes about it as casually as though it were a question of casting Ruiz and Inez for a "Trovatore" in Hopkinton. I cannot say whether it is mere ineptness, or ineptness allied to stinginess, but the outcome Sunday was mostly miserable.

There was, in fact, one admirable soloist, the tenor Seth McCoy, but we owed him to no one's planning, as he had been called in to replace a certain Giuseppe Giacomini whom Ozawa had to send home to Padua during rehearsals because of his affinity for pitches other than the ones Verdi wrote. McCoy has no velvet to his tone and little suggestion of the most precious metals, but his voice is strong, virile, and controlled. He sang ardently, communicatively, with intelligence and impeccable musical taste. "He sings with more than voice," was the comment at intermission of a woman in the audience, and that really says it all.

Maureen Forrester, the mezzo-soprano soloist, is one of the best of musicians among singers, and, for that matter, one of the best singers among them, too, but she was miscast here. She is not believable in Italian music: the drama, in spite of all the confidential hunching forward as she tells stories about the day of judgment, stays all on the outside, and the voice itself seems in costume.

Now when you put a quartet together, one thing to be considered is compatibility of voices, yet one of the most persistent factors here was the stubborn non-blend of Forrester's voice with that of the soprano, Luanne Wyckoff. It really undid the Recordare and the Agnus Dei. Wyckoff has a pleasant voice, though the low notes have no weight and the top ones no cutting edge, but she doesn't know how to sing. She looks uncomfortable, what with the lower half of her face vibrating like a road drill, and whatever she is doing there gives her no control over pitch, loudness, speed of production, or the color of the holds. With all stops out, she managed well enough; elsewhere she was, understandably, in a panic and performed accordingly.

Ezio Flagello, the bass, was another sort of cause for sadness. When he first came on the scene in the late Fifties, he offered an impressive combination of good voice and scrupulous musicianship, and he made distinguished contributions to Leinsdorf's Tanglewood performances of the Verdi Requiem in 1964 and 1967. Lately, though, he has turned into a rhythmless barker, and the rough, uneasy sound of him Sunday was no pleasure. He, too, was a replacement but not of such short notice as Mr. McCoy or as a program insert would have had us believe. In a remarkable moment of medical prescience, Stafford Dean, who sang "Messiah" here on Aug. 12, knew then that he would be "indisposed" a fortnight hence.

Seiji Ozawa helped hardly at all, and I think it is not overstating the case to say that he does not know the Requiem. He conducted it from memory and he didn't get lost, but that is not the level of knowing I have in mind. I mean that he does not know how the piece works. Specifically, he hasn't a clue about the tempi, regarding which Verdi's directions are explicit, helpful, and essential. Ozawa got them wrong, persistently, in themselves and in relation to each other, and the expression was therefore wrong, too, and structural cohesion was not in the picture at all. Ozawa phrases well, is energetic, and has feeling for the sonorous values of the work (the Boston Symphony and the Tanglewood Festival Chorus were in that sense effective). It was painfully insufficient, though, and the more painful for coming from so gifted a musician.

Ozawa's vital Verdi at Tanglewood

By Louis Snyder

Lenox, Mass.

There were 11,641 listeners in the Shed and on the lawns at Tanglewood

Music

on Sunday afternoon when Seiji Ozawa and the Boston Symphony brought the 1973 Berkshire Festival to a close. A grand total of 313,774 — 23 percent over 1972 — attended this summer's events, giving the lie to those who think that no one listens to "good music" any more.

Sunday's crowd was on hand to hear Verdi's Manzoni Requiem, which, in Tanglewood's 30-plus years, has had only two performances here. And a magnet for the general curiosity, no doubt, was to hear how Mr. Ozawa, whose success with large choral works has been prodigious in previous seasons, would treat this enormous, throbbing Verdian masterpiece..

Several approaches

In addition to the full orchestra, the Requiem requires four major soloists (soprano Lou Ann Wycoff, contralto Maureen Forrester, tenor Seth McCoy, bass Ezio Flagello), large choral forces (the Tanglewood Choir and the Tanglewood Festival Chorus), and two authoritative conducting hands to bring them all together in the context of a consistent interpretation, of which several are possible.

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BOSTON, MASS.
D. 137,397
AUG 29 1973
New England Newsclip

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,554
AUG 30 1973
New England Newsclip

GAZETTE (E)
WORCESTER, MASS.
D. 92,743
AUG 27 1973
New England Newsclip

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NEWS
W. 1,500
AUG 30 1973

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SENTINEL (E)
FITCHBURG, MASS.
D. 24,091
AUG 27 1973
New England Newsclip

Tanglewood

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D. 4,405
AUG 30 1973
New England Newsclip

TELEGRAM (M)
WORCESTER, MASS.
D. 60,219
AUG 27 1973
New England Newsclip

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NEWS (E)
GARDNER, MASS.
D. 5,862
AUG 27 1973
New England Newsclip

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
AUG 27 1973
New England Newsclip

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INFORMATION OBSCURED

The Knickerbocker News
ALBANY, N. Y.
D. 55,038

AUG 24 1973

Tanglewood Plans Final Weekend

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Music director— Seiji Ozawa will conduct the orchestra in an all-Berlioz program, beginning with the "Symphonie Fantastique" and followed by Lelio, with Mallory Walker, tenor, Victor Braun, baritone, Michael Wager as narrator and the Tanglewood Festival Chorus with John Oliver as conductor.

At 10:30 a.m. Saturday, as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed Sunday.

James de Priest, associate conductor of the Washington National Symphony, will conduct the orchestra in Mussorgskv's Prelude to "Khovanshchina", Rachmaninov's Piano Concerto No. 3 in D minor, with Byron Janis as soloist, and Shoktakovich's Symphony No. 5 at 8:30 p.m. Saturday.

At 2:30 p.m., Sunday in the final concert of the 1973 Tanglewood season, Seiji Ozawa will conduct the orchestra in Verdi's "Manzoni Requiem" with Lou Ann Wyckoff, soprano, Maureen Forrester, contralto, Giuseppe Giacomini, tenor, Stafford Dean, bass, and the Tanglewood Choir and Festival Chorus with John Oliver as conductor.

JAMES DePRIEST
At Tanglewood

TRANSCRIPT (E)
NORTH ADAMS, MASS.
D. 13,700

AUG 24 1973 New England Newscip

Tanglewood

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By LOUIS SNYDER
Monitor News Service

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Last spring in Boston, William Steinberg revived the Requiem with the BSO at Symphony Hall, after many seasons' absence, in a concept of monumental dignity and solemnity.

On Sunday, Ozawa, whose past experience with the Requiem would understandably be less extensive, took a different approach. He sought out and clarified the strongly dramatic and soaringly melodic passages, so typical of Verdi's style and so paintakingly refined by the composer, in this instance, to build a perfect and reverent work.

It was this added emphasis (but by no means exaggeration) that brought to Ozawa's individualistic reading a sweeping, seething locomotion entirely fitting the Requiem's burning concern with Judgment Day. Contrasts were strong and their effects on the listener were wrenching. This was a concept that exemplified the inner fire of Verdi, rather than the overwhelming outward expression of his grief, and was, in its final impact, equally allowable and effective.

The singing by the choir and festival chorus was, as it has been all summer, magnificent — a tribute to the magic of its director, John Oliver. Of the soloists Miss Forrester and Flagello are mellifluous veterans of the Requiem — a fact made comfortably evident throughout the afternoon, while McCoy, deputizing on short notice, met the high ranging demands of the tenor part with great finesse and beauty.

Miss Wycoff, making her debut with the BSO, has many of the requirements, at this comparatively early stage in her career, of a true Verdian soprano — an ample voice of wide range and rich texture, particularly in the lower register, and a musicianly application toward performance.

What the Requiem traditionally needs, however, along with everything else, are floating top notes, and these Miss Wycoff could seemingly supply only with some conscious effort. Obviously they'll be there, in time, to dazzle us all, but on Sunday, even after an impressive rendition of the "Libera me," the crowning top one came shorter than she, would have wanted, and than it will with more experience.

Not a catastrophe, certainly, but food for thought for an intelligent, talented singer.

HAMPSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 15,025

AUG 28 1973 New England Newscip

SUN CHRONICLE (E)
ATTLEBORO, MASS.
D. 19,030

AUG 30 1973 New England Newscip

NEWS (E)
SPRINGFIELD, MASS.
D. 95,508

AUG 25 1973 New England Newscip

Ozawa Conducts Berlioz Excitingly at Tanglewood

By RICHARD CONWAY

Two towering musical intelligences united at Tanglewood Friday night, and the result was yet another incredible night of exciting and electrifying performance.

One of the intelligences was that of Hector Berlioz, one of the most original minds in all music history. The nineteenth century French romantic blazed the way for programmatic music, and lifted the art of orchestration to new heights.

The other intelligence is that of Seiji Ozawa, a conductor whose interpretive powers know few equals. His performances always seem to have the inevitable mark of definitiveness about them.

Two Berlioz Works

Friday night, Ozawa chose two of Berlioz' works, one very familiar to any regular concert-goer or to one who has taken any survey course in music history — the "Symphonic fantastique"; the other, the less well-known but highly dramatic sequel to it — "Lelio".

Since the "Symphonic fantastique" is rather well-known, we'll center our attention on the "Lelio". Although musically it is not of the stature of the "Fantastique", it is a highly dramatic work and was given a fascinating and powerful performance Friday night.

The work is scored for orchestra, chorus, narrator, two soloists, and, at places, four-hand piano. It was presented in a quasi-staged version Friday night.

The narrator is the hero of the "Symphonie" awakening from his opium-induced dreams. He tries to find his way back to creative life again and to forget the woman who caused his heartbreak and death wish. He seems to succeed in doing so, only to have the strains of the "Fantastique" sound in his mind once more, and he realizes that he will never be able to fully forget.

Simply Brilliant

Michael Wager was simply brilliant in the role of the narrator. Wager is a powerful actor of tremendous range, a marvelous interpreter of words, a master of gesture and nuance.

The Tanglewood Festival Chorus, directed by John Oliver, turned in another fine performance. They were particularly outstanding in the last movement "Fantasia", which represents the spirits of the air.

In this movement too is heard some of the remarkable scoring for which Berlioz is renowned. To match the airy, lightly-dancing choral work, Berlioz has high woodwinds and piano accompany in a flitting, fluttering way that wonderfully evokes the image of the spirits.

Vivid and Exciting

But if the Berlioz works were vivid and exciting, literally riveting one in his chair, so too, in their own way, were the two chamber works played on the Weekend Prelude concert.

Pianist Peter Serkin joined members of the Boston Symphony Chamber Players to perform the Brahms "Clarinet trio in A minor, op. 114", and the Ravel "Piano trio".

Of these works, special mention should be made of the cello playing of Jules Eskin. Eskin draws the kind of marvelous tone from his instrument that Joseph Silverstein does from his violin, free from raspiness, lyric and expressive.

One moment in the Brahms stands out in the memory. In the second movement Adagio, the cello is playing a solo line. Over this the clarinet builds a long crescendo. Harold Wright played it beautifully. It was music the way music ought be be played.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750

AUG 23 1973 New England Newscip

Final Weekend At Tanglewood Starts Tomorrow

LENOX — The eighth and closing weekend at Tanglewood begins tomorrow at 7:00 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' Clarinet trio in A minor and Pavel's Piano trio.

At 9:00 p.m., Music Director Seiji Ozawa conducts the Orchestra in an all-Berlioz program, beginning with the Symphonie fantastique and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager narrator and the Tanglewood Festival Chorus, John Oliver conductor.

On Saturday, at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an Oper Rehearsal of works to be performed on Sunday.

Saturday evening at 8:30 p.m. James de Preist, Associate Conductor of the Washington National Symphony, conducts the Orchestra in Mussorgsky's Prelude to "Khovanshchina", Rachmaninov's Piano concerto no. 3 in D minor with Byron Janis as soloist, and Shoktakovich's Symphony no. 5

On Sunday, at 2:30 p.m., the final concert of the 1973 Tanglewood season, Seiji Ozawa conducts the Orchestra in Verdi's Manzoni Requiem with Lou Ann Wyckoff soprano, Maureen Forrester contralto, Giuseppe Giacomini tenor, Stafford Dean bass, the Tanglewood Choir and the Tanglewood Festival Chorus, John Oliver conductor.

NEWBURGH, N. Y.
NEWS
D. 32,000

AUG 18 1973

Tanglewood In Finale

LENOX, Mass. — The eighth and closing weekend at Tanglewood here begins Aug. 24 at 7 p.m. with pianist Peter Serkin and the Boston Symphony Chamber Players performing Brahms' "Clarinet Trio in A Minor" and Pavel's "Piano Trio."

At 9 p.m., Music Director Seiji Ozawa conducts the orchestra in an all-Berloiz program, beginning with the "Symphonie Fantastique" and followed by Lelio with Mallory Walker tenor, Victor Braun baritone, Michael Wager as narrator and the Tanglewood Festival Chorus — John Oliver conducting.

On Aug. 25 at 10:30 a.m., as on every Saturday morning throughout the Tanglewood season, there will be an open rehearsal of works to be performed on Sunday.

On Saturday at 8:30 p.m James de Preist, associate conductor of the Washington National Symphony, conducts the orchestra in Mussorgsky's Prelude to "Khovanshchina," Rachmaninov's "Piano Concerto no. 3 in D Minor," with Byron Janis as soloist, and Shoktakovich's "Symphony No. 5."

Concert Review

11,000 Applaud Performance Of Verdi's 'Manzoni' Requiem

BY BERNARD A. DRABECK

More than 11,000 persons were on hand Sunday afternoon for the final performance at the Tanglewood Festival this year. Judging by the roar of approval they gave at the conclusion of the program, most were delighted and impressed by what they had heard.

And they had some very good reasons to be pleased. The Boston Symphony Orchestra and its music director Seiji Ozawa joined forces with the Tanglewood choir and the Tanglewood Festival Chorus (both expertly trained by John Oliver), plus four soloists, to present Guiseppe Verdi's immense "Manzoni" Requiem. And what a work it is!

Of course, some critics have expressed some uneasiness about the unabashed theatricality of the piece — but the Mass for the Dead after all involves man in his primal, ultimate conflict, and Verdi's treatment of this cataclysmic struggle has always impressed me as being exactly right — strong, brave, pure, and terribly exciting.

Let me be even more specific. It is, for me, with Otello and Falstaff, one of the greatest things Verdi ever wrote — which means, that it is one of the greatest things anybody ever created.

Also, among the positive aspects of the afternoon must be counted Ozawa himself. How this conductor has matured since his first appearance with the orchestra! True, he sometimes conducts with a beat that no man can find or follow.

I kept wondering, during the opening "requiem aeternam" how the chorus and orchestra knew where in the world he was — for he gave no discernible upbeat, downbeat, or rhythmic pulse of any kind. And sometimes he still tries so hard for an effect that for a moment control seems to be lost — as in the final moments of the "lacrymosa", where the momentum seemed to dwindle and die.

Generally, however, impulse and effect were strongly shaped, the care for beauty of individual phrases not diminishing a concern for the total arch of the piece. Particularly effective was the Offertorium. In fact, I cannot remember a more satisfying, more convincing reading of this section as a whole, some miscalculation of the tremolo strings on the "Hostias" notwithstanding.

Ozawa also had some interesting ideas about the "Kyrie", but here his attempts were aborted by the various inadequacies of his vocal quartet. What he sought was a slow, stately expansion of the theme as it appeared and reappeared: what he got was a disjointed, fragmentary kind of exercise — here a thrust, there a lunge, and sometimes nothing at all.

And here is where we come to my largest reason for feeling some disappointment in the performance: the Requiem requires four absolutely deluxe voices coupled with some sense of the Verdian style, and the quartet assembled for the afternoon simply were not up to their assignments.

Lou Ann Wyckoff, the soprano, was making her debut at the festival, and it is beyond me why she was engaged in the first place--for neither by temperment or talent is she equipped to sing the Requiem. What I heard, when I could hear her, was either a thin, soft sound, usually employed in the reaches above the staff, or a thin, loud, and absolutely nothing in the way of color or volume between them. Most of the time, she had to rely on the soft sounds--but her desperation and discomfort could not be disguised by a studied attempt to make her way around the music instead of singing it.

At least there was no reason to wonder why Maureen Forrester was selected--for Miss Forrester has been for many years an accomplished performer. And she, at least, could deliver her solos and participate in duets, trios, etc., with absolute stylistic authority, even if finally the large ripeness of sound requisite for the role is no longer hers to command.

It is unfair to say much more about Seth McCoy than that he stepped in at short notice to fill in for an indisposed colleague--and what he did Sunday was certainly respectable, no cause either for alarm or dismay. But Ezio Flagello cannot be so easily excused. He too was a last minute replacement, but he is a veteran performer (unlike Mr. McCoy, a relative newcomer to the operatic, concert scene.) In fact, he was the bass soloist in a performance of the requiem at Tanglewood not too many years ago. I remember that at that time, I found him and his singing somewhat detached in spirit from the rest of the proceedings. And this time, he seemed even more removed from what was going on. No shortage of voice there--and even a considerable acquaintance with the style, but what impressed most once more was a sense of somnolence, of indifference, not to the conductor (for he stared at Ozawa the entire afternoon) but to the music-drama unfolding around him.

But the chorus was good, even excellent at times, and the orchestra was wonderfully alive and responsive to Mr. Ozawa's demands. Unfortunately, a conductor, an orchestra, and a chorus do not a performance of the Verdi Requiem make; so for me, at any rate, there was considerable dross, and most of it vocal, applied to all that gold.

Tanglewood Has Great Season

SPRINGFIELD, MASS., DAILY NEWS, WEDNESDAY, AUGUST 29, 1973

This is first item part of two-part article.

By RICHARD CONWAY

"Wasn't that something?" he remarked, as we settled in at the bar for a couple of cold ones at our favorite after - the - concert haunt.

"Yeah," I replied. "It's been some season up here at Tanglewood."

"You know," he said quietly. "I always feel that it's such a privilege to hear great music played the way these guys play it."

We took a long drink.

"You know," he said again, "I think this is the best the Boston Symphony has played in several years."

"I think so," I said. "It's certainly the best I've heard them play in my four years of covering Tanglewood. There have just been so many memorable moments this season."

"I think it's Ozawa. He's just a genius, that's all. He seems to have such rapport with the orchestra; they seem to enjoy playing for him."

"Yeah, I think they do. Not only is the man an impeccable musician, but he has that charisma about him that transforms everyone and everything around him.

"He really seems to enjoy every moment, every measure of the music. I know he's been accused of over - directing, of becoming unnecessarily theatrical, but, God!, the man gets results.

"I remember overhearing one young gal at intermission time saying, 'Gee, he really feels that music. And he makes you feel it too.' "

My friend thought for a moment.

"You know, mentioning that young gal makes me think that I've seen more young people up here than I remember seeing in recent years. Do you think that's due to Ozawa?"

"Partly, at least. He evidently is very popular with the young students up here. Each year at the opening exercises they go wild whenever he makes his little speech.

"But I think too that there is just a general return to traditional concert music. I think a lot of young people are realizing the limitations of popular music styles, and are looking for something with more depth, more staying power. Some are just broadening themselves, becoming more encompassing in their musical tastes. But it certainly is great to see them up here and obviously getting something out of it."

"I like Colin Davis, too," he said. "His performance of "Messiah" was a highlight of the season for me. The choral work in that was just excellent."

"The chorus work all season was outstanding. This guy John Oliver must be really good. The chorus seems to get better each year."

"But you know, Davis is an excellent choral man too. He knows what he wants. I was up to the Saturday morning rehearsal of 'Messiah.' The chorus would sing a passage and it would sound great to me. Then Davis would say, 'No, I'd like it like this,' and he would demonstrate. Then the chorus would sing again, and it would be even better."

"Besides 'Messiah,' what stands out in your mind about this season?"

"Let me think about that a minute. I'll buy us another beer."

(Next: Highlights of the Tanglewood season.)

NEWS (E)
SPRINGFIELD, MASS.
AUG 29 1973
New England Newsclip

Tanglewood's Sweet Sounds Stilled For Another Season

By Peter M. Knapp

The season is about to turn once more; summer starts to fade. In Lenox over the weekend there was a final flurry of parties and seasonal farewells with the final notes of the Boston Symphony's Berkshire Festival at Tanglewood.

According to tradition, Tanglewood goes out with a major choral work, and so this year the Symphony's incoming music director, Seiji Ozawa, chose Giuseppe Verdi's mighty "Requiem." On the warm, hazy Sunday afternoon, 11,641 came to listen, and several thousand more audited the previous day's long rehearsal.

It was not quite a triumphant conclusion for the BSO, the four soloists, and the combined Tanglewood Choir and Tanglewood Festival Chorus directed by John Oliver. The Verdi "requiem" always leaves its impression — I have yet to hear a bad performance — and certainly much of its sublime vision and extraordinary power were again manifest on this occasion. But unhappily not everything gelled as it might have.

Ozawa relishes these big choral works, and once again he produced a vivid, rational reading. It was probably large in contour with plenty of dramatic flair not only in the awesome outbursts of the Dies Irae episodes (there is hardly any more frightening music than these passages — Tanglewood buffs still talk of the evening when Erich Leinsdorf let loose this tumult at the precise moment a Berkshire storm erupted in thunder and lightning) but also in the hushed moments of supplication.

In its over-all concept and scale — Ozawa is at his best in producing the big picture in theatrical primary colors more than in the scrupulous refinement of details — this was a moving, and at times high-voltage, performance. But there were deficits, the unaccompanied solo ensembles tended to veer off pitch, and even the chorus — for the most part so admirably articulate and lucid — had a rough time with the fugue of the Sanctus.

Since the role of the soprano, especially in the latter sections, is so crucial, Lou Ann Wyckoff's shaky control and variable accuracy, plus the disappearance of her low notes, were unfortunate deficiencies. Miss Wyckoff does have an attractive voice, but on this occasion lacked technical polish.

There was stalwart, radiant singing from tenor Seth McCoy, replacing the previously announced Giuseppe Giacomini, and bass Ezio Flagello (taking over for the indisposed Stafford Dean) contributed some resonant, authoritative solo passages. And while mezzo Maureen Forrester doesn't boom out those velvety tones with the power and ease of yore, she is an artist to admire for her musical point and smooth production.

James de Preist, associate conductor of the Washington National Symphony, made his debut with the orchestra in Saturday evening's enjoyable all-Russian program, heard by 8,420. A winner of the 1964 Dimitri Mitropoulos International Conductors Competition, De Preist is a large man with clear, expansive gestures and obviously a musician of sensitive instincts.

That was evident from the quiet, refined song he drew from the orchestra in the prelude to Mussorgsky's opera, "Khovanshchina" opening the program — music belying the notion of Mussorgsky as a "primitive." And there was an equally satisfying interpretation of Dmitri Shostakovich's Symphony No. 5 concluding the program — clear, expressive and vital.

De Preist obviously knows something about musical structures and building intense climaxes without exaggeration. A good sense of proportion was present throughout the evening.

In between came a virile performance of Rachmaninov's Piano Concerto No. 3 in d minor with Byron Janis as soloist Familiarity has not paled the majestic scope of this concerto with its triumphant themes and supermarket stock of harmonic and pianistic effects. Nor has it made the demands on the soloist seem any easier.

Janis played it nobly, with a dazzling technical command and no fussiness. His fingerwork was brilliant and clean, though I wish there had been more warmth to his tone (perhaps a characteristic of his intrument, whose sonority favored the passagework more than cantabile melody) and somewhat more grandeur of line — occasionally, the primary elements were lost in torrents of detail.

Berlioz was the bill of fare for Friday evening's concert, heard by 6,079. Ozawa, who confesses to be deeply "into" the French composer's music, led performances of the Symphonie Fantastique, Opus 14a and "Lelio, or the return to life," Opus 14b.

Ozawa is certainly "into" the Symphonie Fantastique — it is becoming his theme-work with the Boston Symphony, much as Charles Munch rarely let an oportunity go by to do Ravel's "Daphnis et Chloe." And he conducts it superbly, relishing its aching soliloquies and vivid orchestral effects, and giving the Witches' Sabbath a throbbing, exciting ride.

Under Ozawa and with the orchestra's virtuosic playing (one has to mention again Laurence Thorstenberg's eloquent English horn solo in the "Scene in the Fields"), Symphonie Fantastique is a guaranteed crowd-pleaser, and the audience responded with a standing ovation.

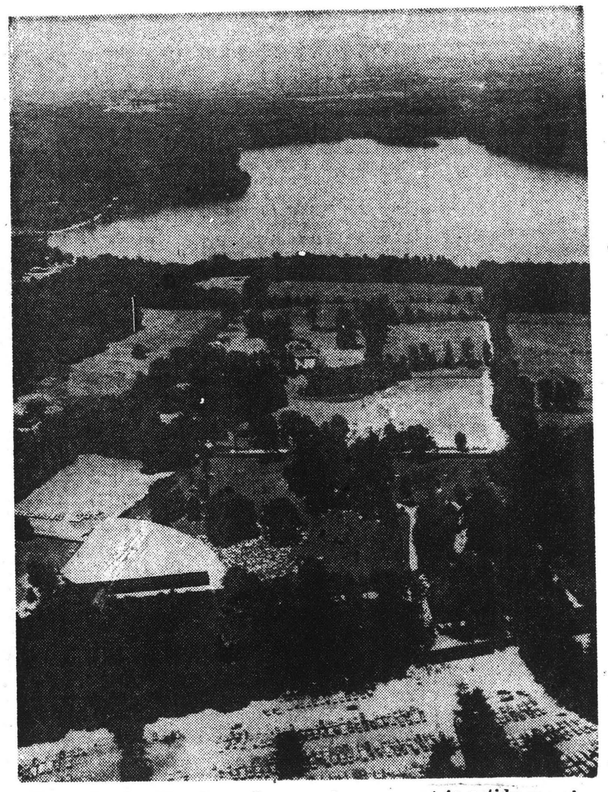
"Lelio" is a different matter, a case of artistic inspiration degenerating into commercial potboiler. It's a sequel to the symphony — a kind of "son of Symphonie Fantastique" — composed two years later in which Berlioz has his drugged artist-protagonist recovering from his opium trip to emote about his experiences, the anguish of life and unrequited love, art, and so on — all this "lyric monodrama" crudely linking a series of songs, choruses and orchestral pieces.

The program notes say the pot-pourri was a success in Paris at the time but neither the concept (which reminds us of vaudeville or equally irreverently, Gilbert and Sullivan, when Lelio abruptly calls in a vision of a lusty life with "brigands") nor especially the heart-on-sleeve embarrassments of the romantic language are congenial to our day.

Most of "Lelio," frankly is a bore, and that includes the music which ranges from a pleasant song, "The Fisherman," for baritone and piano, to choruses and to the banalities of a Fantasia on Shakespeare's "The Tempest" — a piece probably better titled "Much Ado About Nothing."

The most interesting music is contained in the "Song of the Brigands" for baritone and chorus, which looks ahead to "The Trojans." Lelio did gain the composer continued recognition, and a wife, but once curosity is satisfied the piece ought to be returned to asterisk status.

The BSO made a stage production out of it, with the narrator entering a darkened, empty stage, the musicians later filing into Shakespearian verses. But narrator Michael Wager seemed uncertain whether to play it straight or exaggerate its excesses and lacked the flair to bring it off. Mallory Walker and Victor Braun were the baritone soloists.



From the sky, Tanglewood's grounds sweep out in a tidy mosaic toward Lake Mahkeenac. Photo from "Tanglewood," published by Barre Publishers in Barre, Mass.

Tallying Up

Tanglewood 1973 was a great box office success, with total attendance at all events hitting a record 313,774, more than 80,000 or approximately 23 per cent more than last year.

The 24 Boston Symphony Orchestra concerts in the shed and the Saturday morning open rehearsals attracted 244,926 patrons during the eight-week festival, approximately five per cent more than last year, while the Popular Artist Series had 47,826 listeners and Pops-at-Tanglewood 14,040.

With the ending of the BSO's 1972-73 season, four musicians are leaving the orchestra, including the veteran trumpeter Roger Voisin, a stalwart of the brass section since 1935. Also leaving are violinist Yizhak Schotten, violinist Ayrton Pinto and cellist Stephen Geber.

PATRIOT LEDGER (E)
QUINCY, MASS.
C. 70,020
AUG 28 1973
New England Newsclip

'Verdi Requiem' at Tanglewood

BY ELLEN PFEIFER
Music Critic

As earth and time were being shattered during Verdi's Day of Judgment at Tanglewood Sunday afternoon, it seemed that this must be the kind of music, with its stunning blow to the senses, that Berlioz and others had in mind when they dreamed of musical performances that produced great collective emotional experiences.

At intermission, of course, this euphoria - produced idea was immediately exploded by the nameless lady who complained that she never really liked choral music, that the Verdi Requiem "was not her favorite" and that her view of the "director" (Seiji Ozawa) was obscured which presumably robbed the performance of its remaining interest.

YET, AFTER the initial indignation wore off, one realized that perhaps she wasn't so far wrong, that, really, besides those few moments in the Dies Irae and Tuba mirum, there was not much in this Verdi Requiem performance that was terribly on-turning.

Ozawa had a fine chorus—the Tanglewood Festival ensemble which has proved to be consistently well-prepared, enthusiastic and musical—and, at least, two excellent soloists to work with, but his own basic conception of the work was extremely narrow, capitalizing on the cataclysmic moments and trodding upon the lyrical, supplicating ones.

• Concert Review

IT WAS, in fact, a coarse "gee whiz, listen to that" kind of performance which even Verdi's typically exaggerated dynamic markings (particularly in the quieter end of the scale where he may use pppp) could not soften.

The greatest problems, however, derived from the solo quartet which takes a very prominent part in the Requiem.

Maureen Forrester, whose voice is rather too diffuse and round-edged to penetrate the orchestral texture and whose contralto range does not quite encompass the high notes of this mezzo-soprano part, nevertheless, sang beautifully and with great warmth and dramatic sense.

LIKEWISE, Seth McCoy (a last-minute substitute) whose vocal quality (a different timbre for almost every note, it seems) is even more problematic and who must push to reach the high notes, sang with great feeling for word meanings.

On the other hand, there was Ezio Flagello, the substitute bass, who sings with burly tone and technical ease but who appears to have no idea what the words are that he is expressing.

If I were Lou Ann Wyckoff, the soprano making her BSO debut in the Requiem, I would run to the nearest good voice teacher for help. She is a newcomer with a potentially lovely voice and unbelievably erratic technique.

THE REQUIEM is something that she ought to have in her repertory, but her technique is so unreliable that she really cannot do it.

Although she occasionally can float one of those notes above the staff, most of the time she has to bark them out, loud and explosively. Singing throughout her range, however, is not much more comfortable, entailing as it does a chin pressed to throat, neck tight and strained, and much lifting of shoulders.

Singing ensemble, the soloists strayed so far off-pitch on occasion as to create musical pandemonium.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
AUG 26 1973
New England Newsclip

Tanglewood

Final Concert Is Most Memorable

Sunday, Aug. 26

The last Sunday of the Tanglewood season is generally described with superlatives. From pre-concert traffic to closing ovation, and including the huge musical offering between, the day is bound to be the most memorable. Verdi's Requiem fitted the occasion and conductor Ozawa and his musical forces were at their best.

This was unquestionably one of the finest performances of Verdi's masterpiece one could hear. It is hard to imagine better teamwork than that shown by Mr. Ozawa and soloists, Lou Ann Wyckoff, soprano; Maureen Forrester, mezzo; Seth McCoy, tenor; and Ezio Flagello, basss. (Messrs. McCoy and Flagello were last-minute substitutes for Guiseppe Giacomini and Stafford Dean.)

The B.S.O. certainly has never played with more responsiveness and precision. The chorus, though occasionally top-heavy and, in the male sections, somewhat sluggish and harsh-toned, improved steadily throughout the afternoon, reaching near perfection in the "Libera me."

Mr. Ozawa's conception of the piece demonstrated a glorious blend of pure drama, musical subtlety, and religious mysticism. The antiphonal brass choirs in the "Dies irae" were overwhelming in dramatic force.

In the complex interplay between orchestra and soloists later in the same movement, Verdi, the pure musician, was evident. Unbearable tension was created by Miss Wyckoff and the orchestra in the "Tremens" section. The beautifully-woven grand design, with innumberable bright spots, was climaxed by a profoundly moving a cappella reprise of the initial "Requiem" and a towering fugue.

Judging by the orchestra's response this afternoon, Mr. Ozawa has settled in as captain of the sometimes cantankerous Boston Symphony. He seems to command its respect and certainly ours as well.

John Hinners

MILLERTON, N. Y.
NEWS
W. 1,500
AUG 30 1973

FROMM FESTIVAL OF CONTEMPORARY MUSIC

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 4 1973

Contemporary Music Listed for Festival

The 10th annual Festival of Contemporary Music, with programs of works for voice, chamber ensemble, orchestra and music theater, begins at 2:30 p.m. tomorrow at Tanglewood in Lenox.

Sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard, the festival will present the works of 21 composers, eight of whom have either taught or studied at the Music Center.

Of these composers, Leslie Bassett, Peter Maxwell Davies, Gyorgy Ligeti and Donald Martino are on the composition faculty at the music center.

Five works will be given world premiere performances during the festival, and one a first U. S. performance. Of these works, three have been commissioned by the music center and from foundation for the festival which concludes August 9.

A VOCAL RECITAL, comprimising works of Luigi Nono, Charles Ives, John Cage, Charles Dodge and Peter Maxwell Davies, opens the festival. Two evenings of music theater works followon Aug. 5 and 6, when Bruno Maderna's "Satyricon" will be given its first U.S. performance under the direction of Gunther Schuller, artistic director of the music center.

The American stage premiere of Bo Lawergren's "Triptych," conducted by Tibor Puszati, will be given August 5; on August 6, "Wolfgangerl," a portrait of Wolfgang Amadeus Mozart, devised by IIan Strasfogel from Mozart's lesser-known music and correspondence, will be given its world premiere performance, conducted by Richard Stamp.

Two evenings of chamber music follow the music theater performances, August 7 and 8. On the former, works by Peter Farmer, Lester Trimble, Leslie Bassett, Donald Martino and Peter Leiberson, whose "concerto for Four Groups of Instruments," commissioned for the festival, will be given its world premieres.

THE SECOND evening of chamber music compromises works by John Cage, Alvin Etler, Brenton Pell Crane, Gyorgy Ligeti and John Heiss, whose "Inventions, Contours and Colors," also specially commissioned, will be given its world premiere.

A program by the Berkshire Music Center Orchestra under the direction of Mr. Schuller will complete the festival, Aug. 9. The world premiere performances will be included: James Drew's "West Indian Lights," commissioned jointly by the music center and Fromm Foundation, and Primous Fountain's "Ritual Dances of the Amaks," commissioned by the Fromm Foundation. Robert Hall Lewis' Symphony No. 2 and Don Stewart's "The 200-Bar Passacaglia" complete the program.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528
AUG 4 1973
New England Newsclip

Contemporary Music Festival Set

The 10th annual Festival of Contemporary Music, comprising six programs of works for voice, chamber ensembles, orchestra and music theater, commences today at 2:30 p.m. at Tanglewood, Lenox.

Sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard, the festival will present the works of 21 composers, eight of whom have either taught or studied at the Music Center. Of these composers, Leslie Bassett, Peter Maxwell Davies, Gyorgy Ligeti and Donald Martino are on the Composition Faculty at the current session of the Music Center.

Five works will be given world premiere performances during the festival, and one a first United States performance. Of these works, three have been specially commissioned by the Music Center and Fromm Foundation for the festival, which concludes Thursday evening, Aug. 9.

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The American stage premiere of Bo Lawergren's "Triptych," conducted by Tibor Pusztai, will be given Aug. 5; and on Aug. 6, "Wolfgangerl," a portrait of Wolfgang Amadeus Mozart, devised by Ian Strasfogel from Mozart's lesser-known music and correspondence, will be given its world premiere performance, conducted by Richard Stamp.

Two evenings of chamber music follow the music theater performances, Aug. 7 and 8. On the former will be works by Peter Farmer, Lester Trimble, Leslie Bassett, Donald Martino and Peter Lieberson, whose "Concerto for Four Groups of Instruments," commissioned specially for the festival by the Music Center and Fromm Foundation, will be given its world premiere performance.

The second evening of chamber music comprises works by John Cage, Alvin Etler, Brenton Pell Crane, Gyorgy Ligeti and John Heiss, whose "Inventions, Contours and Colors" will also be given its world premiere performance, have been specially commissioned for the festival by the Music Center and Fromm Foundation.

A program by the Berkshire Music Center Orchestra under the direction of Schuller completes the festival, Thursday evening, Aug. 9.

HOUR (E)
NORWALK, CONN.
D. 23,000
AUG 4 1973
New England Newsclip

Festival of Contemporary Music, presented by the Boston Symphony Orchestra at **Tanglewood** this week includes: **Sunday**, Aug. 5, in the West Barn at 8:30 P.M., a music theatre project including" Trphych," Bo Lawergen and "Satyricon," Bruno Manderna; **Monday, Aug. 6, Wolfgangerl,** A Portrait of W.A. Mozart," and "Satyricon," at 8:30 in the West Barn;**Tuesday, Aug. 7,** 8:30 P.M. in Theatre-Concert Hall, chamber music by Peter Farmer, Peter Lieberson, Lester Trimble and Leslie Bassett; **Wednesday, Aug. 8,** 8:30 P.M. Theatre - Concert Hall, chamber music by John Cage, John Heiss, Alvin Etler, Brenton Pell Crane and Gyorgy Ligeti. (413-637-1600).

Third concert of the **Summer Chamber Music Series,** Silvermine Guild, featuring guest artist Samuel Mayes, cellist. Works by Boccherini, Barber and Schubert at 8 P.M. Sunday, Aug. 12 (966-5617).

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MORNING ADVOCATE
BATON ROUGE, LA.
D. 54,562 SUN. 84,562
JUL 24 1973

NEWS
WILLIAMSTOWN, MASS.
W. 1,350
AUG 2 1973
New England Newsclip

Modern music at Tanglewood

Starting Saturday at 2:30 p.m. the 10th annual Festival of Contemporary Music comprising six programs for voice, chamber ensembles, orchestra, and music theatre opens at Tanglewood ~~sponsored by the Berk~~shire Music Center in cooperation with the Fromm Music Foundation at Harvard.

Presented will be the works of 21 composers, eight of whom have either taught or studied at the Music Center. Four are on the composition faculty presently at the Music Center. Five works will receive world premieres during the festival, and one a U.S. first performance.

Of these, three have been commissioned by the Music Center and Fromm Foundation for the Festival which ends Aug. 9

At Tanglewood

Festival of Contemporary Music plans six days of concerts

The 10th annual Festival of Contemporary Music at Tanglewood, comprising six programs of works for voice, chamber ensembles, orchestra and music theatre, will begin Saturday at 2:30 p.m.

21 composers

Sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard, the festival will present the works of 21 composers, eight of whom have taught or studied at the BMC. Of these composers, Leslie Bassett, Peter Maxwell Davies, Gyorgy Ligeti and Donald Martino are on the composition faculty this season.

Five world premieres and a first U.S. performance of a music theatre project are included in the six-day festival. Of these, three were specifically commissioned by the Fromm Foundation and the BMC.

The program is as follows:

Aug. 4, 2:30 p.m., in the Chamber Music Hall, Berkshire Music Center vocal department, John Oliver, director; Dennis Helmrich, head vocal coach.

Luigi Nono: "Sara Dolce Tacere" (1960) for eight solo voices.

Milton Babbitt: "Vision and Prayer," Judith Nicosia, mezzo-soprano.

John Cage: Five songs for Contralto (1938), Nancy O'Brien, mezzo-soprano.

Charles Dodge: "Speech Songs (1973) for tape.

Peter Maxwell Davies: "Blind Man's Buff" (1972), Candace Natvig, soprano; Bruce Hangen, conductor.

Aug. 5, 8:30 p.m., West Barn. Music theatre project, Ian Strasfogel, director: Gustavo Motta, assistant.

Bo Lawergren: "Triptych" (libretto by Lawergren) American Stage Premiere, Gustavo Motta, producer; Tibor Pusztai, conductor.

Bruno Maderna: "Satyricon" (libretto by Maderna based on Petronius), Strasfogel, producer; Gunther Schuller, conductor. First U.S. performance.

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Hangen, conductor. Commissioned by the Berkshire Music Center and the Fromm Music Foundation.

Lester Trimble: "Panels I" (1970), Schuller, conductor.

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John Cage: "The Wonderful Widow of 18 Springs" (1942), Candace Natvig, soprano: Kim Patterson, piano.

John Cage: "Imaginary Landscape No. 1" (1939), Kazuhiro Koizumi, conductor.

John Heiss: "Inventions, Contours and Colors" (1973) (World Premiere), Tonu Kalam, conductor. Commissioned by the Center and Fromm Music Foundation.

Alvin Etler: Concerto for Clarinet with Chamber Ensemble (1962), Steve Owens, clarinet; Emil Chakarov, conductor.

Brenton Pell Crane: String Quartet Music (1971).

Gyorgy Ligeti: 10 Pieces for Woodwind Quintet (1968).

Aug 9, 8:30 p.m. Theatre-Concert Hall. Berkshire Music Center Orchestra, Schuller, conductor.

James Drew: "West Indian Lights" (1973) (World Premiere). Commissioned by the BMC and Fromm Foundation.

Robert Hall Lewis: Symphony No. 2 (1971).

Primous Fountain: "Ritual Dances of the Amaks" (World Premiere), commissioned by the Fromm Music Foundation.

Don Stewart: "The 200-Bar Passacaglia" (1972).

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 31 1973
New England Newsclip

SUN (E)
LOWELL, MASS.
D. 54,500
AUG 3 1973
New England Newsclip

A Place in... THE SUN

By FRANCES BERG

IF YOU LIKE "discovering" musicians, this is the week.

Tomorrow, the annual week-long Tanglewood Festival of Contemporary Music begins, running Aug. 4 to 9 in that musical mecca near Lenox in the Berkshires. The works of a trio of young men who received 1973 commissions for new works from the Berkshire Music Center — which is the summer training institute for musicians at Tanglewood, operated by the Boston Symphony Orchestra — will be featured. Awarded in co-operation with the Fromm Music Foundation at Harvard, long a supporter of contemporary music activities at Tanglewood, the commissions were received earlier this year by composers James Drew, John Heiss and Peter Lieberson. Their commissioned works will be previewed during the festival week beginning tomorrow.

A little about the trio . . . James Drew, who chose the orchestral approach for the festival, is a graduate of Tulane and Washington Universities who's been teaching composition and Afro-American music at Yale . . . A commission for chamber music work for eleven players was received by composer John Heiss, who's been taught by Milton Babbit, Earl Kim, Otto Luening, Darius Milhaud and Peter Westergaard, and has most recently been playing flute with the Boston Musica Viva, meanwhile teaching at the New England Conservatory . . . Completing the new composer trio is Peter Lieberson. The first portion of his commissioned "Concerto for Four Groups of Instruments" was previewed in New York City earlier this season by Speculum Musicae. Studying to complete a graduate degree at Columbia, Lieberson studied with Charles Wuorinen and privately with Milton Babbitt. During the past year, he's been a musical assistant to the famed Leonard Bernstein.

MORNING ADVOCATE
BATON ROUGE, LA.
D. 54,562 SUN. 84,562
AUG 5 1973

CAPITALITES

By Anne Price

New Music Faculty

The LSU School of Music will have two additional members on the faculty this fall, both with distinguished background in their specialized fields.

And there will be some temporary faculty changes during the year as some professors are on sabbatical leave.

The new faculty members are composer James Drew and percussionist Donald Gilbert.

Gilbert, who comes from the Eastman School of Music, has his master's degree from Michigan State University and is working on his doctorate at the University of Michigan.

He will teach percussion at LSU, and his background includes a great deal of professional performance as well as teaching in public schools. While at Eastman, he toured Russia with the Eastman Orchestra.

Drew, who comes from Yale to be an assistant professor, teaching music theory, is a Tulane graduate who has been on the Yale faculty for six years. He is well known as an American composer, and originated the Yale Studio for Electronic Music and the first courses on Afro-American music and the music of Charles Ives at Yale.

He has been commissioned to compose numerous works, and his latest commission, "West Indain Light," was premiered this month at the Tanglewood Institute of the Berkshire Music Center in Massachusetts, performed by the Boston Symphony. The work was commissioned by the Fromm Foundation.

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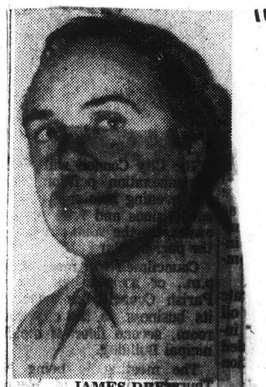

JAMES DREW

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American composer James Drew is joining the LSU music faculty in a permanent position to teach music theory.

Drew is due on the campus Aug. 23. e will be an assistant professor of music.

A native of St. Paul, Minn., and a graduate of Tulane University, Drew has been on the Yale University music faculty for the past six years.

In addition to compositions, Drew made three major innovations in music instruction at Yale.

He originated the Yale Studio for Electronic Music and initiated Yale's first courses on Afro-American music and the music of Charles Ives.

His seven movement orchestral work, "West Indian Lights," will be given its world premiere Aug. 9 at the Tanglewood Institute of the Berkshire Music Center in Massachusetts, where Drew is a composer in residence for the summer.

Drew has written works for orchestra and chorus, tone poems, a ciola concerto, a chamber symphony and a double concerto for two cellos.

He is now writing a book on the history of Afro-American music.

"West Indian Lights," was commissioned by the Boston Symphony-Berkshire Music Center and the Fromm Music Foundation.

Drew has studied composition with Wallingford Riegger and Edgard Varese in New York and has taught at Washington University and Northwestern University.

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AFTER DARK
NEW YORK, N. Y.
MONTHLY - CIRC. N. AVAIL.
AUG 1973

The Classical Scene

At Tanglewood the Berkshire Music Center is offering four commissioned works by three young American composers between the 4th and 9th during the week-long Festival of Contemporary Music. The three men are James Drew, John Heiss, and Peter Lieberson.

FROMM FESTIVAL
OF
CONTEMPORARY MUSIC

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 4 1973

Contemporary Music Listed for Festival

The 10th annual Festival of Contemporary Music, with six programs of works for voice, chamber ensemble, orchestra and music theater, begins at 2:30 p.m. tomorrow at Tanglewood in Lenox, Mass.

Sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard, the festival will present the works of 21 composers, eight of whom have either taught or studied at the Music Center.

Of these composers, Leslie Bassett, Peter Maxwell Davies, Gyorgy Ligeti and Donald Martino are on the composition faculty at the music center.

Five works will be given world premiere performances during the festival, and one a first U. S. performance. Of these works, three have been commissioned by the music center and from foundation for the festival which concludes August 9.

A VOCAL RECITAL, comprimising works of Luigi Nono, Charles Ives, John Cage, Charles Dodge and Peter Maxwell Davies, opens the festival. Two evenings of music theater works followon Aug. 5 and 6, when Bruno Maderna's "Satyricon" will be given its first U.S. performance under the direction of Gunther Schuller, artistic director of the music center.

The American stage premiere of Bo Lawergren's "Triptych," conducted by Tibor Puszati, will be given August 5; on August 6, "Wolfgangerl," a portrait of Wolfgang Amadeus Mozart, devised by Ilan Strasfogel from Mozart's lesser-known music and correspondence, will be given its world premiere performance, conducted by Richard Stamp.

Two evenings of chamber music follow the music theater performances, August 7 and 8. On the former, works by Peter Farmer, Lester Trimble, Leslie Bassett, Donald Martino and Peter Leiberson, whose "concerto for Four Groups of Instruments," commissioned for the festival, will be given its world premieres.

THE SECOND evening of chamber music compromises works by John Cage, Alvin Etler, Brenton Pell Crane, Gyorgy Ligeti and John Heiss, whose "Inventions, Contours and Colors," also specially commissioned, will be given its world premiere.

A program by the Berkshire Music Center Orchestra under the direction of Mr. Schuller will complete the festival, Aug. 9. The world premiere performances will be included: James Drew's "West Indian Lights," commissioned jointly by the music center and Fromm Foundation, and Primous Fountain's "Ritual Dances of the Amaks," commissioned by the Fromm Foundation. Robert Hall Lewis' Symphony No. 2 and Don Stewart's "The 200-Bar Passacaglia" complete the program.

NEWS (E)
SPRINGFIELD, MASS.
AUG 4 1973
New England Newsclip

Contemporary Music Festival Set

The 10th annual Festival of Contemporary Music, comprising six programs of works for voice, chamber ensembles, orchestra and music theater, commences today at 2:30 p.m. at Tanglewood, Lenox.

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HOUR (E)
NORWALK, CONN.
AUG 4 1973
New England Newsclip

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MORNING ADVOCATE
BATON ROUGE, LA.
D. 84,562 SUN. 84,562
JUL 24 1973

NEWS
WILLIAMSTOWN, MASS.
AUG 2 1973

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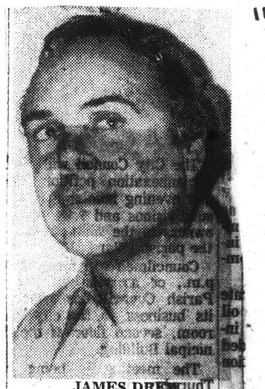

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The program is as follows:

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Peter Maxwell Davies: "Blind Man's Buff" (1972), Candace Natvig, soprano; Bruce Hangen, conductor.

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Bo Lawergren: "Triptych" (libretto by Lawergren) American Stage Premiere, Gustavo Motta, producer; Tibor Pusztai, conductor.

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 35,000
JUL 31 1973
New England Newsclip

SUN (E)
LOWELL, MASS.
D. 54,500
AUG 2 1973
New England Newsclip

A Place in...
THE SUN

By FRANCES BERG

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MORNING ADVOCATE
BATON ROUGE, LA.
D. 84,562 SUN. 84,562
AUG 5 1973

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By Anne Price

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He will teach percussion at LSU, and his background includes a great deal of professional performance as well as teaching in public schools. While at Eastman, he toured Russia with the Eastman Orchestra.

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NEW YORK, N. Y.
AUG 1973

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

AUG 11 1973

Music: Fate of an Idea

Reaction to Webern Approach Shown in Closing Concert at Tanglewood

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 10— The 10th Festival of Contemporary Music at the Berkshire Music Center came to a close last night with an orchestral concert that demonstrated at length how little terseness has come to be valued in some influential composing circles. The haiku-like brevity of Webern, whose thin textures and constrained designs dominated the scene for a generation after his death in 1945, has suffered the fate of many a good idea. It has been parodized into extinction by mediocre artists.

And so, we have the reaction, which has been coming on for some years and is now at high tide. The one defect that the pieces on the final festival program at Tanglewood had in common was an inability to say good night when the party was over. To some extent, one's initial feelings of friendliness tended to dissipate even in so essentially ingratiating a work as James Drew's "West Indian Lights."

Mr. Drew writes beautifully—almost too beautifully at times — for the large orchestra, and his seven-section score fairly oozed voluptuous orchestral sonorities. Debussy and Ravel came to mind at first (those glittering harp glissandos) as well as Ives, Hovhaness and, ultimately, Mahler. But the work carried one along and established a definite personality as it slowly worked out its leisurely themes and variations. Now and then the exoticism seemed unnecessarily heavy, but Mr. Drew plainly enjoys making music, and with a bit of judicious editing "West Indian Lights" might be a real audience pleaser.

Primous Fountain's "Ritual Dances of the Amaks" (1973) came with portentous program notes concerning a tribe called the Amaks, who were "a proud and ancient people, and great warriors." Since the festival of the Amaks tended to last for 12 days or more, Mr. Fountain probably felt it necessary to reflect that in his three-movement piece. However, once again, might it not be possible to find some middle ground between Webern's economy and Wagner's "Ring"? Some delightful sounds and rhythms emanated from Mr. Fountain's piece (particularly striking was his ability to produce what sounded like a pride of lions in full roar). But the final movement, dominated by one unvaried and underlying rhythm, went on at purgatorial lengths.

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Don Stewart's raucously swinging essay in symphonic jazz, "The 200-Bar Passacaglia" (1972), took considerably less time to explain itself, but a certain monotony of texture and manner set in long before the 200th bar made its appearance. However, Gunther Schuller, the conductor, and his superb band of students, the Berkshire Music Center Orchestra, played the entire concert with gusto and dedication.

Three of the night's pieces were first performances: the Drew (commissioned by the Berkshire Music Center and the Fromm Music Foundation at Harvard), the Fountain (commissioned by the Fromm Foundation) and the Stewart.

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AUG 5 1973

New England Newscip

Music: An Oddly Retrospective Air at Tanglewood

Headiest Ideas Are in Early Cage Works

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 9—An oddly retrospective and conservative air has been dominating the Festival of Contemporary Music this week at Tanglewood. Last night's concert did nothing to change that atmosphere. Once again the music offered in the Berkshire Music Center's Theater-Concert Hall echoed back to avant-garde ideas of the nineteen-fifties and even earlier. It may sum up the matter to report that the headiest ideas on display were to be found in two early works by John Cage, several of whose pieces are on this year's festival program in honor of Mr. Cage's 60th birthday, which was celebrated all last season.

Otherwise a determined holding action in behalf of mere respectability and competence seems to have been taken by those in charge of arranging the program. Not that imagination has been entirely outlawed. John Heiss's "Inventions, Contours and Colors" (1973), which was commissioned by the Berkshire Music Center and the Fromm Music Foundation at Harvard, adopted the stance of conservative serialism but broke out of the pattern into interludes of genuinely subtle expressivity. This first performance, expertly conducted by Tonu Kalam, sustained some degree of musical tension, even though the ultimate impression was that there was little behind the technical facade.

Brenton Pell Crane's "String Quartet Music" (1971), on the other hand, was an astonishingly drab exercise in Webernish textures that lacked even the fleeting appal of technical virtuosity. The seasons for its presence on a contemporary music program of this sort were not obvious to the ear.

A couple of pieces from the sixties, Gyorgy Ligeti's "Ten Pieces for Woodwind Quintet" (1968) and Alvin Etler's

Subtle Expressivity in Heiss's 'Inventions'

"Concerto for Clarinet with Chamber Orchestra" (1962), proved considerably more engrossing. Mr. Ligeti's score put one in mind of Elliott Carter's similarly imaginative and rigorous "Eight Etudes and a Fantasy" for woodwind quintet and probably will be useful to such groups as can hope to master its ensemble and soloistic demands.

The clarinet piece by Mr. Etler, who died last month employes what he called a 'quasi-big band instrumentation," and took off occasionally into jazzy regions that employs what he called a recalled the brassy flights of Stan Kenton. Outfitted with classical trappings that included a formal cadenza, the concerto was propelled by strong, simple rhythms and enlivened by the virtuosic solo work of W. Steve Owens.

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The Cage pieces, both from the days before he became a red flag to the musical Establishment, were "The Wonderful Widow of 18 Springs" (1942) and "Imaginary Landscape No. 1" (1939). The bright idea in the former was to have the pianist drum out his accompaniment without raising the keyboard cover. "Imaginary Landscape" included two performers operating turntables on which records of engineering test patterns were placed. Both works contained the seeds of musical ideas and these days at Tanglewood one would be inclined to settle for such seeds, what with the scarcity of flourishing plants.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

AUG 6 1973

Music: Modern Works at Tanglewood

Dodge's 'Speech Songs' Uses 4 Short Poems

By DONAL HENAHAN
Special to The New York Times

LENOX, Mass., Aug. 5— The suspicion that something may be happening out there somewhere that we don't know about gnaws at the heart of every representative modern man. In this country we have even institutionalized that unease into an everyday greeting: "Hi, what's new?" And yet in serious music, audiences somehow manage to suppress this natural curiosity so thoroughly that new compositions have to be force-fed into them. Or better, introduced out of their range of hearing under isolation-ward conditions at modern-art fairs.

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Perhaps the most significant such gathering in this country, the Festival of Contemporary Music at the Berkshire Music Center here at Tanglewood, opened over the weekend. Sponsored by the Fromm Music Foundation, now in its 21st year as an angel for living composers, the festival has tried with intermediate success to break through the larger music audience's wall of stony unconcern, but its most valuable function has long been the introduction of new or neglected 20th-century works to the small groups of professionals and connoisseurs who gather at these anual "Fromm weeks."

In the opening concert yesterday afternoon in the Chamber Music Hall, John Oliver's Berkshire Music Center vocal department presented some relatively elderly works of Ives, Cage and Nono as historical prelude, then got down to business with Charles Dodge's "Speech Songs" and Peter Maxwell Davies's "Blind Man's Buff," both written last year.

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The Davies, a first American performance, suffered a great blow from being presented without any attempt at staging. This masque, as he calls it, desperately needs the dimension of theater to enhance its aura of fantasy. As performed under Bruce Hangen's baton, the musical workmanship of the score was clear, as was the typical Davis flair for odd instrumental colorations (the chamber orchestra included ukulele, guitar and banjo). But assigning the two vocal roles of the Boy King and the Jester to one soprano further robbed the performance of most of its dramatic impact.

Candace Natvig, the doubly burdened soprano, coped well with her assignments,

Peter Davies Offers 'Blind Man's Buff'

however, and the student orchestra also came through with honors.

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Mr. Dodge's "Speech Songs" needed no visual or theatrical aid; in fact, when it was over the composer simply waved appreciation to the two loudspeakers on stage because no human musicians took part in this performance. The piece is a playful experiment with synthesizing speech carried out at the Bell Telephone Laboratories in Murray Hill, N.J., according to a program worked out by Joseph Olive.

Mr. Dodge uses four short poems of Mark Strand, and he toys with the syllables and words in ways that often set the audience giggling. Much of the time, in spite of the elaborate apparatus brought to bear, one sometimes had the feeling that similar results could have been achieved by an adept tape-recorder operator. Mr. Dodge is preoccupied with the computer's role in music, and experiments along that line may yet turn up valuable things. In "Speech Songs," however, the effect is still that of technical dabbling rather than musical composition.

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New England Newscip

Music: An Intricate Game

Lester Trimble Carries Off the Honors With 'Panels I' at Tanglewood

Special to The New York Times

LENOX, Mass., Aug. 8— Youth was well represented on last night's program in the Festival of Contemporary Music here at Tanglewood, but the most vigorous and most adventurous work came from a delegate of the middle-aged party.

Lester Trimble, who was whatever honors there were with his "Panels I" (1970), an engrossing game for 10 performers and two conductors. The piece called for interludes of controlled improvisation as well as a structural intricacy that kept both performers and listeners continually involved with the action. Mr. Trimble's score is composed in 10 modular sections or panels, each of which can be moved about like furniture at the whim of the performers.

Gunther Schuller, sat in front of him flashing cue cards to the players and directing the music's flow. Everyone was, in effect, helping to compose the piece; the point, however, was that it all sounded like an integrated composition, not a chaotic collage, and that is a credit to Mr. Trimble's skill in balancing the free and the rigid elements in his score.

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This kind of music has been around for some years and is variously known as open-form" or "controlled-chance" composing. But if Mr. Trimble broke no new ground, he did plough familiar furrows adeptly and gave instructive demonstration in how the rules of the musical game may be bent to alow for the re-entry of such traditional concepts as melodic flexibility, body rhythms and performer fredom. Much bad music tries to achieve such goals by throwing out the techniques of serious compositeion, of course; Mr. Trimble's score plays by the rules, and that makes it far more interesting.

The two youngest composers on the program sem to bes til trying their wings as artists, though their scores showed the high levl of craftsmanship taken for granted at these annual contemporary concerts. Peter Lieberson's serialy organized Concerto for FourGroups of Instruments (1973) took no chances. It rarely broke out of the kind of featureless monotony that may give a composer a god name in academic circles but nowhere else. Its complexities were evident, but seemed too mechanically designed. Peter Farmer's Sonata for Five Brass Instruments (1971) built sound conlomerates and rotated them diligently, but beyond suggesting the composer's evpertise in handling the instruments and his careful listening to elders as Varès and Schuller, the piece lacked much sustained color.

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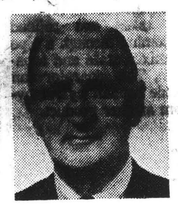
Leslie Bassett's "Time and Beyond" (1973) held nterest tolerably with its austere and contemplative settings of poetry by Emerson, Tagore and Mark Van Doren. (Larry Julian was the vocally able but somewhat bland bass-baritone.) Donald Martina's "Notturno" (1973) tried to create "night moods" out of serial materials and did so only occasionally, chiefly in a Bartokian middle movement. Otherwise, Mr. Martino was pouring the same old formalistic wine into a new bottle.

As I Hear It

Contemporaries

Berk. Eagle
Aug 4.

By Jay C. Rosenfeld



A MAN doesn't have to be a scholar to understand what "contemporary" means. Most dictionaries construe contemporary as referring to persons contemporaneous with events.

This weekend at Tanglewood the programs will include music by Richard Strauss, Igor Stravinsky and Aaron Copland. It is difficult to calibrate the lives of eminent men. They persist in being born at inconvenient times, so far as comparative studies are concerned, and a computation of ages gets to be a bit macabre on occasion.

There have been precocious youngsters, such as Mozart and Mendelssohn, and others who did not reach their most fecund periods until well into middle age, such as Brahms and Cesar Franck.

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Stravinsky's "Firebird" was written in 1910. Two years ago, when the composer was still alive, could it validly have been said that "Firebird" was contemporary music or, to rephrase it, that it was written by a contemporary?

Strauss died in 1949. His "Till Eulenspiegel" dates from 1895, 15 years earlier than "Firebird." It is not a question here of derivation or comparative style. Many musicologists consider the musical 19th century as extending right up to World War I.

Copland, born in 1900, wrote his Third Symphony in 1946, and works have continued to be delivered from his pen right up to the present. But the overlapping of these three men's lives have had very little influence on one another.

In 1882, when Stravinsky was born, Verdi, Brahms and Tchaikovsky were not only alive, as Eric Salzmann has pointed out, but also in their most productive periods. As for Strauss, born in 1864, 18 years before Stravinsky, Wagner was still to complete "The Ring." A Watergate interrogator could make most witnesses stumble if the subject under discussion were "contemporaries."

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The same tests can be applied to literature and painting, but the problems there are not quite the same. In music a man may be either a composer or a performer. The performer's potential span of active participation tends to be reduced progressively to vanishing; the composer has no such limitations. Casals, for all practical purposes, has relinquished his cello but still at rare intervals takes up a baton. Pierre Monteux conducted a broad repertory up to his last years when he was in the late 80s, although he disclaimed expectancy to continue much longer and submitted that he feared he would soon have to retreat and become a critic.

The example of Picasso shows that an artist ~~can~~ continue actively so long as the functions of his head and hand avail. The lives of Stravinsky and Picasso ran parallel for many years. Possibly the oracle of Delphi or some other occult authority can foretell whether their work will continue to exert influence in their respective fields. But both continued to work creatively up to close to their last gasp and thus warrant being called contemporaries by even those who would deny them that right to be so called by reason of their work of 50 and more years ago.

Many of us can conjure up in our minds' eyes an image of a Picasso painting. We can do the same in our minds' ears with excerpts from Mozart's "Don Giovanni." I doubt if many do the same with the "Sacre du Printemps." That may not be a fair hypothesis, but I have never heard anyone hum the bassoon introduction to the "Sacre."

How far back does the term contemporary reach? From that aspect, where do the "Rhapsody in Blue" and "Porgy and Bess" stand? They date, of course, from before World War II. In the minds of the generation born since that milestone in time, are they placed in some hazy era alongside "Salome" and "Pelleas and Melisande"?

It is sad, and significant, to note that no contemporary music will be played at Tanglewood this season, except for Copland's symphony. The discouraging factor is that fewer and fewer composers think in terms of the orchestra as we envisage the Boston Symphony.

To be sure a revolution has taken place quietly in all the arts, and there is now plenty of music which is analogous to Calder's mobiles, no repetition a copy of a previous performance.

In literature, whether it be Shakespeare or Joyce, the same scaffolding serves. Boy meets girl, or patterns of intrigue, greed, dishonesty or violence continue to serve upon which structures are built, even though the language has changed. But in music and painting, the previous molds have been abandoned if not destroyed.

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To some who live, as it were, by discontent, the past appears as the sum of all that is good. But in this coming week at Tanglewood, the efforts of contemporary composers — contemporary in the sense of being physically present — will be exposed, thanks to the foresighted encouragement and meaningful philanthropy of the Paul Fromm Foundation in the Department of Music at Harvard University. It is heartening to notice how intelligent support and guidance is being applied to an acutely distressed area of art.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 8 1973
New England Newsclip

Music review

Contemporary festival draws to a close

By Jay C. Ros

THE FINAL con ne Festival of Contempo sic at Tanglewood, spon by the Berkshire Music Center and the Fromm Music Foundation at Harvard, was played last night in the Theatre - Concert Hall by the Berkshire Music Center Orchestra with Gunther Schuller as conductor.

The program brought the cooperation of the two institutions to an exciting climax, and the two works which had been commissioned reflected great credit on the sponsors. "West Indian Lights" of James Drew was commissioned by the two sponsors; "Ritual Dances of the Amaks" by the Fromm Foundation alone.

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Drew's "Lights" has an immediately translucent plan. Seven sections, which require about 35 minutes, go full circle, starting with a Vox Spiritus, proceeding through Slow Dance Music, Submerged City Music to Lux Magum Musicae, and then turning around over the previously trodden terrain. The whole composition is derivative of good Debussy. Starting with muted strings suggesting the shimmering waves of "La Mer" and producing effective tone colors, which include "La Cathedrale Engloutie," it culminates in a riotous steel band outbreak. The essential merit of the work was that the over-all result was rewarding listening. It was as well not to examine the innards, for the part-writing was meager and fragmentary.

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Fountain's "Ritual Dances" was unceasingly magnetic and sometimes explosive. This was achieved by an aleatory process which gave each of the hundred-odd student musicians his own fantasy at times and effected a primitive spirit of unleashed exuberance. The "Dances" are written in three divisions, of which the second apparently had no metrical designations, for the conductor only seemed to serve as traffic officer at the busy intersections. The third section begins with a fine cadenza for clarinet before the entire company joins in, aided by a well-manned and plentiful battery, in unrestrained expressiveness.

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If a generality may be applied to the evening, indeed to the whole festival, the writing reveals a reliance on instrumental effects rather than on substantial part-writing. There were far more isolated pizzicatos, harmonics, tremolos, trills — and all such extraneous devices — than good old utilization of the exercises on which students spend their years in conservatories. An example might be cited which occurred in Robert Hall Lewsis's "Symphony No. 2" where the string players tap their fingers on the fingerboard with added emphasis but without applying the bow. It can possibly be heard, if noticed, but its serious value reveals a poverty of ideas.

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Schuller had a tremendous task which he executed with distinction. In the Lewis "Symphony" there was often indefinite rhythmic design, although timbre and texture were successfully fulfilled, and out of the busy confusion of instruments worthy segments often became discernible.

Don Stewart's "The 200-Bar Passacaglia" has a title which is deceiving. The entire orchestral personnel is consistently involved although the rhythmic pulse varies more than a strict passacaglia intimates. The conductor was indicating measures of four and five beats as often as of three. There was a forward impulse, however, which lent the work vitality.

The six programs of the festival have been an extremely concentrated endeavor and have required much invisible effort, but the results have brought credit on the sponsors and enjoyment, enlightenment and profit to music and musicians.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 10 1973
New England Newsclip

Music review

Conformity within the dissonance

By Jay C. Rosenfeld

LAST NIGHT'S program of contemporary music in the Tanglewood Theatre-Concert Hall affirmed a contention that has made itself progressively apparent as the festival, which is sponsored by the Berkshire Music Center and the Fromm Music Foundation at Harvard, has unfolded. Namely, that the training and background of the 20-odd composers whose works are being performed have little significance. They all have gone for sustenance to a common source, and it would be difficult to identify one from the other by his writing.

This, of course, excepts John Cage who deliberately avoids anything conventional. The lovely soprano, Candace Natvig, sang a poem of James Joyce, "The Wonderful Widow of Eighteen Springs," which Cage had set to a melody moving between La and Ti, two adjacent tones, while the "musician" (he was billed as a pianist) tapped the wood of the instrument with rhythmic whacks.

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It is with reluctance that I devote space to a second piece of Cage in which two "players" perform on a turntable each, one percussionist on a Chinese cymbal, while two performers grovel inside the entrails of a piano to disturb the strings. All this "benefitted" by the service of a conductor! My old Shaker rocking chair's creaks are not unpleasant either.

As examples of uniformity, there were "String Quartet Music" by Brenton Pell Crane, and "Ten Pieces for Woodwind Quintet" of Gyorgy Ligeti. Each exploited the potential of his medium expertly and with insight of the limits of expressivity. Crane's quartet required, and was served by, four excellent performers, and the hazardous leaps and intermittent opportunities for resonant tones were negotiated faithfully. One might query whether manipulation of idioms alone is justification, but the fragmentary distribution of phrases was in the most grateful registers of the instruments, a factor not always observable during the evening.

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Ligeti, too, had outstanding performers, and the oboeist, flutist and clarinetist each utilized a variety of his respective "family" with effect. The resultant kaleidoscope, with the bassoon and horn, flutters all around, barks and suggests swift glimpses into novel movement within propinquity and a distant freight train in distress.

John Heiss's "Inventions, Contours and Colors" is a commission of the Berkshire Center and the Fromm Foundation. It is for a three-choir ensemble of string, wind and brass. Again, construction is allotted importance as against inspiration, and the question persists whether one should consider and admire the steel frame or the facade of a building. But there is much more than mere validity to Heiss's writing.

The performance of Alvin Etler's Concerto for Clarinet with Chamber Ensemble was dedicated to the composer who died less than two months ago at Smith College where he had been on the faculty. The soloist was W. Steven Owens, and it was one of the happiest works of the evening. There was relaxation in the "Big band" aspect of the score — three trumpets, three trombones, two percussion and two double bass — which surged onward with a buoyant urgency at times quite out of character in this setting.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 6 1973
New England Newsclip

Music review

An evening of contemporary music

By Jay C. Rosenfeld

THE FESTIVAL of Contemporary Music at Tanglewood moved for last night's concert to the Theatre-Concert Hall where a larger auditorium accommodated an audience assembled to hear chamber music for various-sized groups and unorthodox combinations.

There was one first performance which had been commissioned by the Berkshire Music Center and the Fromm Music Foundation at Harvard, the two institutions which have cooperated to organize this festival, but there was nothing older than 1970 heard all the evening. The history of music demonstrates that it has an affinity in one sense with wine: that it is often more appreciated and palatable when aged, but that is by no means a rule. Many works in the past and now win early approval.

The evening's impression revealed a very serious approach by all five composers, a sense of earnest planning but scarcely a modicum of a sense of humor or spontaneity. For instance, "Time and Beyond" by Leslie Bassett, a setting for bass-baritone, clarinet, cello and piano of three texts by Emerson, Rabindranath Tagore and Mark Van Doren, reflects a concern with time and the unknown "beyond." A mood pervaded the lyrical means persuasively. But the relativity between the tone colors of the cello and clarinet were not stressed and the advantages of the perverse use of the cello and piano were not apparent.

The Sonata for five Brass Instruments by Peter Farmer required the services of a conductor, a possible immediate challenge. It seems that five participants should be sufficiently aware of the roles of their colleagues to sense when to enter into a dialogue, when to abstain and when to collaborate. Farmer submitted a rational plan, fortified by dissonant ejaculations, but without clear contrast in the three movements.

Peter Lieberson's Concerto for Four Groups of Instruments was commissioned by the Berkshire Center and the Fromm Foundation and is dedicated to Paul Fromm and Speculum Musicae. The 11-instrument ensemble is divided into four groups: reeds, strings, harp and piano. It was conducted by Bruce Hangen. Lieberson manipulates his voices confidently but fails to use the best registers of the instruments. Details are assigned the strings which are quite opaque and do not support his underlying synopsis. Sound per se is assigned a minor role.

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Lester Trimble's "Panels I" utilized the services of Gunther Schuller as conductor. It is an improvisatory composition which, in this case, is a contradiction in terms, for a secondary conductor seemed to have the duty of choosing what, when, which and where the 10 musicians should play. It, thus, is admittedly a collage and montage and may be assayed on everyone's personal evaluation.

Donald Martino's "Notturno" purports to portray some 19 "night moods" which happily seemed more imaginative than calculated. Two percussionists with three strings, piano, flute and clarinet express a wide gamut of temper, starting with whispers on tympani and floating outward to far reaches of suggestive serial coloring.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 9 1973

Festival of Contemporary Music

By Jay C. Rosenfeld

THE FIRST PROGRAM of the Festival of Contemporary Music presented in cooperation with the Fromm Music Foundation at Harvard was fortunate to have the services of the Berkshire Music Center vocal department to ~~execute~~ the music of five composers chosen for the Saturday afternoon concert.

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Larry Julian, baritone, and Philip Morehead seemed to be ideal executants for the Six Songs of Charles Ives which began the afternoon. The songs reveal the composer: half-time a man of pathos, half-time a poet, half-time a theorist; half-time a wit and half-time a realist. If that makes Ives 2½ men, that may well be right. Some of his songs were an enigma. But "In Flanders Field" on the text of John McCrae ends on an unresolved ascending progression, which, I could be convinced, had the basic significance Ives sought as a humanitarian.

Ives' songs date from the 1920s; five songs by John Cage are from 1938 when he was 25 years old. These two composers were undoubtedly represented under the aegis of Saturday's patronage to demonstrate how far ahead of their time they were, for they take their place without compromise with anything written now. Cage's texts are from e. e. cummings and the composer obviously found them sympathetic to his style. Contralto Nancy O'Brien and pianist James Gemmell deserve medals for giving them shape and inflection.

"Sara Dolce Tacere" was composed by Luigi Nono on commission of the late Pittsfield music patroness Mrs. Elizabeth Sprague Coolidge. The text is from a collection of poetry by the Piedmontese poet Cesare Pavese and has to do with his preoccupation with "man's inability to communicate." It was sung by two mixed vocal quartets.

* * *

Charles Dodge's Speech Songs, composed last year, are for synthesized tape. The poems are by Mark Strand. Typical may be a verse:

"The days are ahead
1,926,346 to 1,926,345.
Later the nights will catch up."

(My own feeble computation brings 1,926,346 days to 5,275 years which is Jewish chronology??)

Does one sit, attentive and respectful, listening to tapes?

The program ended with a masque — "Blind Man's Buff" — written last year by Peter Maxwell Davies, the British composer who is one of the visiting teachers at Tanglewood this summer. The soprano was Candace Natvig and the conductor of a small ensemble of diverse instrumentation was Bruce Hangen. Miss Natvig assumed several roles alternately with abundant sophistication. She and the musicians evinced what seemed like a belief in the content of their vehicle.

Charles Dodge's 'Speech Songs' highlight festival opener

Bos Symphony

MICHAEL STEINBERG

TANGLEWOOD — Charles Dodge is a composer whose early music (he being now all of 31) I recall as rather on the solemn and academic side. These days he is having fun, and the performance of his recently completed four "Speech Songs" was the one moment, the one, when there was life in Saturday afternoon's concert. The concert opened the annual Berkshire Music Center-Fromm Foundation Festival of Contemporary Music, a marathon we, the faithful, attend in the spirit of renewing a pledge of allegiance. Masochism lives with hope.

Dodge is into something called speech synthesis. He records speech, encourages a computer at the Bell Telepione laboratories in Murray Hill, N. J., to analyze the sounds, vary them, and, as it were, comment on them; then, for the top layer, adding his own variations and comments on the computer's work. The result is totally contained on tape, no live speaker being involved in the performance (unsolved problem: how do you tell the audience that the work is about to begin).

The four "Speech Songs" take apart and reassemble poems by Mark Strand, the first three as one-part inventions, the last in dense polyphony. Perhaps you remember the passage in 'Stravinsky's "Threni" where the bass has a series of repeated low E flats and sounds suddenly like a bass clarinet that has learned to speak Latin. Dodge likes to explore that fine line between vocal noises and instrumental, and the border incidents he provokes are a recurring source of compositional energy and of humor in the "Speech Songs."

I was also reminded of the soliloquies of six-year-olds, the playing with a string of words, turning it over and over, sending it through various (often bizarre) pitch sequences, shifting accents, repeating of fragments within the phrase — the mind switched off perhaps, but the ear all there. Dodge does it with art, but using that art — his ear, fantasy, and humor — enchantingly to convey a sense of spontaneous play. They are play, the "Speech Songs," they delight more than they nourish, they are "musical" only within limits, they provoke and stimulate, they ask interesting questions about the sound of speech, they are fresh and full of vitality. Received with thanks.

But the rest of the afternoon, what misery! First, six poorly selected Ives songs, sadly sung. Then five early songs (1938) by that most naked of emperors, John Cage, demonstrating, as all the diggings up of his early work seem to, that he did well to give up conventional composition at an early (but insufficiently early) age — these, too, wretchedly sung, woolly and unfocused. Then eight competing vibratos piking tentatively at Luigi Nono's "Sara dolce tacere" (costuming accurately described by eminent choral conductor as "che sara sara"). Then, praise be, intermission and Dodge ("I like Fridays best," says the second-grader, "because we have gym and lunch"). To finish up, "Blind Man's Buff" by Peter Maxwell Davies, a masque whose musical emptiness is painfully exposed by unstaged performance. It does, however, offer the consolation of a good singer, or one with the promise of becoming very good: Candace Natvig, who has a lovely and warm soprano, clear pitch, projection and charm, but some disconcerting vowels (everything in the "e" to "ee" range tends to come out in the sound Southerners give the first syllable of "butter" — also, someone should tell her that "Ischia" is not a rhyme to "Mischa").

A friend, an honest man who paid for his ticket and his wife's, called it "consumer fraud." Legally, he doesn't have a leg to stand on. As a critic, he is not wrong.

GLOBE (E)
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Feelings following the festivity

Bos Symphony

MICHAEL STEINBERG

TANGLEWOOD — Thursday night, when the Tanglewood Festival of Contemporary Music came to an end, I felt less like a person who had just attended a festivity than like a Strasbourg goose. Stuffed and abused. The festival ended with an orchestral concert of four works, three in their first performances. Gunther Schuller, I say again, is an awfully impressive conductor in such a situation —clear, helpful, unruffled, and with an exceptional knack for clarifying the large outlines even when there isn't time to get all the details straight. There was in fact not enough time, and so there were rough edges; even so, the Berkshire Music Center Orchestra did nobly.

The most interesting, agreeable, and somehow genuine sounding piece was also the most unlikely and certainly the most naive. This was "West Indian Lights" by James Drew, who is now in his early 40s and teaches at Yale. It sounds like Ravel-plus, and it suggests a less thoroughly domesticated version of the musical exotica various composers like Respighi and Henry Eichheim interested themselves in during the 1920s.

Much of the second half of "West Indian Lights" consists of nearly unaltered reprises of material from the beginning, which makes it all seem to go on rather long, but it has atmosphere, and dance episodes have an appealingly lanquid sensuousness.

I enjoyed it, the simplicity and lushness of the sounds themselves, and also the idea of a man's responding to a Berkshire Music Center-Fromm Foundation commission with major triads.

Through most of the 19th Century, they tried to write another Beethoven's Ninth. Then it was "Tristan" and after that, "Rite of Spring." "Ritual Dances of the Amaks" by Primous Fountain III is a "Rite of Spring" replica, and astoundingly direct. Fountain has talent and an ear, but at this point (he was born in 1949) little discipline and discretion.

Robert Hall Lewis at more or less twice Fountain's age has both. In composing his Symphony Number Two (1971, first performed that year by Sergiu Commissiona and the Baltimore Symphony), he has asked interesting and important questions about what it means to write a symphonic work at this moment in musical history, particularly with respect to form and orchestral sonority.

He has made something considerably more colorful than the earlier symphony which Leinsdorf performed in Boston some years ago, but I found this a frustrating piece. Lewis' beginnings are better than his continuations, and I cannot tie the glittery surface to the strait-laced interior. His answers to his own questions are sober and considerate, but not compelling, and the work as a whole more readily commands a certain abstract respect than attention.

As for Don Stewart's classical - jazz - rock - mixed "200-Bar Passacaglia," I love the story that "while employed by a wealthy benefactress who suffered from delusions of musical composition," he came into possession of 25 blank pages of score paper, ruled eight bars to the page. But to the composer's hope also expressed in the program note, that his piece would be "perceived as an entity, and not as a collection of incongruous musical material" I can respond only with "sorry."

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New England Newscip

John Heiss work premieres

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TANGLEWOOD — Wednesday night's concert of the Tanglewood Festival of Contemporary Music brought another premiere of a work commissioned for the occasion by the Berkshire Music Center and the Fromm Music Foundation. This was "inventions, contours and colors" by John Heiss, a faculty member of the New England Conservatory and well known around Boston as a flutist.

Heiss has written his work for a trio of woodwinds plus a quartet each of brass and strings, and his scoring, indeed all of his compositional procedure, treats the three-choir idea as central.

Equally clearly, Heiss works with contrasts of, for example, speed (slow beginning and ending, agitated middle section), texture (a busy polyphony whose harmonic implications are explicitly brought up front in four solemnly acclaimed chords at the end), concentration of discourse (loose, cadenza-like passages linking chapters in quite a strict language).

There are no imitations or replications in any obvious sense, but in some details, particularly the spacing of chords, I do hear the voice of Stravinsky. And just once, in what I take to be a private reference, "Tristan" Act III moves sleetingly across the page.

"It is lucid music, coherent, clean, interesting to listen to, and, as a personal statement, perhaps just a little diffident. It is short, and, as one distinguished musician in the audience said, it feels short. The performance conducted by Tonu Kalam was intelligible though not yet vivid.

Self imitation (which after a while becomes self caricature) is perhaps the most dismaying response to success. Some good people have become its victims, Penderecki, for example, and distressingly, the infinitely more gifted Gyorgy Ligeti.

A performance Wednesday of Ligeti's Ten Pieces for Wind Quintet, which dates to 1968 and before he was mired, was a source of great pleasure. The pieces are tiny, some of them using the quintet as a block, others being mini-concertos of remarkable brilliance.

A bit like Elliott Carter's Wind Quartet Etudes, they state compositional and instrumental possibilities rather than use them fully ("He makes bricks but not a house," said a friend), but Ligeti accomplishes that with captivating ingenuity and charm.

This was the occasion as well of a truly accomplished, at times even brilliant performance (a rare pleasure at this Festival). The excellent players were J. Fenwick Smith, flute, Cheryl Wilhjelm, oboe, Colin Hemmingsen, bassoon, an George Sullivan, horn.

GLOBE (E)
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The good, the bad and the out-of-tune

TANGLEWOOD — I should have thought that after the shleppy start the Berkshire Music Center's Festival of Contemporary Music made Saturday afternoon, things could only have gone up. Not so. Sunday night we were served two operas, "triptych" by Bo Lawergren, who teaches nuclear physics at Hunter College, is about Captain Cook and native girls, the frivolity of that being tempered by a salubrious dose of Thomas Merton.

It is the kind of work in which it is assumed that the word "intercourse" is in and of itself funny. Worse, because longer, was Bruno Maderna's "Satyricon." During the telling of the tale of the widow of Ephesus, a muted trumpet plays Chopin's Funeral March with wrong notes: That fairly gives you the measure of the composer's wit and invention.

I should also have thought — moving now to the Tuesday evening concert of music for small ensembles — that the Festival could run to the luxury of a tuned piano, but never mind.

This concert offered, at the end of a long evening, a stunning new piece, "Notturno," by Donald Martino, composed for and first performed earlier this year by

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Speculum Musicae. No composer writing for that extraordinary group could resist furnishing them with a showcase for their virtuosity. Martino, himself a fine clarinetist and in touch with the realities of performance, anyhow has a special flair for that sort of thing: His "Parisonatina" for solo cello, played at the BMC-Fromm Festival in 1966, is one of the most dazzling bravura pieces of recent years. The first thing, then, you notice about "Notturno" is its sure and fantasical writing for the instruments (violin, viola, cello, flute, clarinet, piano, percussion). "He knows everything," said one admiring wind player.

Martino's program note says that "Notturno" portrays some 19 night moods. This happens in three quite terse and linked movements. Changes of atmosphere are mercurial, abrupt almost to the point of seeming manic-depressive. The changes are often rough and hard, a correlative in a way of the coruscating hardness and brilliance Martino's sonorities have even at their most quiet. I sensed in "Notturno" an uncommon dramatic imagination, but also an equally uncommon mastery in matters of pacing and transition wherewith to project this nocturnal theater of the soul. Under the direction of Antoni Wit, "Notturno" got a performance that was at least adequate to suggest content and character.

Another new piece, this one commissioned for the Festival, that interested me especially was the Concerto for Four Groups of Instruments by Peter Lieberson, a 27-year-old composer from New York. It is an intricate neo-Brandenburg Concerto whose gestures crackle with nervous energy, and Lieberson, too, enjoys virtuosity, though of a more conventional sort than Martino's. The performance, however, was too imprecise for me to get a clear impression of all the details.

The numbing effect of academic cliches in Peter Farmer's Sonata for Five Brass Instruments was slightly offset by its brilliant sonority and by the confident sounding performance which Tibor Pusztai conducted. Leslie Bassett's song cycle "Time and Beyond" (Emerson, Tagore, VanDoren), also subsisted on cliches, these from the bin labelled "sensitive." It makes Brahms's Four Serious Songs sound like a bacchanale, and the performance was amazingly dreary. Lester Trimble's "Panels I" is a cutie-pie, a type of creature whose welcome is quickly outstayed. This one hung around just forever.

Paul Fromm: Music patron with a purpose

By Deena Rosenberg
Globe correspondent

TANGLEWOOD (one morning during the Contemporary Music Festival, Aug. 4-11)—Paul Fromm, patron of contemporary music, pondered aloud about the composer's anomalous position in modern society: "If the musical creator is out of touch with the world around him, he may become like the artist in Balzac's story, 'The Unknown Masterwork,' who felt his art would remain pure only if no one saw it. He withdrew from the world more and more, to produce The Masterwork. Finally it was finished, but what he had made was the product of a schizophrenic mind. It could no longer be called art."

To be sure, Fromm acknowledges, the composer rarely chooses isolation; rather, it is thrust upon him. "Because of the deepening rift between artistic and commercial values, the creator is excluded from influencing and inspiring the direction of public taste. One wonders whether in this time of strident commercialism, the serious artist is becoming an anachronism."

Fromm thinks contemporary composers have it worse than other artists, because even society's few music lovers are mostly unresponsive to recent music. "Today's listener lacks familiarity with contemporary musical idiom and styles and feels alienated from the music that should be closest to him, that of his own time. Often he projects the expectations he has for an older master like Brahms onto a new one, like Carter. Naturally, he's disappointed."

How do you help create a healthy, vital musical culture, one in which there is sympathetic interaction between composer, performer and listener?

If you're Paul Fromm, you start a foundation. "Ever since I arrived in the US as an immigrant from Germany in 1937, I've been interested in the musical life of my adopted country. After thinking about the situation for years, I finally decided to do something, so in "52" the Fromm Music Foundation came into existence."

A witty, articulate European intellectual in his sixties, with a winning smile, Fromm is the head of two wine import concerns, and "my operating maxim has always been, 'earn in the business and spend in the Foundation.'" Though he's too self- critical to play piano as much as he did while still a youngster, he can't keep himself from hatching new plans for "restoring the contemporary composer to his rightful place in the center of musical life."

Over the years, Fromm, in consultation with eminent members of the musical community, has commissioned something like 100 composers, provided decent performances for their works, subsidized recordings and sponsored critic and composer seminars.

He considers the FMF's support of the ten-year-old Tanglewood Contemporary Music Festival its single most important contribution to date. That week-long gala not only provides a forum for new works, "but sets up a real musical community where young performers and composers get an inside look at each other's problems."

Last year, on its 20th anniversary, the Foundation moved its headquarters from Chicago where Fromm lives, to Harvard University. In Cambridge Fromm established the foundation as an autonomous entity independent of any one person. He likes Harvard because "the administration understands that musical ideas are as valuable as verbal ones." It also permits the Foundation to maintain artistic freedom. "We are not an adjunct of the music department. Twenty-five percent of our $160,000 operating budget goes into our Harvard contemporary concert series. The rest is distributed as we three directors see fit."

The new governing board consists of Fromm, Eliott Forbes, chairman of the Harvard Music Department, and Gunther Schuller, president of the New England Conservatory and director of the Contemporary Music program at the Berkshire Music Center. Fromm doesn't much care for rigid organizational structure. So the FMF bears little resemblance to most institutions supporting the arts. "We do think very informally and the foundation library consists of just a few file cabinets."

Besides the changed locale, Fromm, Forbes and Schuller have some new operating principles. "Right now, the credo is, don't over-populate the musical world with new music. We plan to put more emphasis on repeat performances of already existing scores."

How must a composer feel, if his piece is played once and then disappears into oblivion? "Also, if a piece isn't played enough to become familiar, how can audiences possibly grow comfortable with it? How will it ever get integrated into the standard repertory? How many contemporary works can you recognize?"

In accordance with the new policp, this year's Tanglewood Program, put together by Schuller, consisted of one-third premiers and two-thirds existing music. Was Fromm satisfied with them?

"As Stravinsky once said, 'I'm pleased but never satisfied.' We should be a little more careful next time about the older works we select, so audiences realize there are 20th century pieces as vital and viable as the music they know and love."

Does it bother him that audiences for the Tanglewood week don't seem to be growing? "No, because though the performances may not be definitive, the intrinsic musical value of the pieces is transmitted not only to paying visitors, but to the several hundred students at the Berkshire Music Center, who will take the contemporary listening experience home with them to all parts of the country."

True to form, Fromm is still updating his thoughts about widening the contemporary music public. He's been contemplating a yearly publication in which "I might write a report on the FMF's activities, translating statistics into a broader vision of the current musical scene, and invite three people to contribute essays on the musical avante-garde. After a few years we'd have a book addressed to a broad audience."

The big project he's planning would be sponsored by the FMF, the National Endowment for the Arts, and the New York Philharmonic. It may begin by the '74-75 concert season. "The New York Philharmonic, under Pierre Boulez, will insert a contemporary week into its subscription series. It will include three concerts, one for full orchestra, one for chamber orchestra, and one for small chamber groups. All kinds of musicians — young conductors, community orchestra leaders, members of chamber ensembles, will attend not only rehearsals and public concerts, but workshops on how to perform new music.

After removing the bugs in New York, we will rotate the whole business to different parts of the country. Orchestras selected by the National Endowment must integrate the new works into their regular concert series."

The Festival of Contemporary Music

MICHAEL STEINBERG

LENOX — This year, the Festival of Contemporary Music at Tanglewood was bad. Sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation (now at Harvard), the Festival has been an annual event since 1963. For 1972, the 10th Festival and the 20th anniversary of the Fromm Foundation's existence, a special effort was made, and it seemed that recovery from a long, slow slump was here. Not so. 1973 was the worst.

Running August 4-9, it consisted of an evening of stage works (offered twice) and of four concerts. Twenty-two works were given, 17 of them American. There were seven premieres (James Drew, Peter Farmer, Primous Fountain III, John Heiss, Peter Lieberson, Don Stewart, Lester Trimble), two American premieres (Peter Maxwell Davies, Bruno Maderna), seven works from within the last five years, and six (from Ives to Nono) that are more or less classics. Drew, Heiss, and Lieberson were commissioned by the Festival; Fountain's work was a Fromm commission.

So much for numbers. Paul Fromm, Director of the Fromm Music Foundation at Harvard, has for more than 20 years been an enlightened patron as well as a generous one, and Gunther Schuller, Artistic co-Director of Tanglewood and Director of Contemporary Music Activities at the Berkshire Music Center, has, for as long, been a generous, energetic colleague to his fellow-composers. But the Festival at Tanglewood, for which they set the tone, is derailed.

Too much of the music is bad, and so are too many of the performances. Feeble early Cage, inept Lawergren, Maderna's lazy claptrap, dessicated Crane, immature Fountain, amateurish Stewart, the works, weak in various other ways, by Bassett, Etler, and Trimble — that is too many mistakes for just one Festival. More interesting music is available. I don't know to what extent bad luck was involved (always a hazard with commissions), or failures of taste, or log-rolling (during Trimble's "Panels I," I found myself hoping that something other than Schuller's belief in the value of such glib inanity was behind its inclusion).

Of course good compositions were done, too, but the strongest of them, Donald Martino's "Notturno," got a performance that just barely projected its qualities. Another good piece, Heiss's "Inventions, Contours and Colors," fared no better, and Lieberson's exceptionally interesting Concerto for Four Groups of Instruments was massacred. Davies and Nono were among the more established composers badly misrepresented in performance.

When the Festival first began, a specially chosen group of "Fromm players" took on most of the new music. Many of them were superb, but they were insanely overworked and absolutely punchy by the end of the Festival (true also of Schuller, who did virtually all the conducting), and the performances showed it. For some years now, the work of the Festival has been parceled out among the Berkshire Music Center students. From the humanitarian point of view, this is an advance (though some students are still desperately over-extended), but it makes new problems. Quality diminishes the deeper you reach into the pot (the students are generally good but there are few virtuosos like the old Fromm players among them). Then these musicians have other obligations as Music Center students, which limits their availability for preparing Festival works.

The conductor of Lieberson's Concerto is probably the best here this Summer and he is experienced with new music, but with the amount of rehearsal time he had for so difficult a piece (and, not to forget, with gifted but relatively unseasoned players), he didn't have a chance. Moreover, the situation is aggrivated by administrative absurdities. A piece with a low C for double-bass was assigned to a player whose bass had no low-C extension. Rehearsals for three pieces all requiring the Center's one vibraphone were scheduled for the same time. Many without complete personnel present, again because without complete presonnel present ,again because of schedule conflicts.

Few works were properly done. It is an old story. Arnold Schoenberg said, "My music isn't modern, it's just badly performed." But nobody has learned the lesson. When Beethoven gets mangled, we know it is the performance that makes it sound awful. When a new piece is murdered, it is the composer who gets blamed.

Good performances are essential. It is exceedingly difficult for an experienced, sympathetic professional to perceive the quality of a new work through the mess of the kind of performance to which Lieberson, or even Martino, were subjected. For the lay listener it must be impossible, and the Festival is after all addressed to him also ("... one of the most important annual events in the vital task of keeping the lines of communication open between composer and public"—Schuller).

And Fromm, rightly concerned that the careers of pieces not stop with their premieres, might consider that if a new work makes a bad impression at its premiere because of a bad performance, it is less likely to be picked up by other performers, less likely to be on its way to a continuing existence through further performances, recordings, publication, and so on (the Fromm Foundation's hope is "to channel the music of our time into the mainstream of musical life"—Fromm).

What good was done Peter Lieberson on August 7? He can list a Tanglewood performance in his cirriculum vitae; he can paste a friendly but necessarily tentative review from The Boston Globe into his scrapbook (next to a nasty one from The New York Times). The "performance" won him no golden opinions with the public, nor did it provide him with the opportunity — so important for a young composer — to hear and empirically to assess his own writing. Lieberson's was an extreme case, but it was not just an unhappy accident. The system here makes such disasters overwhelmingly likely.

Besides, it's immoral. At that concert, I thought of the contrast between what was going on here and the work of Speculum Musicae, the ensemble which had played the premieres of Martino's work and of the first part of Lieberson's earlier this year. The players of Speculum Musicae are super-virtuosos, but they are also extraordinary musicians and extraordinary people. Their dedication, their sense of what it means to treat music and its composers responsibly, is the right model to offer the Berkshire Music Center students. Instead, the students are offered as model the "professional" way of jobbers who rehearse to just beyond the point where you can be fairly sure the performance won't actually break down, that whole world of "don't worry" and "nobody will know the difference." Playing the Lieberson was an educational experience for the students involved only in so far as it showed them what you can get away with. It is perpetuating the worst habits rather than the best, sanctifying them not only by custom, but also by attaching to them the prestige-burdened names of Fromm, Schuller, Harvard, Tanglewood, Berkshire Music Center, Boston Symphony Orchestra. That, as something for a school to do, is immoral.

The Festival should be a Festival, an exciting event (and it was exciting in its early years) no one interested in new music would think of missing. That means less improvisation. The Festival program must be decided long before Summer (and commissions given out earlier). The person now making up the rehearsal schedules should be put t owork mowing the Tanglewood lawns. And it would be useful again to have something like the Fromm players — and ad hoc group, or an established one like Speculum Musicae, Arthur Weisberg's Contemporary Chamber Ensemble, or the group from Iowa University — who, without being worked to death, could perform and teach.

If that can't be done, the sadder alternative — preferable, though, to what we have now, which is unfair to everyone — is to cut the Festival back to two concerts, or if necessary to one, consisting only of good, carefully chosen works, adequately prepared and well performed. The ground rule is to do no more than is compatible with excellence. Right now, the gap between propaganda and reality is too wide.

Keeping the lid on things

The August 8 concert in Tanglewood's annual Festival of Contemporary Music began with two pieces drawn from a large, fascinating, and relatively little known area of contemporary music—early Cage. Both pieces are now more than 30 years old, but like most concertgoers, I had never heard either one.

"The Wonderful Widow of 18 Springs" is basically an art song, but like everything Cage has written, it has an unusual twist. In this case the unique factor is the piano accompaniment, which is played with the lid down over the keyboard. The pianist sits on the bench in the normal fashion, but he taps out little rhythms with his palms, fingers, and knuckles, drawing on a variety of resonances offered by the different wooden surfaces. Kim Patterson played this odd piano part with more delicacy and finesse than one might think possible, and soprano Candace Natvig was appealing in the innocent vocal line, set to poems of James Joyce.

"Imaginary Landscape" No. 1, composed in 1939, is one of Cage's early experiments with electronic sound. Of course, even the most basic sound synthesizing equipment was difficult for composers to obtain in those days, but this did not stop the 27-year-old Cage from doing what he could with a recording of a sine wave. The record was intended for testing equipment, but Cage used it to make primitive electronic music—fading the sound in and out, changing the speed of the turntable, and raising and lowering the needle.

The dancer Bonnie Bird, who collaborated with Cage in Seattle around this time, once told me an anecdote which has helped me to appreciate the historical context of this music. It seems that some of the local musicians had come to one of their concerts and, when confronted with this strange and pure sound, became fascinated in figuring out what kind of instrument it was. One thought it was some sort of flute. Another thought it must be a string harmonic. When told that it was neither a wind nor a string, but that the sound had been created purely by electronic means, they found the whole idea utterly incomprehensible.

Works by John Cage, Gyorgy Ligeti, and others at Tanglewood (Johnson)
Bruno Maderna's "Satyricon" at Tanglewood; brass and percussion music in Washington Square Park; highlights of the "Mostly Mozart" concerts (Kerner)
Indian music by Shakuntala Srinivasan (Kaplin)

In "Imaginary Landscape" No. 1, two of these recorded sine waves wail up and down, while three other players play a cymbal and make sounds on the piano strings. Of course, the original shock value of the electronic sound has worn away with the years, but this short piece is still fascinating and memorable in its own slightly crazy way.

Gyorgy Ligeti's 10 Pieces for Woodwind Quintet are condensed little pieces, rich in material. There are many of those Ligeti textures where a bunch of fast melodies get all snarled up, and a number of Ligeti's sustained textures, where notes keep fading in and out. But there is also a great deal of plain old rhythmic and melodic invention, and at least a couple of solo passages for each instrument. The first three pieces seemed especially fine, although the whole series is quite engaging, both to the ear and to the brain.

The last piece on the program was Alvin Etler's Concerto for Clarinet with Chamber Ensemble. This energetic four-movement piece is one of Etler's strongest works, and a beautiful example of his wonderful craftsmanship. The brass chords are always tinted just the right shade. Just the right drum always appears at just the right time. And the sleight of hand in the orchestration frequently tricks you into thinking you are hearing one instrument, only to discover that the sound is actually coming from somebody else. Against this constantly shifting background, the solo clarinet part, excellently played by W. Steve Owens, glides all over the place in gratifying virtuosic lines.

Etler, who died on June 13, will be sorely missed by the whole musical community, and especially by performers, who always get so much enjoyment from his unusually idiomatic instrumental parts.

Also on the program were Brenton Pell Crane's String Quartet Music and John Heiss's "Inventions, Contours, and Colors," for 11 instruments. I can't remember either piece well enough to make any specific remarks, though I do recall that they were rather conventional atonal works and that neither one held my interest for very long. Perhaps it was unfair to sandwich them into a program where the other works were so striking.

Judging from the fine performances on this program, the many young musicians participating in the Berkshire Music Center Fellowship Program are as capable as in previous years. Gunther Schuller, as director of the 11-year-old festival, deserves much credit for bringing it all together each year, as does the Fromm Foundation, which pays for so much of it.

—Tom Johnson

BRUNO MADERNA'S "Satyricon" brings to the world of opera something it seems to have lacked—the intentionally funny orgy. In this case, the orgy, besides the expected stage mock-ups of social life during the waning years of the Ancient Roman Empire, provides a riotous feast of musical styles and quotations.

This one-act opera is laid out (the expression seems unavoidable in the context) for optional arrangement of taped-sound and live-music sequences, with those in charge of a particular production deciding how things are to be ordered. Those in charge of its first American performances, August 5 and 6 at Tanglewood, were conductor Gunther Schuller and director Ian Strasfogel, and their use of all of Maderna's live score and a small fraction of his tapes provided a show of about an hour. (As Strasfogel tells it, the composer dumped four hours' worth of tapes in his lap and said, "Is all beautiful. Use what you want.")

The situation in Maderna's mostly English libretto, based on the William Arrowsmith translation of Petronius Arbiter's "Satyricon," is that Trimalchio, pansexually lecherous and mincing under yards of lame and layers of sequinned cosmetics, is giving a party attended by his equally gross wife, Fortunata, and assorted friends, hangers-on who hang on to the damnedest things, and a rather melancholy slave. In Strasfogel's staging, tenor William Neill, as Trimalchio, grabs for all the bodies in sight but gets very angry on catching Fortunata in someone else's panting clutches—angry enough to reduce her to a weeping heap by promising to remove her statue from his tomb. "That's right," says he in his best grapefruit-in-the-kisser style, "no statue, baby!" Neill is hilarious at that moment.

Mezzo- soprano Sandra Walker, who has shown evidence before this that she's on the threshold of an important vocal career, was the violently restless Fortunata who threw her roly-poly figure into a remarkably energetic fantasia of bump-and-grind. Also very active in several entanglements on the floor, as well as a clever realization of the story of the woman of Ephesus, were Janet Kenney, Emelia Simone, C. Evans Clough, Ronald Corrado, Ad Rijsdijk, and John Aler, the last-named of these being a lyric tenor who may soon be filling the Mozartean gap left several years ago by the sudden death of Fritz Wunderlich.

These singing actors, members of this summer's Music Theatre Project of the Berkshire Music Center at Tanglewood, dealt handily with a score that not only kidded some of the low-brow waltzes of Poulenc and Satie, ripped off the Valhalla motif and Musetta's song (this last a panic as played by Mark Mordue on coloratura tuba), and splashed a Charles Ives stew of Sousa all over the stage, but also, since Maderna is still one of the more talented composers around, drew some vocal lines of genuine, fresh, modern-sounding lyricism and orchestral music having some of the kind of delicacy found in the best of Berg.

Schuller conducted it all with spirit and evident joy. Strasfogel's staging kidded the erotica with no apologies. John Wright Stevens's scenery was a baleful mosaic of giant skulls behind twisting, slanting platforms, and Jeanne Button's costumes glittered and were gay.

At the August 6 performance in Tanglewood's small, jam-packed West Barn, there were two curtain raisers. The first was "Wolfgaengerl," a well intentioned, sympathetically staged but too often limply performed biography of Mozart in which songs, canons, and orchestral interludes mingle with quotes from very familiar letters to tell the story. The "Luise" songs, for instance, were somehow, and almost successfully, made to become part of Mozart's own experience. But the English translations often were too flat and plain for the music, particularly for such a great song as "Abendempfindung," and the albeit authentic scatology would have been more effective had it been spread out a bit, as Thornton Wilder's Dolly Levi wisely advises. The Satyriconites were all in this one, too, and Miss Walker and Aler were especially fine.

The other curtain raiser was a short, drab "Triptych," with slight, silly music by Bo Lawergren and words from Captain

Continued from preceding page
James Cook's diary and from Thomas Merton's "First Lesson About Man." The theme was degradation of the noble savage through civilization, and I doubt that this feeble charade added anything to it. However, Miss Kenney did look pretty dressed in cocnnut shells.

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music

SINCE THIS SUMMER marks the 20th anniversary of the Washington Square Association's sponsorship of free high-quality, well rehearsed concerts in Washington Square Park, and since the renovation in that area has provided a handsome bandstand for such events, every encouragement should be given to continuing the project for years to come. But judging from this year's opener on August 7, there may be a question of conflict between the right of concertgoers to listen and the right of parkgoers to walk and talk after a hard day of earning the money to pay taxes.

The conflict was unresolved the other night, even in the face of a brightly played program of brass-and-percussion music. After a brutal amplification, through WNYC speakers, of Dukas's "La Peri" Fanfare, the plug was mercifully pulled, and all the sound was natural, but the softer parts of the music were inaudible toward the back of the seating area. The New York premiere of Gunther Schuller's "Five Moods," scored for four tubas, overcame most of the environmental difficulties, however, and proved to be a fluent journey through various and interesting thematic lines, rhythms, and textures, including staccato notes pitched through valves on the impact of the hand slapped on the mouthpiece. Schuller's early, familiar Symphony for Brass and Percussion was conducted for all its abundant brilliance by Henry Schuman, and his musicians did themselves proud. The program also included a peppery Riegger Nonet for Brass, an ethereal Gabrieli Sonata, and an overextended Villa-Lobos Choros No. 3, not to mention "Fanfares liturgiques," an unmentionably junky piece of cheap religiosity by Henri Tomasi.

ALL THE ACTIVITY these Monday through Saturday evenings at Philharmonic Hall through August 25 is, as advertised, mostly Mozart, with generous help from basic Bach and healthy Handel. This report is written at the halfway point in the four-week jamboree produced by Lincoln Center with money from the Herman Goldman Foundation and guidance from George Schutz and William Lockwood. The first half of this summer's annual festival ended with last Friday and Saturday nights' duplicate program of three of Mozart's most beautiful piano concerti, which is to say three of the most beautiful by anyone. Philippe Entremont was both soloist and conductor, and if the double duty got in the way of his achieving a full measure of the musical rewards of these pieces, the mere attempt to do all three masterpieces justice in one program was worth anybody's attention.

I think the most nagging defect of Friday evening's concert, which is the one I heard, was the failure to project the deep, sweet anguish in the Andante of Concerto No. 23. Entremont made it sound, of all things, pretty! However, some of Mozart's half-concealed romanticism in the G-Major Concerto No. 17 came through, and the Festival Orchestra did much to set the slow movement of K. 467 floating as serenely as it must.

This year's festival began July 30, with an orchestral concert featuring Alexander Schneider as conductor and Peter Serkin as piano soloist, but preceded by a no-extra-charge recital in which these two musicians offered tensile, gleaming performances of Mozart's Sonata No. 11 in G for Violin and Piano and the first version of Bach's Sixth Sonata in the same key. Schneider brought his usual zest and commitment to the first of Handel's Opus 6 Concerti Grossi and the Third Orchestral Suite of Bach, the Air in the latter sounding with near-perfect delicacy. Serkin played a brave, dashing account of the 14th Piano Concerto and a ripping, but not quite "engaged" reading of the 15th.

On August 2, the festival came up with a revelation. Elly Ameling, a lyric soprano from Holland, had appeared in New York recitals several times before and had shown off what had seemed to me a beautiful, clear voice but not much in the way of temperament or interpretive insight. She is now a different artist, the voice just as splendid as before but at last the proper means to the greater ends of realizing the emotions behind the notes. In 14 Mozart songs, with Norman Shetler as a very musical piano accompanist, "Trennungslied" and "Als Luise die Briefe" were joined as a piteous mini-cycle, which is only right, since they have consecutive Koechel catalog numbers; "Komm, lieber Zither" floated with great poise over Shetler's swift, light accompaniment; "Dans un bois solitaire" was projected masterfully in terms of its slowly increasing intensity, and the radiant, blooming vocal texture, combined with emotional light-and-shade, in both "Sehnsucht nach dem Fruehlinge" and "An die Einsamkeit" brought back thoughts of the Elisabeth Schwarzkopf of 20 years ago, minus hoots. Miss Ameling shared her program with the sometimes adequate, sometimes out-of-tune New York Philomusica Chamber Ensemble, which was generous of her.

—Leighton Kerner

SERIOUS MUSIC in a restaurant? Why not? I've always disliked the phony formalities of concert halls, with their separation of artists and audience (and members of the audience from each other) and their careful delineation of spotlight and shadow: they structure events in such a way that any sense of organic unfolding is destroyed and programs are just that—programed away from reciprocity.

John McLaughlin (Mahavishnu), in the service of his guru, Sri Chinmoy, has opened an Indian style vegetarian restaurant in Jamaica—Annam Brahma, where the decor is light and simple and the food relatively inexpensive and served before and after but, happily, not during the music. Anyone who can eat and listen to music at the same time is probably not paying much attention to either.

Shakuntala Srinivasan plays the Saraswati vina, the vina of South India; carved and painted and gilded and embellished, a very old instrument out of a still vivid mythology, its appearance should satisfy the most demanding fancy. Saraswati, the partner of Brahma (the creative principle in the Hindu trinity) and the goddess of wisdom, music, and learning, is credited with the invention of music and is always pictured playing (or at least holding) this instrument. It is to Saraswati that the musicians of India do reverence, keeping her image before them, lighting incense and offering garlands of jasmine and roses. On Saraswati Puja Day, in early spring, you must either perform or attend a concert and if you can do both so much the better. In Delhi I had a copybook to write my lessons in and on its cover was an image of Saraswati ji to spur me on . . . in the picture, as usual, the hand positions were incorrect. But she had a dreamy expression on her face and in her lower left hand (she has four) her book was open to the Sanskrit sign for Aum.

I can remember quite clearly that once, not so long ago really, I couldn't tell the difference between Northern (Hindustani) and Southern (Karnatic) music and was even naive enough to imagine that the differences were "exaggerated" by adherents to one or the other branch. These days I know what I'm listening to immediately with the first phrase, the first note even, and the adherents are still lined up on their chosen sides (or the sides they were born to, more likely) and not many lines of communications are open. It is not usual to meet an Indian who enjoys both Hindustani and Karnatic music. And yet they spring from a common mother: the stretch of time across the blazing plain. Technically, they both use the same basic form: Raga, termed Raagam in Karnatic nomenclature. They both begin with an alap in free time in which the melodic possibilities are investigated and embroidered, followed by a section in measured time called jor and jhala in Hindustani music and taanam in the Karnatic system. All of this is solo and largely improvisational, following the peculiarities of the particular Raga.

For all these similarities of form, the first striking difference between Hindustani and Karnatic is already apparent in the beginning of the alap, in the character of the meend or sliding tones. The main playing string of the sitar, a Northern instrument, may be pulled a full fifth, giving the note at the fret as well as many combinations, the elaborateness of the curving note pattern being limited only by your imagination (training) and the sustaining power of your instrument. With the Saraswati vina there are no long pulls and great attention is paid to the srutis (microtones), creating the characteristic quavering gamaka sound. Coming to the rhythmic section, with drum, Mridangam, a one-piece two-ended drum held in the lap. The entire rhythmic part of the Raagam is a fixed composition, unlike the Hindustani Raga in which the gat, although of great importance, is quite short and used as a skeleton around which to build.

Shakuntala Srinivasan is a Madrasi, has played since childhood, and has had several gurus, the principal one being Anantharam Dikshitar, the great-great-grandson of Muttuswami Dikshitar who was one of the three greatest Karnatic composers. Her earlier gurus were Rajamani Ayer and Vaidyamatha Ayar and she learned vocal music from T. M. Tyagarajan.

About the program on August 4 at Annam Brahma: it was very fine and I was held from beginning to end. I had the impression that my attention span was growing as I listened, and as she played a door to a treasure garden opened. Shakuntala Srinivasan has virtuoso technique and her style is chaste and abstract. The major Raagam was Shankarabharanan, using all the notes of the major scale in both ascent and descent, with a long, exciting, and satisfying alap. She moved through the octaves with precision and sometimes startling speed. During the rhythmic section the tempo was generally relaxed, as Karnatic music does not accelerate as the Hindustani style does: the time may be doubled or quadrupled but not speeded up.

Ramand V. Raghavan's playing of Mridangam was admirable: attentive, supportive, and fully integrated with the vina, making right-on moments of kinetic excitement. In all there were six items, among them a Tillana and a seven-beat devotional piece with Lord Krishna as the subject. After the concert I stuffed myself with a little bit of everything in the kitchen, "Taster's Choice," and left feeling as if I'd really heard something.

—Rose Kaplin

Music Festival Opens Saturday

Special to The Times

LENOX — The 10th annual Festival of Contemporary Music, comprising six programs of works for voice, chamber ensembles, orchestra, and music theater, commences Saturday, Aug. 10 (2:30 p.m.) at Tanglewood.

Music: New 'Satyricon' at Tanglewood

B Sym

By DONAL HENAHAN

Special to The New York Times

LENOX, Mass., Aug. 6—Most contemporary artists, it sometimes seems, have become convinced that the world ends not with a bang or awhimper, but a snicker. That might help explain the recent rush being given to Petronius Arbiter, whose "Satyricon" is known to every college sophomore as the ultimate statement about late Roman decadence. The latest to put Petronius to use is Bruno Maderna, whose one-act opera "Satyricon"—he wrote the libretto as well as the music—had its first American performance last night at Tanglewood, as part of the Berkshire Music Center's Music Theater Project at the annual Festival of Contemporary Music here.

Musically, Mr. Maderna something for everybody. The score is a skillful melange in which electronic tape sequences augment and comment upon a traditional orchestra and voices. So, when the foppish sybarite Trimalchio and his slaves are tearing into their dinner with noisy gusto, the tape contributes piggish squeals and grunts. That too-obvious sort of thing is a bit overdone, but on the while Mr. Maderna's score fills the available time effectively, tossing a salad of parodistic scraps from Mozart, Wagner, Strauss, Sousa and many, many more.

At times the older music is wittily apropos, as when Trimalchio indulges in an orgy of boasting to the strains of "The Stars and Stripes Forever," looking and sounding exactly like any self-made, oil-depleting tycoon. Bits of Leharish camp, Elgarish pomp, tangos, strip-tease numbers, chansonettes and the blues also drift in and out of the musical pictue.

Amusing? Yes, much of the time. And perhaps even susceptible to interpretation as a moral fable for our times. Mr. Maderna's pastiche has things on its mind, and some of them filtered through in this student performance. William Neill (Trimalchio) and John Aler (Habinnas) stood out vocally in the generally excellent cast, and a tuba player named Mark Mordue made the most of a juicy part ("Satyricon" is, at the very least, the only opera in one's experience that offers a starring role to a tuba player).

The staging, by Ian Strasfogel (who also provided the scenario in this English-language production), had its inspiration, though it relied far too heavily on the mock-sensual pawing and leering that even Fellini can no longer offer as persuasive evidence of decadence. Mr. Strasfogel, of course, is kidding, but the serious question remains: how Petronius, the classicist of camp, can be trumped in this respect. The struggle to parodize a parody soon becomes tiresome.

Gunther Schuller's alert conducting helped mightily to keep this performance moving purposefully, though Mr. Maderna's score might well be trimmed by 10 minutes with no crippling result.

The other half of the night's double bill was a rather feeble staging of Bo Lawergren's "Triptych," in which weak jokes and thin musical ideas complemented one another all too well. The less said the better about this one.

TIMES (M)
NEW YORK CITY, N. Y.
846,132

AUG 7. 1973

New England Newsclip

SCULPTURE at Tanglewood includes this piece by George Rickey of East Chatham, N.Y., which is one of 19 works loaned by sculptors in the Berkshire area. Mrs. T. D. Perry, center, is art show coordinator. With her are artists Alex Markoff, left, and Peter Homestead.

(B, Sym)

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 39,400

1973

New England Newsclip

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But it has material from all of those styles and, like other productions offered by the music theater project at the Berkshire Music Center of the Boston Symphony Orchestra at Tanglewood, it is billed informally as music-drama. (But that's what Wagner called his operas.)

Maderna, in Italian conductor and early member of the serialistic group of composers, wrote the libretto as well as the music, and Sunday night the first performance in America was a big success with the small audience crowded into Tanglewood's West Barn. The second was scheduled Monday.

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Maderna's rewrite is hilarious. He causes the characters sometimes to become comic caricatures; he makes them into momentary burlesque comedians, and hootchie-kootchie dancers.

They make speeches and sing exhortations, tell jokes, make love in wildly exaggerated fashion, quote bits of song and melody from all manner of sources (jazz, hymns, Puccini) and writher and glide and leap and slink about the stage at varying speeds according to the mood of the idea being lampooned.

The 65-minute work opens and closes in super-slow motion (the circular idea of ending at the beginning is not the only cliche in the show), and there are sections that seem to speed up or slow down arbitrarily in the abstract fashion of music.

Fundamentally, the material, when it can be clearly understood, seems to be a faithful reflection of Petronius' intent. . .a report of the breaking down of Roman society. . .commercial exploitation, greed, infidelity, sexual freedom, slavery and arrogant pride.

The costumes are lavish examples of a Busbee Berkley dream of a Roman orgy (gold is the dominant color), and the set consists of eight or 10 pillows and an overhead rope net (where the slave sleeps.)

The stage is made up of six platforms, overlapping, cantilevered, tilting and, incongruously, level. It works very well, indeed.

And the young performers, advanced students on the edge of professionalism, are uncommonly talented.

R. C. Hammerich

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

AUG 6 1973

New England Newsclip

The Avant-Garde Looks Backward

By DONAL HENAHAN

UNLIKE Senator Ervin's famous firefly, which carries its illumination behind, the curious creature known as the avant-gardist is expected to shine its light out front. Hindsight is all very well for a trapped politician, but if the avant-garde is not able to show us where we are headed can it reasonably claim that name? And yet, during the recent Festival of Contemporary Music at Tanglewood, an annual gathering where hints to the future might be expected to turn up, a decided air of looking backward dominated the programs. On the surface, at least, the festival would seem to be letting down the avant-garde side.

But that assumes, of course, that the primary mission of such a festival is to unearth novelties and to explore the outer limits of experimentation. That assumption was denied plainly in the programs arranged by Gunther Schuller, who directs the festival for the Berkshire Music Center. The trappings of recent avant-gardism were conspicuously absent from Tanglewood last week. There was nothing electronic in these concerts except for Charles Dodge's witty experiment in synthesizing the human voice in his "Speech Songs." Aleatory or chance-influenced music made an appearance only in modest snippets during such pieces as John Heiss's "Inventions, Contours and Colors" and substantially only in Lester Trimble's partly improvisational game, "Panels I." Several promising ideas of recent years, such as the merging of music and theater in concert pieces and the mixing of media in general, would seem to have been quietly dropped, at least for this festival's one-week run.

Two illustrations may be enough to point up the festival's re-embrace of yesterday. As a tribute to John Cage, in his 60th anniversary year, three of his earlier pieces were chosen: "Five Songs for Contralto" (1938), "The Wonderful Widow of 18 Springs" (1942), and "Imaginary Landscape No. 1" (1939). Schuller's program notes for the last-named piece made a point of the fact that although Cage was anticipating history here by producing "a kind of embryonic pre-electronic music" some 13 years before the emergence of actual electronic music, his piece is "completely notated." One felt that the listener was expected to value the piece more highly because of this bow to traditional craftsmanship.

*

The other tell-tale sign of what this festival apparently tried to emphasize came with the first American performance of Peter Maxwell Davies's "Blind Man's Buff," a piece of music drama that he calls a masque. It fell entirely flat, partly at least because it was performed as an essay in absolute music, with one soprano singing the roles of the two characters, the Boy King and the Jester, and with the interludes of mime and dance not even suggested. The Davies piece made a feeble impression therefore and based on its notes alone one would not give it a second thought. But is that a fair trial of musical theater?

On the whole, then, the festival came down on the side of the definitely tried and possibly true. The characteristic piece may have been Peter Lieberson's Concerto for Four Groups of Instruments, an amazingly sober reprise of all the post-Webern clichés in the textbooks. To see a composer who was born in 1946 immersing himself in such scholastic stuff made one realize just how conservative many young composers are nowadays.

The composer whose work took the most plausibly modern stance was the 53-year-old Bruno Maderna, whose opera, "Satyricon," sounded like a thesaurus of recently fashionable ideas. It made points by a collage of quotations and distortions drawn from Strauss, Mozart, Sousa, and a dozen others. Helped by Ian Strasfogel's broad staging, Mr. Maderna's opera trafficked heavily in the put-on, the parody, the mock-sensual and the tongue-in-chic degeneracy of Petronius Arbiter. It had electronic tape interludes to comment on the stage activities and it had a lot of humor of the sort that used to be called sophomoric but is now offered everywhere on stages as evidence that artists are not sophisticated snobs.

So then, you might protest, if that is what the certified avant-garde has been up to, perhaps the Festival of Contemporary Music was on a reasonable track in heading the other way. At any rate, these annual Tanglewood weeks sponsored by the Fromm Music Foundation have traditionally been far less obsessed with the outrageous and the bizarre than the important European orgies of avant-gardism such as Darmstadt and Donaueschingen. And right now, with indications all about that composers are thinking in more conservative terms, it is not out of the question to interpret this year's "Fromm Week" as a signpost to a future in which music will again concentrate on definite pitch relations, exact notation, unamplified and undistorted instruments, and . . .

And traditional tonality? That did not seem outlandish as one listened here to the most enthusiastically applauded piece of the week, James Drew's "West Indian Lights."

Drew, a 44-year-old member of the composition faculty at Yale, is apparently a throwback in many ways. From his place in the bastion of the Academy, he produced a work that thumbed its nose at most of the dogmas of contemporary music. Lushly scored with the obvious intent of pleasing the ear, Drew's music flirted with exoticism and invoked traditional tonality to a degree that would have been laughable to the avant-garde not long ago. The Fromm-Week audience of musicians and new-music connoisseurs greeted the piece, however, with shameless enthusiasm. In fact, only a tendency to carry on his good ideas a bit too long diluted the success of Mr. Drew's work.

What if, then, *(Continued on Page 20)*

Avant-Garde

Continued from Page 13

this 10th annual Festival of Contemporary Music were actually, in spite of superficial indications, showing us what lies ahead for music? The possibility should not be quickly dismissed, however much one might resist the idea of a future in which the chief function of composers and other musicians would be to move forward while facing backward, like the kiwi bird of legend which wanted to know only where it had been, not where it was going.

*

To a great extent, of course, any such festival as this is shaped by the prejudices as well as the program decisions of its director. Schuller's choices this year were largely a reflection of his career as a brass player, an academician, a jazz performer and a conductor for whom the most intricate scores present few insurmountable problems. Bill Schuller is a representative modern composer as well, and his current predelictions unquestionably are shared by many of his more influential colleagues. This, then, may be remembered as the year of lightning-bug avant-gardism at Tanglewood.

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B Eyn

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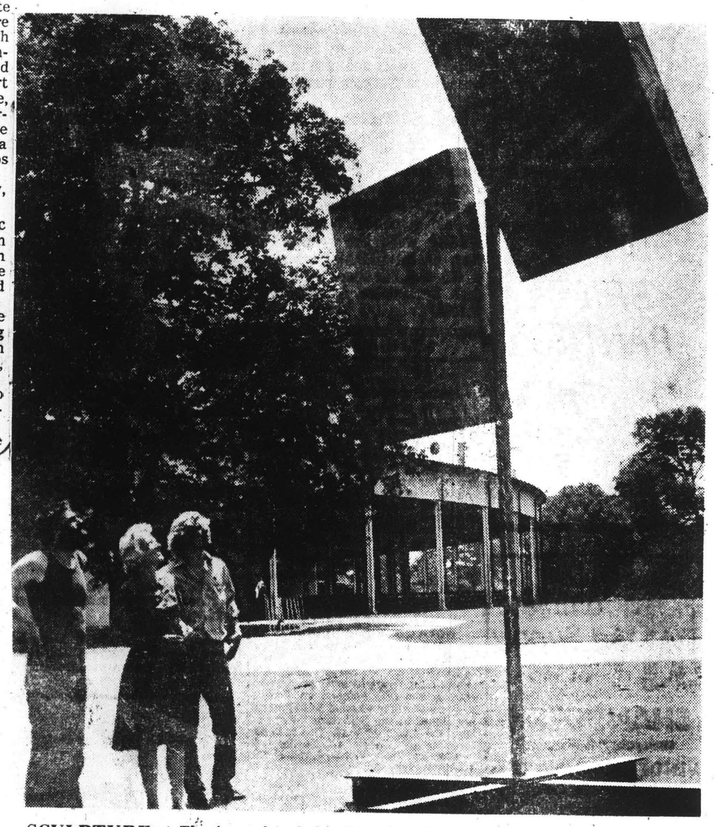
New England Newsclip



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BOSTON (M)
SPRINGFIELD, MASS.
[illegible]

AUG 6 1973

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The Avant-Garde Looks Backward

By DONAL HENAHAN

UNLIKE Senator Ervin's famous firefly, which carries its illumination behind, the curious creature known as the avant-gardist is expected to shine its light out front. Hindsight is all very well for a trapped politician, but if the avant-garde is not able to show us where we are headed can it reasonably claim that name? And yet, during the recent Festival of Contemporary Music at Tanglewood, an annual gathering where hints to the future might be expected to turn up, a decided air of looking backward dominated the programs. On the surface, at least, the festival would seem to be letting down the avant-garde side.

But that assumes, of course, that the primary mission of such a festival is to unearth novelties and to explore the outer limits of experimentation. That assumption was denied plainly in the programs arranged by Gunther Schuller, who directs the festival for the Berkshire Music Center. The trappings of recent avant-gardism were conspicuously absent from Tanglewood last week. There was nothing electronic in these concerts except for Charles Dodge's witty experiment in synthesizing the human voice in his "Speech Songs." Aleatory or chance-influenced music made an appearance only in modest snippets during such pieces as John Heiss's "Inventions, Contours and Colors" and substantially only in Lester Trimble's partly improvisational game, "Panels I." Several promising ideas of recent years, such as the merging of music and theater in concert pieces and the mixing of media in general, would seem to have been quietly dropped, at least for this festival's one-week run.

Two illustrations may be enough to point up the festival's re-embrace of yesterday. As a tribute to John Cage, in his 60th anniversary year, three of his earlier pieces were chosen: "Five Songs for Contralto" (1938), "The Wonderful Widow of 18 Springs" (1942), and "Imaginary Landscape No. 1" (1939). Schuller's program notes for the last-named piece made a point of the fact that although Cage was anticipating history here by producing "a kind of embryonic pre-electronic music" some 13 years before the emergence of actual electronic music, his piece is "completely notated." One felt that the listener was expected to value the piece more highly because of this bow to traditional craftsmanship.

*

The other tell-tale sign of what this festival apparently tried to emphasize came with the first American performance of Peter Maxwell Davies's "Blind Man's Buff," a piece of music drama that he calls a masque. It fell entirely flat, partly at least because it was performed as an essay in absolute music, with one soprano singing the roles of the two characters, the Boy King and the Jester, and with the interludes of mime and dance not even suggested. The Davies piece made a feeble impression therefore and based on its notes alone one would not give it a second thought. But is that a fair trial of musical theater?

On the whole, then, the festival came down on the side of the definitely tried and possibly true. The characteristic piece may have been Peter Lieberson's Concerto for Four Groups of Instruments, an amazingly sober reprise of all the post-Webern clichés in the textbooks. To see a composer who was born in 1946 immersing himself in such scholastic stuff made one realize just how conservative many young composers are nowadays.

The composer whose work took the most plausibly modern stance was the 53-year-old Bruno Maderna, whose opera, "Satyricon," sounded like a thesaurus of recently fashionable ideas. It made points by a collage of quotations and distortions drawn from Strauss, Mozart, Sousa, and a dozen others. Helped by Ian Strasfogel's broad staging, Mr. Maderna's opera trafficked heavily in the put-on, the parody, the mock-sensual and the tongue-in-chic degeneracy of Petronius Arbiter. It had electronic tape interludes to comment on the stage activities and it had a lot of humor of the sort that used to be called sophomoric but is now offered everywhere on stages as evidence that artists are not sophisticated snobs.

So then, you might protest, if that is what the certified avant-garde has been up to, perhaps the Festival of Contemporary Music was on a reasonable track in heading the other way. At any rate, these annual Tanglewood weeks sponsored by the Fromm Music Foundation have traditionally been far less obsessed with the outrageous and the bizarre than the important European orgies of avant-gardism such as Darmstadt and Donaueschingen. And right now, with indications all about that composers are thinking in more conservative terms, it is not out of the question to interpret this year's "Fromm Week" as a signpost to a future in which music will again concentrate on definite pitch relations, exact notation, unamplified and undistorted instruments, and . . .

And traditional tonality? That did not seem outlandish as one listened here to the most enthusiastically applauded piece of the week, James Drew's "West Indian Lights."

Drew, a 44-year-old member of the composition faculty at Yale, is apparently a throwback in many ways. From his place in the bastion of the Academy, he produced a work that thumbed its nose at most of the dogmas of contemporary music. Lushly scored with the obvious intent of pleasing the ear, Drew's music flirted with exoticism and invoked traditional tonality to a degree that would have been laughable to the avant-garde not long ago. The Fromm-Week audience of musicians and new-music connoisseurs greeted the piece, however, with shameless enthusiasm. In fact, only a tendency to carry on his good ideas a bit too long diluted the success of Mr. Drew's work.

What if, then, *(Continued on Page 20)*

Avant-Garde

Continued from Page 13

this 10th annual Festival of Contemporary Music were actually, in spite of superficial indications, showing us what lies ahead for music? The possibility should not be quickly dismissed, however much one might resist the idea of a future in which the chief function of composers and other musicians would be to move forward while facing backward, like the kind bird of legend which wanted to know only where it had been, not where it was going.

*

To a great extent, of course, any such festival as this is shaped by the prejudices as well as the program decisions of its director. Schuller's choices this year were largely a reflection of his career as a brass player, an academician, a jazz performer and a conductor for whom the most intricate scores present few insurmountable problems. Mr. Schuller is a representative modern composer as well, and his current predelictions unquestionably are shared by many of his more influential colleagues. This, then, may be remembered as the year of lightning-bug avant-gardism at Tanglewood.

TELEGRAPH (E)
NASHUA, N. H.
D. 23,694

AUG 4 1973 New England Newsclip

Music Theatre Performances Presented at Tanglewood

TANGLEWOOD, Lenox, Massachusetts — Ian Strasfogel, Director of the Music Theatre Project at Tanglewood, today announced detailed outlines of the works to be performed this season in the West Barn. The Music Theatre Project will present workshop performances on July 22 and 23 in the West Barn. These are strictly progress rehearals, with no real lighting or staging. The public may attend these performances, but reservations must be made with the Friends Office at Tanglewood.

The actual performances of the works run on August 2nd, 5th and 6th, each at 8:30 p.m. in the West Barn. Reservations must be made with the Friends Office.

The three works to be performed this season are Mozart's "Wolfgangerl, Bo Lawergren's Triptych and the American premiere of Bruno Maderna's Satyricon.

Wolfgangerl is a portrait of Mozart, using narration derived from texts of letters and contemporary observations. It has been devised by Ian Strasfogel using various instrumental and vocal music, all of which is rarely performed. Excerpts are translated by Gustavo Mata and include many of Mozart's comic ensembles based on personal events in his life as well as an unexpurgated presentation of some of his canons. Mr. Strasfogel will conduct.

This summer's performance of Bo Lawergren's Triptych marks the first staged performance. Triptych was composed by the Swedish composer in 1969 while he was living in America. It was performed in 1971 at the Composers Forum in New York. Triptych is a surrealistic presentation of Captain Cook's first voyage to the Tahitian Islands, for soprano, baritone, actor, mime and four instruments. The work is staged by Gustavo Mata and is conducted by Tibor Pusztai.

Bruno Maderna's Satyricon premiered at the Netherlands Opera in March of 1973 with Ian Strasfogel conducting. Satyricon is a series of fragments based on episodes from the Petronius poem. The work is so designed that pieces can be reordered for each performance and use can be made of electronic interludes between episodes. Satyricon met with tremendous success in Holland and was taped for television presentation by Netherlands television. It will be presentedin November by La Scala in Milan. This American premiere at Tanglewood will be staged by Ian Strasfogel and conducted by Gunther Schuller and will differ in approach from the world premiere production. Satyricon is a light-hearted avant-garde operetta and its American premiere is certainly an event of note. John Wright Stevens designed all three works for the Music Theatre Project.

Ian Strasfogel, Director of the Music Theatre Project at Tanglewood, is the General Manager of the Opera Society of Washington, D.C. and made his European debut staging Satyricon. He has been Director of the Music Theatre Project at Tanglewood since 1971.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 29,047

AUG 4 1973 New England Newsclip

Music review

Music Theatre Project at Tanglewood

By Jay C. Rosenfeld

THE FESTIVAL of Contemporary Music sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard presented an evening of the Music Theatre Project last night in the West Barn.

* * *

"Wolfgangerl," a portrait of Wolfgang Amadeus Mozart, devised by Ian Strasvogel from Mozart's music and correspondence was an excessive dose. Mozart's music sung by very superior youthful voices for an hour and 40 minutes without respite is beyond the digestive capacity of some music-lovers. A narrator read letters the youthful, and then not so youthful, "W. A. Mozart" wrote to intimate friends and members of his family which had a tincture of mild scatology and were mainly posted from Asolo, a village later associated with Browning.

"Triptych," a mercifully short sketch derived from the 1770 diary of Capt. James Cook in the South Pacific and from Thomas Merton's poem "First Lesson About Man" was an elaborate trifle involving a large complement of workers and a small cast of explorers and explored.

Cook went to the South Pacific for the English Admiralty to observe the impending transit of Venus. He reached Tahiti in 1769 but for the purposes of the production, for which Bo Lawergren wrote the inconsequential music, the captain's sights were focused much more on a present and terrestrial Venus than on one in the distant and celestial galaxy.

* * *

"Satyricon," a single act operetta with both the music and the libretto by Bruno Maderna, based on Petronius Arbiter's Satyricon and translated into English by William Arrowsmith, was given its first American performance. Gunther Schuller conducted an orchestra which gave way alternately to tape-recorded sounds, both musical and articulated.

The plot involves a cast of eight excellent vocalists. They are costumed and scenery is devised to represent what once served Zero Mostel in a geographical displacement in "The Forum." The company is infected with satyriasis and nymphomania and some part of the action reflected a "Last Tango" emphasis. Maderna is as keen a wit with his music as with his libretto and references to familiar phrases of the entire orchestral repertory spark the long and repetitious recital hilariously, but by midnight the edge of wit had dulled and in its excess became boring.

* * *

The stage at West Barn is constructed on several planes, interesting visually, permitting all sorts of action and traffic which prevents static inertia. It seems that all the worthy institutions concerned and the talented personalities implicated might have found material more worthy of the concentration the evening patently revealed and something with prospects of longer endurance.

Broad humor has a definite place in art and standards of vulgarity have changed. Shakespeare provides anyone in search of bawdy examples a plethora of material but last night's succession of plays went out of its way to concentrate on what the Bard used only as spice. It was a pity. The capabilities of the performers, on stage and in the orchestral pit, seemed poised for more worthy material.

Whitestone

TRIMALCHIO, played by William Neill, is surrounded by cast members in a scene from the operetta, "Satyricon."

Music Theater Now in Progress at Tanglewood

By RICHARD CONWAY

One of the most vital parts of the summer season at Tanglewood is the Music Theatre Project, which has staged some remarkable and highly successful chamber opera works in the West Barn, on the Tanglewood estate grounds.

The project stages unfamiliar or little performed works by the great masters and also leads the way in trying out new works of chamber theatre dimensions.

Sunday night, as part of the week-long Festival of Contemporary Music now in progress, the theatre project presented the first staged performance of Bo Lawergren's "Triptych" and the American premiere of Bruno Maderna's "Satyricon."

Based on Petronius Arbiter's writings, the play is a satirical look into the mores of the upper class in Rome in the decadent period that ultimately led to its downfall. The hedonistic life-style, the bi-sexuality of the times, the bored indifference, the shallowness are all vividly depicted in Petronius' text, and find equally vivid visual expression in director Ian Strasfogel's staging and the performances of an excellent cast.

Maderna's music is a melange of many things, ranging from electronic manipulations to wonderfully satirical quotes from such things as "The Stars and Stripes Forever," "Til Eulenspiegel," and "Carmen."

There are two absolutely marvelous tuba solo passages that are played with just the right touch by Mark Mordue, attired in the garb of a centurian and wearing dark glasses. A wonderfully funny touch.

Of the fine performances in this production, the outstanding one has to be that of Sandra Walker, as Fortunata. The hefty young lady first comes on doing a surprisingly agile and very devastating bump and grind. Later, she displays an absolutely delicious mezzo voice as she signs seductive song highly reminiscent of Carmen's famous aria which, by the way, Maderna uses as a sort of counter-melody to it. Miss Walker is a very talented actress with beautiful control of her face and body. She would make a stunning Carmen.

"Triptych" is a very visual work. Its relation to music theatre is I think, strained. The music is by Bo Lawergren, a professor of Nuclear Physics at Hunter College in New York City. It is very contemporary in idiom, and is mostly distinguished by a difficult horn solo passage, which was performed brilliantly by John Pierce.

The work was originally presented in a non-staged version, and the composer's suggestions for the staging are vague, to say the least. Sunday night's staging was done by Gustavo Motta, assistant director of the music theatre project.

There are a few spoken lines, taken from the two texts on which the libretto is based — Captain James Cook's diary of 1770 and Thomas Merton's poem "First Lesson About Man."

The singing is a duet between the native girl and Captain Cook and is all on an "Ah" sound, which at times becomes the word "Hot," at least, I think so. The first scene is done in mime.

There are some funny moments and, as would be expected from Merton's poem, some reflective ones in the final scene, but on the whole I found the work to be really rather inane and pointless.

The works will be repeated again tonight, with the curtain at 8:30. "Wolfgangerl," a musical portrait of Mozart, will also be given its first performance.

REPUBLICAN
SPRINGFIELD, MASS
S. 130,000

AUG 5 1973 New England Newsclip

Lighter Moments At Tanglewood

By R.C. HAMMERICH

LENOX — Evidence that serious composers may be taking themselves a bit less seriously is encouraging. But further evidence that their technical attitude are changing slowly, if at all, is disconcerting.

Both evidences were noticeable Saturday afternoon during the first of six programs planned for the 10th annual Festival of Contemporary Music at Tanglewood.

The program offered vocal music by some of the biggest names in the world of new music — Charles Ives, John Cage, Luigi Nono, Charles Dodge and Peter Maxwell Davies.

The relaxation of seriousness was mostly seen in the ridiculous, whimsical little collection of four speech songs for synthesized tape composed (or constructed) this year by Charles Dodge.

And it was evident all through the 20-minute "masque" called "Blind Man's Buff" written by Davies last year.

Dodge's speech-songs may be described as a solo male voice reciting funny little poems which are fragmented and distorted into musical structures by mechanical and electronic means on tape.

The funniest and shortest was spread out in (somewhat) fugal patterns for about two minutes and consisted entirely of the following three lines:

The days are ahead:
1,926,346 to 1,926,345.
Later the nights will catch up.

The Davies masque consisted of a scenario for two singers, a dancer, a mime and an orchestra of 13 plus a conductor. (Saturday a soprano sang both roles, and there was no dancer nor mime.)

The script has to do with a boy king and a jester and a lot of non-silly nonsense rhyming dialogue.

The music, in keeping with the words, was musically (perhaps serially) logical but traditionally unreasonable.

As such it was diverting.

The other (older) pieces on the program were:

Six songs by Ives (1894 and 1920): evidence once more of Ives' genius to be simultaneously of his age and of the future.

Five songs for contralto by Cage (1938): low, soft, blurry, soothing, disturbing, odd, non-memorable.

Sara Dolce Tacere (1960) by Luigi Nono, a well-known serialist: a poem fragmented into one-note, atonal syllables sung one at a time without instrumental accompaniment in eccentric succession by members of a double quartet.

The poem is about man's inability to communicate, and that is exactly what the music proved.

The following five programs in the Contemporary Festival consist of music-theatre tonight and Monday at 8.30 in the West Barn, two small-ensemble programs in the Theater-Concert Hall at 8.30 Tuesday and Wednesday and an orchestral program Thursday in the Theatre-Concert Hall at 8.30

Included in the programs are eight world premieres, three of which were commissioned by the Berkshire Music Center and the Fromm Music Foundation at Harvard, sponsors of the festival.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,[illegible]

AUG 6 1973 New England Newsclip

FADED TEXT

Popular Artists Series

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 29 1973

It's America At Tanglewood

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America's three members, Dan Peek, Jerry Beckley, and Dewey Bunnel are all sons of U.S. Air Force officers, and met in an American school in Great Britain.

THE TIMES RECORD
TROY, N. Y.
D. 42,181

JUL 30 1973

America Group At Tanglewood Tuesday Night

Folk-rock stars America will appear with Jackson Browne in a special one-night event at Tanglewood, Lenox, Mass., at 8 p.m. Tuesday.

The America group, known for their albums "A Horse with No Name" and "Homecoming," consists of Dan Peek, Jerry Beckley and Dewey Bunnell.

Browne, a contemporary composer, began just recently to perform his own music. He is known for his recording of his own "Doctor, My Eyes."

GLOBE (M)
BOSTON, MASS.
D. 261,042

JUL 27 1973 New England Newsclip

Popular Artist Series — At Tanglewood in Lenox, four Tuesdays in July at 7:30 p.m. America with special guest star Jackson Brown (July 31). Ticket prices are $4.50, $5.50, and $6.50, and $3.50 for seating on the lawn.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400

JUL 25 1973 New England Newscli

Music review

Seals and Crofts are what Taylor ordered

By Mark V. Donovan

THEY WERE dancin' in the aisles at Tanglewood last night. A crowd of 15,251 gave Livingston Taylor and Seals and Crofts a tremendously enthusiastic reception during the course of their three-hour concert.

* * *

It was unfortunate to see Taylor in the role of the back-up artist, because he turned out some fine music. A very personable performer, he had trouble getting the attention of the restless audience during his opening numbers. Fine renditions of "Six Days on the Road" and "Somewhere Over the Rainbow" went largely unnoticed by the crowd.

The turning point came when Taylor whipped out a banjo and started to play some country and western music. This was real toe-tappin' and hand-clappin' music, and the performer seemed to be enjoying himself immensely.

He boasts a rich and resonant voice with an exceptional range, and his music proved to be easy listening. Craning his neck like an ostrich preening his feathers, Taylor closed with his most famous song, "Carolina Days." Enthusiastic applause produced an encore, a fine interpretation of the Everly Brothers' "Bye Bye, Love."

* * *

But it was clear that the majority of the crowd had come to hear Seals and Crofts, who turn out a strange blend of music that seems to appeal to both teeny-boppers and serious music fans alike.

They opened the concert with one of their three golden singles, "Hummingbird." Their music possesses a quiet, Oriental quality that is both mysterious and soothing. Crofts played a beautiful mandolin for most of the concert, while Seals concentrated on lead guitar and vocals.

Again, the noisy audience paid little attention to the fine instrumentation of the band, especially an extended jam featuring Seals on the saxophone and Crofts on the organ. The fans had come to hear the Top 40 Hits, and they had ears for little else.

And they were not disappointed, as both "Summer Breeze" and "Diamond Girl" were played by the end of the concert.

At this point, the crowd went absolutely wild, and Seals and Crofts returned to play an incredible encore with Seals proving his versatility on the fiddle.

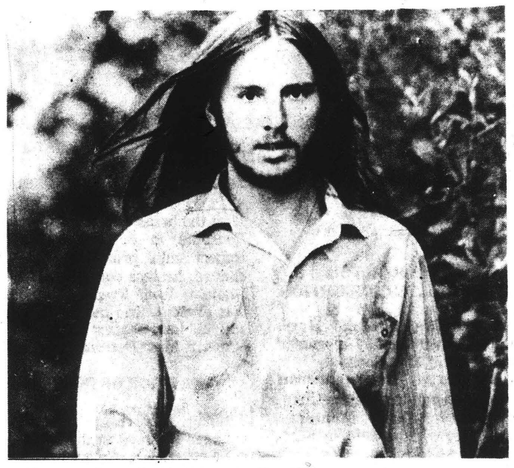
* * *

There are still some problems to be ironed out at the Popular Artist Series at Tanglewood. Conditions on the lawn were almost intolerable, as it was practically impossible to see and hear. And the traffic is in a class by itself.

Nevertheless, it was worth it to hear the likes of Livingston Taylor and Seals and Crofts. And I have high expectations for next Tuesday's concert, featuring America and Jackson Browne.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750

JUL 26 1973 New England Newsclip



Dewey Bunnell of "America" will appear in concert next Tuesday as part of a special popular artist series at the summer grounds of the Boston Symphony Orchestra at Tanglewood in Lenox.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000

JUL 30 1973 New England Newsclip

Jackson Browne, 'America' Combine

LENOX — Folk - rock stars America will appear at Tanglewood with Jackson Browne tomorrow in the last of a series of 1973 Popular Artists Concerts at the Lenox summer home of the Boston Symphony.

RICHIE HAYWARD

At Lenox [illegible] The Lenox Area [illegible] will begin the second half of its 6 p. m. twilight series Saturday with Richie Hayward at the Music Inn, Hawthorne Street. [illegible] a singer - guitarist who has performed [illegible] the world.

The series, produced by the Symphony in association with Don Law, has drawn large Tuesday night audiences to hear Roberta Flack, John Denver, and Seals & Crofts.

America's three members Dan Peek, Jerry Beckley, and Dewey Bunnel are all sons of U. S. Air Force officers, and met in an American school in Great Britain.

Their first album and the hit single "A Horse With No Name" brought them to the attention of American and English fans.

Since then, America has found a home in California, and the migration to the States has brought about a second [illegible] album, "Homecoming," released in November 1972 and including [illegible] "Ventura Highway."

Tuesday's [illegible] appearance will be America's first performance on a new U. S. tour.

Jackson Browne will open the concert at 7.30. His music has been recorded by other artists for several years.

Only recently, however, did Browne begin a recording and performing career of his own, breaking into prominence with "Doctor My Eyes." Since then, Browne has made several concert tours.

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000

JUL 29 1973 New England Newsclip

At Tanglewood Tuesday

A group called America, above, with guest artist Jackson Browne will give a concert at 7:30 Tuesday evening in the great Shed at Tanglewood, Lenox. Some of America's fame rests on their albums, "America" and "Homecoming," and the hit single, "A Horse With No Name." The concert will be the last of the folk-rock series at Tanglewood.

TIMES
HARTFORD, CONN.
S. 135,000

JUL 29 1973 New England Newsc

'America' Appears In Concert

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Since the success of their first album and the hit single "A Horse With No Name", America has found a home in California, and the migration to the States has brought about a second album, "Homecoming", released in November 1972 and including the single "Ventura Highway". Tuesday's Tanglewood appearance will be America's first performance on a new U.S. tour.

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FADED TEXT

119

Popular Artists Series

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,000

JUL 26 1973 New England Newscli

THE TIMES RECORD
TROY, N. Y.
D. 42,181

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GLOBE (M)
BOSTON, MASS.
D. 251,042

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BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750

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REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000

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JUL 29 1973 New England Newsc

'America' Appears In Concert

LENOX, Mass. — Folk-rock stars America will appear at Tanglewood with Jackson Browne Tuesday in the last of a series of 1973 Popular Artists Concerts at the summer home of the Boston Symphony.

Since the success of their first album and the hit single "A Horse With No Name", America has found a home in California, and the migration to the States has brought about a second album, "Homecoming", released in November 1972 and including the single "Ventura Highway". Tuesday's Tanglewood appearance will be America's first performance on a new U.S. tour.

Jackson Browne will open the concert at 7:30. One of this country's most respected contemporary composers, Browne's music has been recorded by other artists for several years. Only recently, however, did Browne begin a recording and performing career of his own, breaking into prominence with "Doctor My Eeys".

Music review

America and Jackson Browne

By Mark V. Donovan

A CROWD of 10,390 was treated to some excellent music last night at Tanglewood. Jackson Browne and America were featured in the fourth and final concert in the Popular Artists Series.

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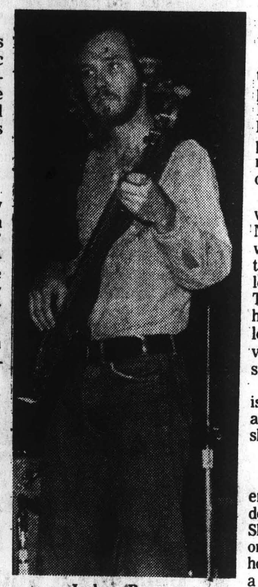
Jackson Browne set an unusual precedent for the evening by opening his set with his golden single, "Doctor My Eyes." Browne, who hails from Southern California, is one of the country's finest contemporary songwriters. He relies heavily on the piano, and as a result, his music is lively and rich without the use of excess amplification.

He played several other selections from his first album, "Saturate Before Using." Among them was a fine version of the beautiful ballad, "Jamaica Say You Will." He also treated the audience to a beautiful rendition of "Rock Me on the Water," a song commonly (and erroneously) attributed to Brewer and Shipley.

It was unfortunate that Browne had only 50 minutes to display his musical wares, but he had to make way for the feature presentation, America.



Jackson Browne

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I had not expected to like America, and I can lay part of the blame on the policies of AM radio. When "A Horse With No Name" was first released last year, I found it haunting and beautiful. But endless repetition over the airwaves produced a distinct aversion to the song and the group.

America opened its set with this very number, and I experienced the same feeling that I had when I first heard it. Dewey Bunnell, the lead singer, possesses a beautiful falsetto more than a little reminiscent of Neil Young.

The group rapidly dispensed with its other two hit singles, "I Need You" and "Ventura Highway," and moved on to selections from its soon-to-be-released third album, "Hat Trick." This is a practice I heartily applaud, because it allows the audience to get involved in the new material instead of anticipating past hits.

And America's new material is impressive. If this concert is any indication, the third album should be a blockbuster.

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The group played two rousing encores in response to thunderous applause both in the Shed and on the lawn. The second encore was played after the house lights had been turned on, a rarity indeed on the rock circuit.

It is unfortunate that there are no more concerts in the Popular Artists Series this summer, because Tanglewood seems to have licked most of the problems connected with them. The traffic in and out moved remarkably well, the sound system was vastly improved, and the audience seemed much more attentive. Bravo, Tanglewood.

JOURNAL
LAKEVILLE, CONN.
W. 4,405
JUL 26 1973
New England Newsclip

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
AUG 1 1973
New England Newsclip

Tanglewood's '73 rock series said a success by promoters

By Joy Allen

LENOX — This season's final concert of the Popular Artists Series at Tanglewood last night drew a crowd of 10,390 people, a little less than this summer's average and much less than the average attendance at the Contemporary Trends Concerts offered during 1968-71.

However, officials are heralding the Popular Artists Series as a big success, compared with the earlier series of rock concerts.

This summer's average attendance was about 12,000 people. The average attendance at the Contemporary Trends Concerts was considerably more, according to Tom Morris, business manager for the Boston Symphony Orchestra. The BSO and Boston entrepreneur Don Law produced the Popular Artist Series.

"The over-all experience compared with the Contemporary Trends is better," Morris said. "We did better from every point of view," he said, "on production, crowds and financially."

He said he did not know yet how much more money was made this summer.

The Contemporary Trends Concert series, which featured hard rock performers, were criticized by local officials for drawing raucous, unruly crowds. The Trends audiences were generally larger than those which attended the Popular Artist Series but the BSO and Law had "targeted for about 12,000 people per concert this summer," Morris said.

To offset deficit

The popular music events were originally started to offset the deficit which the Boston Symphony Orchestra concert program at Tanglewood faces, Morris said.

Roger Katz, assistant to Don Law, said last night that everything went as expected this summer.

"We could have gotten Jefferson Airplane or Santana," he said, referring to hard rock groups. "They would have drawn bigger crowds, but that's not what we wanted."

This summer's performers, such as Roberta Flack and John Denver, appealed to quieter audiences, Katz said. He said the producers wanted longevity, not quick profits.

Last night's crowd was not much different from the other four audiences, but Jackson Browne and America seemed to hold the lawn crowd's attention more than performers of past weeks.

Amplification system

The sound system both inside and outside the music shed was noticeably improved over past weeks. Katz said "We've finally perfected the system," there had been complaints in past on past Tuesday nights about the sound amplification.

James F. Kiley Tanglewood operations manager said this season's series was "a "great improvement over two years ago." He added that litter left by last night's audience, as well as last week's was worse than that left by the first two audiences.

ENTERPRISE-SUN (E)
MARLBORO, MASS.
D. 10,150
JUL 12 1973
New England Newsclip

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AMERICA SINGS

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REGISTER (E)
TORRINGTON, CONN.
D. 12,000
JUL 6 1973
New England Newsclip

America will present the final concert of the Popular Artist Series at Tanglewood Tuesday, July 31 at 7:30 p.m. This is the first stop on the second U.S. tour for the London-based trio although two of the musicians are American by birth. Jackson Browne will open the concert. — Photo contributed

Tanglewood

"America" Winds Up Series July 31

America, the group that brings the Popular Artist Series at Tanglewood to a close Tuesday, July 31, at 7:30 p.m., live in England, though America are decidedly American. At least, they used to be. The three expatriate youths emigrated to England (London, actually) where they were later discovered by the ever-watchful Warner Bros. in London.

America are Dan Peek (the eldest; [illegible] 20) from Florida; Gerry Beckley (18) from Texas; and Dewey Bunnell (19) who was born in Yorkshire, England, but defected to the States at an even younger age. They didn't get to know each other until they all attended an "American school" in Bushey, Hertfordshire, though how they got there is so far unrevealed.

Sometime in 1968 they spent the obligatory three months in a country cottage, which must have made them friends and strengthened their musical bonds, because they're still together playing music. But they abandoned the cottage for the quiet peace of London.

Their first album, *America*, was released in England in mid-1971 and met with cries of "Eureka!" by the normally staid BBC and English press. Though the music on said album is primarily acoustic, the trio is planning to add that harbinger of rock and roll, a drummer. They've already taken the first step by adding an electric bass player.

"We wouldn't mind having a few idiot dancers at our gigs," muses Dan.

Even without the idiot dancers, America's personal appearances have been impressing audiences everywhere.

In Brief . . .

Beagle - July 12 -

Although Pittsfield's school - transportation bill is rising because an additional 500 students are to be bused as a result of the parochial - school merger, there appears to be no sound or fair alternative. Under state law, students at private schools have the same claim to bus service as those at public schools. Nor is there any constitutional question; the U.S. Supreme Court long ago recognized transportation of students as a safety measure. For the immediate future, the city's increased annual tab for busing is about $28,000 after state reimbursement — modest enough despite the fact that it puts the total yearly outlay well over $500,000. With reimbursements currently at 71 per cent, the bill is bearable, although it may be a different story if the state continues whittling down its share.

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The Popular Artists Series audience at Tanglewood, along with the music festival's management, is entitled to take a bow and civic ovations for Tuesday night's smooth operation. For whatever reasons, it was a heartening difference from the recent disorderly and trash-leaving performance that afflicted the Saratoga Performing Arts Center. The 14,000 at Tanglewood on Tuesday night set a good pattern for the ensuing weeks in the popular-music series.

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With go-getting Bertha Clark plugging for county funds to finance a key part of the cost of establishing a detoxification center for alcoholics, it's not surprising that the County Commissioners have given their assent. With her backing, the appropriation bill to be filed by Representative Duffin stands a good chance in Boston. Legislators have learned that she won't readily take a no from them.

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Berkshire Eagle July 12th

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 30 1973

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Browne, a contemporary composer, began just recently to perform his own music. He is known for his recording of his own "Doctor, My Eyes."

the lively world

by Milton R. Bass

WHEN YOU ARE in the presence of madness, you can't help but feel a little on edge. That's why Tanglewood has always been so nervous about running the Contemporary Trends concerts on Tuesday nights even though they draw the biggest crowds of the season and add to the credit side of the ledger.

There are among the pop music stars of the world some who lead trustworthy, loyal, clean, obedient and cheerful lives, but there are also many who are wild young yazoos, risen from poverty to luxuries they never dreamed of and so heavy into the drug scene that their feet never quite touch the ground.

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I KNEW a former assistant manager of the Boston Symphony who spent what he considered too much of his life attending rock concerts to see which performers showed up on time and which were not zonked when they did appear. The last thing Tanglewood wanted at a Tuesday night Contemporary Trends concert was a group that would keep 18,000 people waiting three hours or one that could fly in without an airplane. Of course, many members of the audience couldn't care less one way or another, what with their jugs of wine, their loaves of tea and WOW!

When Janis Joplin sang at Tanglewood at the height of her fame, all of the local teenyboppers were amazed and somewhat mystified by this physically unattractive, raucous female who literally kept yelling "Gimme a pigfoot and a bottle of beer, and, man, I'll sing all night.

The shouts were merely to drown out the whimpers, and three years ago Janis Joplin died of a heroin overdose in a lonely motel room down south. All of the people who worked with her knew about her drug habit, but nobody wanted to rock the money boat.

THAT MONEY BOAT sails through all the aspects of the present scandal in the pop music business. Last year, record in this country alone totaled $2 billion. A hot rock star can gross from $3 million to $5 million in a single year. They work hard for their money, on the road nearly every night of the year and cutting records in three- or four-day sessions with no sleep. There have been times at Tanglewood when a pop star has played or sung here for a $5,000 fee and then hopped a chartered plane to Boston, where he played for another $5,000 on the same night.

The record companies have become just as obsessed in the fight for dollars as any drugged individual. They make tremendous investments in artists they consider of star potential, paying out huge amounts for buildup tours and engagements and then thousands of dollars for press promotions that will bring the group's name and records before the public. They can have as much as $100,000 invested in an unknown group of young musicians who might or might not make it. The rewards are great, but so are the risks.

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THE REWARDS have been so great in the past five years that everybody concerned seems to have lost all sight of proportion and perhaps legality. The government investigators are in the process of sorting that out. Things will become quite cool for a while as large corporations like the Columbia Broadcasting System do some soul searching in the boardrooms. They want to make money, of course, but they don't want to go to jail and they don't even want their names in the newspapers.

So play it cool yourself at the Tuesday night concerts this year. That crazy cat whooping it up next to you might be from the FBI.

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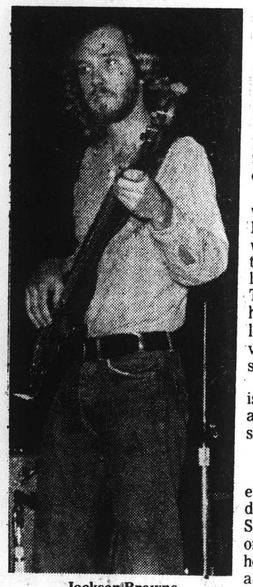

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JOURNAL
LAKEVILLE, CONN.
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JUL 26 1973

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AUG 1 1973

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JUL 19 1973

New England Newsclip

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REPORTER (E)
LITCHFIELD, CONN.

JUL 6 1973

New England Newsclip

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Berkshire Eagle July 12th

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John Denver Schedules Two Area Appearances

Debbi Snook

The Sound Tunnel

John Denver will make appearances at two summer festivals, Tanglewood at Lenox, Mass. on July 17 and at SPAC on June 30.

The folksinger by no means draws a capacity crowd at concerts, but does manage to lure enough fans to make house managers happy.

His latest work, "Rocky Mountain High" went practically unnoticed except for the title song whose grooves were worn to the wax on the radio.

FOR A PERFORMER with such a refreshing repertoire, music that picturesquely shows his love for nature in it's pure state, John Denver is greatly underrated.

But Denver's a little too pop to generate a following of avid folkies; a little too ugly to be a millionaire superstar.

What Denver does have is the ability to appeal to those hot and tired city folk. He exudes a feeling of release, a back to nature, green trees and blue skies feeling that makes one think of sitting on a rocking chair on the front porch of a country home on a cool early evening.

"ROCKY MOUNTAIN HIGH" contains work of his own on the title song, "For Bobbie," "Prisoners," "Goodbye Again," and a most effective, "Season Suite," containing a piece written for each. It also includes a fine instrumental piece written for "Late Winter, Early Spring, (When Everybody Goes to Mexico)."

I wouldn't call Denver innovative in the folk-pop field, his voice even draws parallels to Phil Ochs. But the music Denver plays and writes is extremely enjoyable even if only in it's melody and he carries his talent into a live concert without a flaw.

Denver has previously been booked at SPAC with Mary Travers. The schedule shows him soloing this year. Yet at Tanglewood, he's booked with the superb sonstress Linda Rondstadt. No contest there, I'll take the Tanglewood show.

Some of the better concerts anticipated at SPAC should be B.B. King with Weather Report on June 27. The report on Weather Report is that they are a fine jazz group.

NEXT, from an entertainment angle including visual effects, Dr. John and Sha-NaNa should provide a good showing on August 5. There have been inklings that Dr. John has a talent for the blues in addition to his hit single, "Right Place, Wrong Time."

The Beach Boys are always a joy to see and will be at SPAC on August 27. And the Kris Kristofferson and Rita Collidge show should not be missed. Kristofferson will most likely try to make up for this beeble acting in "Pat Garrett and Billy the Kid." The show is booked for Sept. 9.

Other than the Denver-Ronstadt show at Tanglewood, Roberta Flack and B, S, and T, look like a fine gamble. Flack is a sure bet for excellence and, well, the good always comes with the bad.

* * *

The Star Spangled Washboard Band will be making the rounds at fifteen bluegrass festivals this summer, and fans can see them locally at: The Fort William Henry Hotel July 6, 7, Aug. 24-25; Washington Park in Albany on July 8; Fox Hollow Folk Festival, Aug. 3-4; Cobleskill Sunshine Fair, Aug. 21-22 and 26; and Glens Falls on Sept. 14.

JOHN DENVER

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 24 1973

GLOBE
BOSTON, MASS.
JUL 15 1973
New England Newsclip

THE TIMES RECORD
TROY, N. Y.
D. 42,181
JUL 16 1973

AT TANGLEWOOD TOMORROW — Songwriter, guitarist and vocalist John Denver will appear in concert at 7:30 p.m. tomorrow as the second in a series of popular artists concerts this summer at Tanglewood, Lenox, Mass. Originally a member of the Chad Mitchell trio, Denver has made five albums, including his recordings of "Leaving On a Jet Plane." "Take Me Home, Country Roads," and "Colorado Rocky Mountain High." He has appeared frequently on television, including a recent stint as guest host of the Tonight Show. Tickets are still available for the concert from the Tanglewood box office. Lawn tickets go on sale at noon tomorrow.

John Denver next at Tanglewood

John Denver will appear at Tanglewood Tuesday in the second of a special four concert Popular Artist Series at the Lenox summer grounds of the Boston Symphony Orchestra. The series is presented by the symphony in conjunction with Don Law, and will run on consecutive Tuesday evenings in July. Denver will be followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7:30 p.m.

The series was arranged in an effort to present popular contemporary artists at Tanglewood who would bring diversity to the symphony's summer program and whose music is particularly appropriate in the beautiful Berkshire setting.

Tickets are on sale at the Tanglewood Box Office and all Ticketron outlets. For information, call the Tanglewood Box Office after June 18 at (413)

Denver, an accomplished guitarist and songwriter, began his career as a member of the Chad Mitchell Trio. Since then, he has made five albums for RCA, recording such songs of his as "Leaving on a Jet Plane," "Take Me Home, Country Roads," and "Colorado Rocky Mountain High." Beside his concert performances, Denver has also made frequent TV appearances.

Concerning Seals and Crofts, a New York Times review said: "Their songs . . . have a curious oriental flavor yet go through a multitude of tempo and mood shifts, experimenting with textures not found in most contemporary folk music." Seals and Crofts have recorded five albums, including "Summer Breeze" (with "Summer Breeze" and "Hummingbird") and the current best-seller "Diamond Girl."

The success of America's first album, "America," and the hit single "A Horse with No Name," which brought them to the attention of American and English audiences in an unbelievably short time, is now record business history. America has recorded another successful album, "Homecoming," and played major concert dates throughout the country. America's Tanglewood appearance will be their first stop on their second US tour. Jackson Browne will open the concert.

CITIZEN
MILFORD, CONN.
JUL 16 1973
New England Newsclip

TANGLEWOOD:
Popular Artists Series: July 17, John Denver and Linda Ronstadt; July 24, Seals and Croft and Livingston Taylor; July 31, America and Jackson Browne; All concerts begin at 7:30 p.m., tickets on sale at Tanglewood box office and at Ticketron, Tanglewood, Massachusetts.

ENTERPRISE
MARLBORO, MASS.
JUL 12 1973
New England Newsclip

DENVER AND RONSTADT
Singers John Denver and Linda Ronstadt will be featured in concert at Tanglewood, the summer home of the Boston Symphony Orchestra, in Lenox, Mass., as part of the Popular Artist Series Tuesday night at 7:30.

JOURNAL
LEWISTON, MAINE
JUL 26 1973
New England Newsclip

Tanglewood

John Denver Pleasant But Unexciting

At his best he's cheerful, simple, direct, full of joy, somewhat topical — a pleasant performer on a pleasant summer evening.

At his worst he's simple-minded to the point of dopiness, cloying, condescending, boring, entirely predictable and downright hokey.

He's John Denver, who delighted a large audience at Tanglewood on Tuesday, July 17.

At first it was refreshing to me to see a performer who uses a simple two-person back-up group, plays without mind-numbing volume and does a long show (23 songs).

He invited his audience to sing along with him — another nice touch — but only on the choruses. "I'll sing the verses. It's my show," he quickly added.

As the concert continued, I had the irritating feeling that I had been tricked into attending a children's concert: Denver introduced each song in a dumb, wordy manner; no song lasted more than about 2 minutes, 8 seconds; the songs contained no imagery, only literal descriptions ("I am the eagle," "friends around the campfire," "sittin' and a-pickin' and a-singin'.")

We learned, in a concert that had no emotional highs or lows, that Mr. Denver opposes war, favors children, enjoys the simple life, likes his women braless and beautiful and even "passes the pipe" around the campfire on occasion.

But most of all, we learned that Denver is glad he moved out of L.A. to Aspen, Colo., where the mountains are lovely and his mind is at peace ("Colorado Rocky Mountain High.")

Six songs repeated this theme, all saying pretty much the same thing in the same way. I believed him, but I got tired of hearing it.

I wondered if he was still trying to convince himself. I wondered if the Aspen Tourist Bureau could use another shill. Mostly I wondered if the concert would ever end.

Mark Weinberg

Tanglewood Talk

Armando Ghitalla, the principal trumpet of the Boston Symphony Orchestra, will be the featured speaker at the second Tanglewood Talks and Walks program of the summer today.

Music review

John Denver at Tanglewood

By Mark Donovan

HENRY JOHN Deutschendorf did a pretty mean juggling act before an appreciative audience of 8,231 at Tanglewood last night. Deutschendorf (also known as John Denver) magically produced three fluorescent spheres in the middle of his concert and displayed his juggling talents.

Wedged in with the juggling was quite a bit of singing. For almost 2½ hours, Denver sang sweetly about the fresh air, the blue sky and the majestic Rocky Mountains.

Yes, there can be no denying that John Denver is relevant. Departing from his normal ecology theme, he even squeezed in a quick antiwar statement with a song called "Get up, Jimmy Newman."

* * *

Unfortunately: Denver has a tendency to make all of his songs sound strikingly similar, no matter what the theme. Even when he attempted a country and western ditty called "Please, Daddy, Don't get Drunk This Christmas," the difference was negligible.

Don't let anyone tell you that John Denver isn't charming. From the minute he stepped on stage, he was chatting away in an attempt to win over the audience. And these efforts did not go unrewarded as the Shed crowd was both attentive and enthusiastic. It was another story on the lawn, however, where the inadequate sound system and the chill in the air proved to be too much competition for the soft-singing Denver.

Clearly, he is a performer who needs to be seen, not just heard, but he didn't disappoint his fans by leaving out any of his golden records. A medley of "Follow Me" and "Leaving on a Jet Plane" had the audience swaying and singing along. He closed the concert with fine renditions of "Rocky Mountain High" and "Take Me Home, Country Roads," his two most popular songs. Mildly enthusiastic applause resulted in one encore, "He'd Rather be in Colorado."

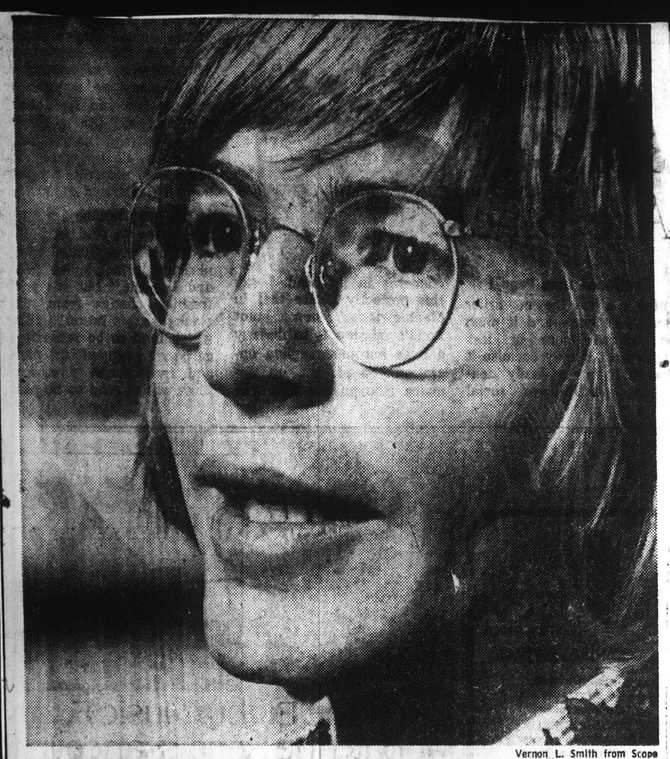
* * *

Who would think that one man could write so many songs about exactly the same thing? Denver may well be witty and charming on-stage, but his material could do with a little variation. His neatly combed hair and bright-eyed smile was just a little too much for me. I, for one, would have liked to see more juggling.

The Tanglewood promoters have chosen to walk the thin line between hard rock and quiet folk in their Tuesday night Popular Artist Series, and there can be no better example of this policy than a concert by John Denver. Like his music, the choice of John Denver was a safe one, but hardly an exciting one.

Paul Rocheleau

EVENING AT TANGLEWOOD used to mean a performance by the Boston Symphony Orchestra, or parts thereof, but nowadays it can just as well mean "popular artists." This is part of the audience attending performance last night by John Denver.



Vernon L. Smith from Scope

John Denver, who brings his "Rocky Mountain High" to Tanglewood Tuesday
"I don't want anything that takes away from who ~~and what~~ I am"

He Sings the Joy He Has in Living

By CHRISTOPHER WREN

Welcome to my morning,
Welcome to my day,
Oh yes, I'm the one responsible,
I make it just this way.
—"Farewell Andromeda"

HE is no singer of sullen songs. As John Denver recently confided his philosophy to some 20,000 friends in Madison Square Garden, "The music that I do is an effort to communicate the joy I have in living."

With his seventh album, "Farewell Andromeda," just released, Denver has found an eager audience for his glad tidings. His previous LP, "Rocky Mountain High," which celebrated clean air, clear water and other ecological visions, sold well over a million copies, earning a rare platinum album award.

What Denver offers is certainly not rock, probably not country, though he appeals to fans of both. He might best be catalogued as contemporary—an ill-defined catch-all that has taken in so many other survivors of the folk boom of the 1960's.

But the fresh attention engendered by "Rocky Mountain High" may let Denver transcend the labels. He is already tiptoeing into television. This summer, he has become a hot property on the outdoor concert circuit, including Saratoga, N.Y., two weeks ago and Tanglewood, at Lenox, Mass., Tuesday night.

At 29, Denver has shown that he can draw not merely his peers but also their mothers, fathers, aunts and uncles. But because he comes across as such a nice young man, the impression has lingered in the shaggier realms of pop music that John Denver may be a little too saccharine to be taken seriously. Certainly his professionalism has not been questioned. Denver sings in a clear and compelling tenor. He has mastered his 12-string guitar, a notoriously sloppy instrument, as precisely as if it were a classical harpsichord. In Madison Square Garden, he dismissed one heckler with a polite, "Listen, we know just what we're doing up here, thank you."

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The criticism, then, is more of his philosophy. Denver's well-scrubbed manner runs against the grain of the flamboyant decadence exploited so profitably by rock stars like David Bowie and Alice Cooper.

Doesn't John Denver suffer enough? "To be or not to be is hardly the question for John," explained his producer, Milt Okun. "He already is." Having let his lank blond hair spill down over his collar, John Denver still looks more like Peter Pan in granny glasses than any part of the Grateful Dead.

"Here is my special problem," said Denver, sitting down to lunch during a break in a recent recording session. "A whole lot of people have deemed to cast me as an all-American boy or as an innocent, and they are a little bit surprised when something gritty shows up." He singled out as "gritty" Tom Paxton's stark, anti-war ballad, "Jimmy Newman," which has become a standard of Denver's repertoire.

While his companions drank beer, Denver sipped on a glass of milk. The medallion around his neck proclaimed what most of his generation had already taken for granted—that war was not healthy for children and other living things. "I think my definition of myself is broader than what people think of me," Denver went on, seemingly weary of the Pollyanna image. "I do Jacques Brel's 'Amsterdam' for instance, and I make it all work."

It may not immediately show, but John Denver has traveled far since the mid-1960's, when he first replaced Chad Mitchell in the Mitchell Trio, a folk group that has since disbanded. Folk music had lured Denver away from his architectural studies at Texas Tech "because I felt I might as well get it out of my system." (Actually, he was born Henry John Deutchendorf, the son of an Air Force career pilot. He reportedly changed his name because it wouldn't fit on the record labels.)

Since he turned solo in 1969, Denver has imperceptibly matured. The coyness of his earlier performances has given way to a more assured familiarity. His voice, like his material, has taken on more breadth. "I remember when I wrote 'Leaving On A Jet Plane,'" Denver said. "People told me, 'What are you gonna do next, kid?' I didn't worry about it."

That song, which was picked up by virtually everyone from Peter, Paul and Mary to Liza Minnelli and United Airlines, established Denver. He crossed over into country music when he co-authored and cut "Take Me Home, Country Roads," another million record seller. "I don't consider myself a songwriter," Denver insisted. "But I like to sing and I think I'm a great entertainer. I'm trying to be an honest expression of who and what I am and I think I've been somewhat successful."

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Because he has logged so much time on the road, Denver has become adept at penning—and subsequently recording—songs of farewell. But his most poignant, "Follow Me," was recorded with greater success by Mary Travers and, most recently, June Carter Cash. Denver said that he wrote "Follow Me" shortly after he was married, in June, 1967, to Ann Martell, a quiet, dark-haired girl he had met six months before while he was on tour in Minnesota.

"I couldn't afford to take Annie with me," Denver said, "and I had been on the road for two and a half months. I wrote the chorus somewhere in Iowa, but I couldn't do anything with it. Then one afternoon in Washington, D.C., I wrote the rest of it. Paul Stookey [late of Peter, Paul and Mary] told me once that you're not so much the writer of a song as you are the instrument of what wants to be written."

Denver seemed proudest of his "Rocky Mountain High." "Nobody else in the world has recorded it," he bragged in a fortissimo that all but erupted into a yodel. "It's a hard song to sing and a hard song to play." The song has been trafficked nonetheless. Last spring, Denver discovered that a land developer in Colorado Springs was dubbing "Rocky Mountain High" into television commercials. "We informed them they had best desist while we assessed damages," said Denver. "Here we are trying to save the land and they were using it for a land development company."

His sensitivity stems, in part at least, from the unabashedly autobiographical lyrics of "Rocky Mountain High": "He was born in the summer of his 27th year. Comin' home to a place he'd never been before."*

When success gave them the option, John and Annie Denver chose to sink their roots in Aspen, Colo. From their three-bedroom house, it is a short trip across the valley to the Aspen airport. "You can make going on the road a hassle or not," said Denver. "I have a road manager, a bass player and myself. We buy tickets to carry our instruments on board. Now we can afford to rent a sound system at the show. None of it is a hassle, because I love being up onstage and singing to people, even more than living in the Rocky Mountains, be- (Continued on Page 27)

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*All Lyrics quoted copyright Cherry Lane Music Co.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,750
JUL 19 1973 New England Newsclip

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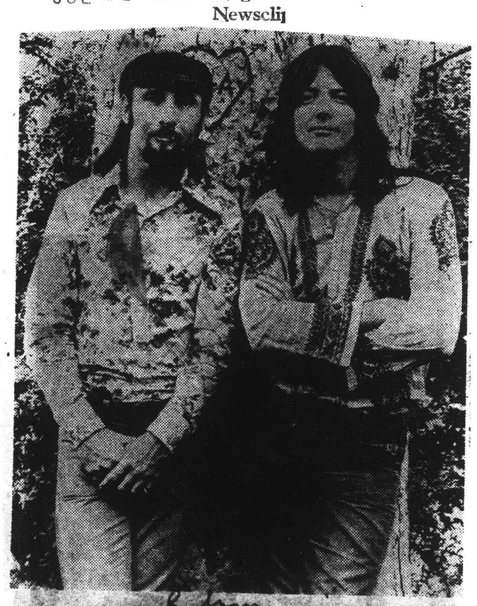
A New York Times review said of them "Their songs,. . have a curious oriental flavor yet go through a multitude of tempo and mood shifts, experimenting with textures not found in most contemporary folk music." Seals and Crofts have recorded five albums, including "Summer Breeze" (with "Summer Breeze" and "Hummingbird") and the current best-seller "Diamond Girl." Livingston Taylor will be a special guest artist.

TIMES (SUNDAY)
NEW YORK CITY, N. Y.
1,407,549
JUL 15 1973 New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000
JUL 22 1973 New England Newsclip



At Tanglewood Tuesday

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Hubbard

Livingston Taylor, younger brother of folk rock hero James Taylor, played before a packed audience at Tanglewood Tuesday night. The concert was the third event in the area's popular artist series. Seals and Croft also performed.

BANNER (E)
BENNINGTON, VT.
D. 6,500
JUL 26 1973 New England Newsclip

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
JUL 25 1973 New England Newsclip

Tanglewood Crowd Noise Almost Wins

By JOHN BARTLETT
Union Staff

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The noisy audience of 17,000 thronged the seated areas and the lawn, and many did not seem to notice the fine music of the performers.

Tanglewood's facilities are best suited to the styles of Taylor and Seals and Crofts. Their soft rock does not produce the painful distortions and strains on the equipment caused by some hard rock groups in previous concerts.

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The duo centered its performance on blended instruments and voices. They play mandolin and guitar in a style that can best be described as Everly Brothers without the nasal tones.

Among crowd - pleasing songs last night were "A Little Help From My Friends' and "Carolina Day" by Taylor, and "Hummingbird' and "Summer Breeze' by Seals and Crofts.

The Everly Brothers were brought to mind again in the concert by Taylor's "Bye Bye Love," performed as an encore before Seals and Crofts, the main attraction, came on.

Traffic on access roads to Tanglewood was jammed. State troopers and police from Lenox and Lee rode past the halted motorists, informing them over loudspeakers that the concert was sold out.

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 25 1973 New England News

15,251 hear rock at Tanglewood

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The performers were Seales and Crofts and Livingston Taylor.

An informal poll of police and other officials on the grounds before the box office figures were announced drew estimates that ranged up to 18,000.

A spokesman for Tanglewood said the difference between paid and actual attendance might have been as high as 1,000 people because of complimentary tickets.

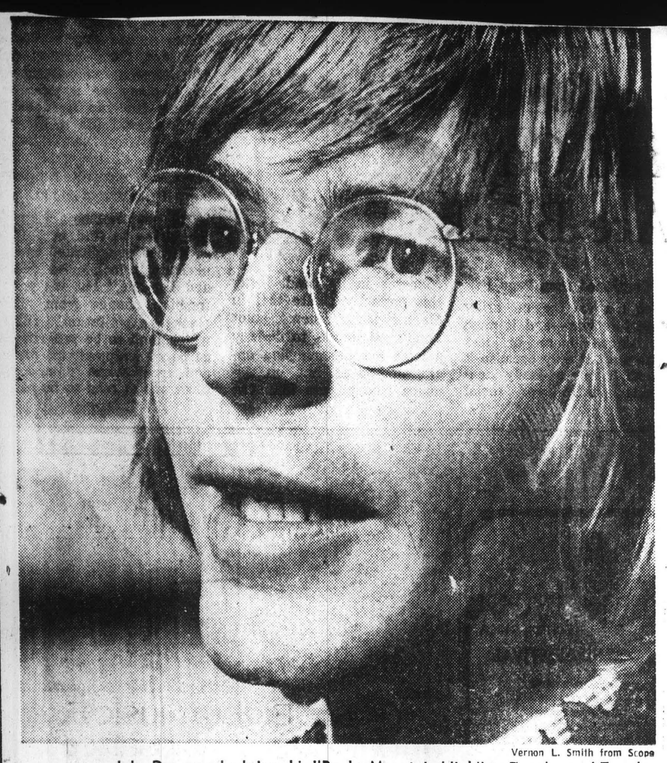
More fence jumpers

Also, James F. Kiley, operations manager for Tanglewood, observed that there were more fence jumpers last night, despite the 40 deputy sheriffs on duty.

Some people left the concert complaining that they could not hear the music inside the Shed. Kiley said the sound equipment belonged to the performers. If the sound was inadequate inside the Shed, the outside speakers appeared to be an improvement over those of last week, when Tanglewood equipment was used outside.

Vehicular traffic in the area was heavy last night, but congestion was no worse than at similar concerts in the past.

In regard to litter left behind by the crowd, Kiley said it was "one heck of a mess." Lawn and Shed audiences at the two previous concerts in the series had left behind comparatively little litter.



Vernon L. Smith from Scope

John Denver, who brings his "Rocky Mountain High" to Tanglewood Tuesday

"I don't want anything that takes away from who and what I am"

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GREAT BARRINGTON, MASS.
W. 3,750
JUL 19 1973
New England Newsclip

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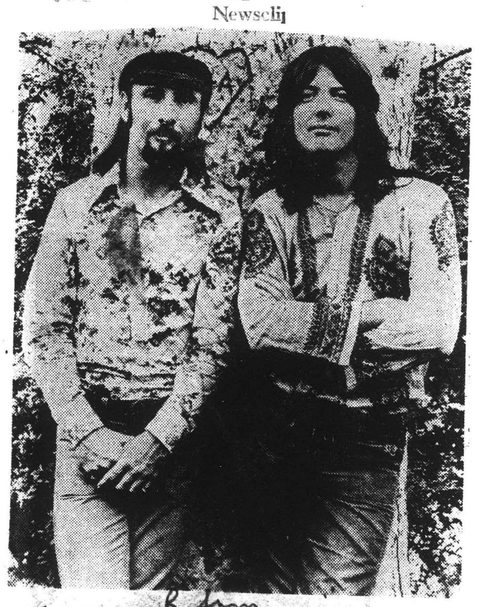
NEWS (SUNDAY)
NEW YORK CITY, N.Y.
JUL 22 1973
New England Newsclip

REPUBLICAN
SPRINGFIELD, MASS.
S. 224,000
JUL 22 1973
New England Newsclip



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BENNINGTON, VT.
JUL 26 1973
New England Newsclip

UNION (M)
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In regard to litter left behind by the crowd, Kiley said it was "one heck of a mess." Lawn and Shed audiences at the two previous concerts in the series had left behind comparatively little litter.

Roberta Flack to appear in Popular Artist Series at Tanglewood

BOSTON—Roberta Flack will appear in concert with Blood, Sweat and Tears at Tanglewood on July 10 to open a special four concert Popular Artists Series at Tanglewood, the summer home of the Boston Symphony Orchestra.

The series is presented by the symphony in conjunction with Don Law, and will run for four consecutive Tuesday evenings in July. July 17, John Denver and Linda Ronstadt will appear, followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7:30 p.m.

The series was arranged in an effort to present popular contemporary artists at Tanglewood who will bring diversity to the symphony's summer program and whose music is particularly appropriate in the beautiful Berkshire setting.

Tickets will go on sale June 18 at the Tanglewood Box Office and at all Ticketron outlets. For information, call the Tanglewood Box Office after June 18 at (413) 637-1600.

Singer-pianist Roberta Flack will open the series on July 10. Miss Flack is a celebrated jazz singer and folksinger who is also at home in a rhythm and blues context. Her albums include "First Take," (with "The First Time Ever I Saw Your Face") "Chapter Two," "Quiet Fire," "Roberta Flack and Donny Hathaway" (including "Where is the Love") and a soon-to-be released album "Killing Me Softly".

John Denver will present the second concert in the series on July 17. An accomplished guitarist and songwriter, John began his career as a member of the Chad Mitchell Trio. Since then, Denver has made five albums for RCA, recording such songs of his as "Leaving on a Jet Plane," "Take Me Home, Country Roads," and "Colorade Rocky Mountain High". Beside his concert performances, Denver has also made frequent TV appearances. Linda Ronstadt will open the concert.

Flack to Open Popular Series At Tanglewood

TIMES
PEABODY, MASS.
W. 5,043
JUL 2 1973
New England Newsclip

Roberta Flack will appear in concert with Blood, Sweat and Tears at Tanglewood on July 10 to open a special four - concert Popular Artists Series at the summer home of the Boston Symphony Orchestra in Lenox.

The series is presented by the Symphony in conjunction with Don Low, and will run for four consecutive Tuesday evenings in July. July 17, John Denver and Linda Ronstadt will appear, followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7:30 p.m.

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Seals and Crofts will appear on July 24. Seals and Crofts have recorded five albums, including "Summer Breeze" (with "Summer Breeze" and "Hummingbird") and the current best - seller "Diamond Girl." Livingston Taylor will be a special guest artist.

America will present the final concert of the series on July 31. The success of their first album "America" and the hit single "A Horse With No Name" which brought them to the attention of American and English audiences in an unbelievably short time is now record business history. Since then, American has recorded another successful album, "Homecoming" and played major concert dates throughout the country. Jackson Browne will open the concert.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
JUN 18 1973
New England Newsclip

Tanglewood to present popular contemporary artists during summer

TIMES
HARTFORD, CONN.
S. 135,000
JUL 15 1973
New England Newsclip

Roberta Flack will appear in concert with Blood, Sweat and Tears at Tanglewood on July 10 to open a special four concert Popular Artists Series at Tanglewood, the summer home of the Boston Symphony Orchestra. The series is presented by the Symphony in conjunction with Don Law, and will run for four consecutive Tuesday evenings in July. July 17, John Denver and Linda Ronstadt will appear, followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7:30 p.m.

The series was arranged in an effort to present popular contemporary artists at Tanglewood who will bring diversity ot the Symphony's summer program and whose music is particularly appropriate in the beautiful Berkshire setting.

Tickets will go on sale June 18 at the Tanglewood Box office and at all Ticketron outlets. For information, call the Tanglewood Box Office after June 18 at (413) 637-1600.

Singer-pianist Roberta Flack will open the series on July 10. Miss Flack is a celebrated jazz singer and folksinger who is also at home in a rhythm and blues context. Her album include "First Take," (with "The First Time Ever I Saw Your Face") "Chapter Two," "Quiet Fire," "Roberta Flack and Donny Hathaway" (including "Where is the Love") and a soon-to-be released album "Killing Me Softly."

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Seals and Crofts will appear on July 24. A New York Times review said of them "Their songs . . . have a curious oriental flavor or yet go through a multitude of tempo and mood shifts, experimenting with textures not found in most contemporary folk music." Seals and Crofts have recorded five albums, including "Summer Breeze" (wtih "Summer Breeze" and "Hummingbird") and the current best-seller "Diamond Girl. Livingston Taylor will be a special guest artist.

America will present the final concert of the series on July 31. The success of their first album "America" and the hit single "A Horse with No Name" which brought them to the attention of American and English audiences in an unbelievably short time is now record business history. Since then, American has recorded another successful album, "Homecoming" and played major concert dates throughout the country. America's Tanglewood appearance will be their first stop on their second U. S. tour. Jackson Browne will open the concert.

Pop Artists Play Tanglewood Dates

A Popular Artist Concert Series is under way at the Lenox, Mass. summer grounds of the Boston Symphony Orchestra.

The series, presented by the Symphony in conjunction with Don Law, is being presented on Tuesday evenings.

John Denver will appear July 18, to be followed on July 24 by Seals and Crafts and special guest Livingston Taylor.

The final concert on July 31 will feature America and Jackson Browne.

All concerts begin at 7:30 p.m.

Tickets are available at 413-637-1600.

Denver, an accomplished guitarist and songwriter, began his career as a member of the Chad Mitchell Trio.

Seals and Crofts, appears on July 24, have recorded five albums, including "Summer Breeze" (with "Summer Breeze" and "Hummingbird") and the current best-seller "Diamond Girl".

America will appear in the final concert on July 31.

The success of their first album, "America", and the hit single, "A Horse with No Name", which brought them to the attention of American and English audiences in an unbelievably short time is now record business history.

America's Tanglewood appearance is their first stop on their second U.S. tour.

Jackson Browne will open the concert.

CITIZEN
WINSTED, CONN
D. 4,600
JUN 28 1973
New England Newsclip

TANGLEWOOD:

Popular Artists Series: July 10, Roberta Flack and Blood, Sweat and Tears; July 17, John Denver and Linda Ronstadt; July 24, Seals and Croft and Livingston Taylor; July 31, America and Jackson Browne; All concerts begin at 7:30 p.m., tickets on sale at Tanglewood box office and Ticketron, Tanglewood, Mass.

Roberta Flack, BS&T At Tanglewood July 10

LENOX, Mass. — Roberta Flack will appear in concert with Blood, Sweat and Tears at Tanglewood on Tuesday July 10 to open a special four concert Popular Artists Series at Tanglewood, the summer home of the Boston Symphony Orchestra. The series is presented by the Symphony in conjunction with Don Law, and will run for four consecutive Tuesday evenings in July. July 17, John Denver and Linda Ronstadt will appear followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7:30 p.m.

Tickets are on sale at the Tanglewood Box Office.

Singer-pianist Roberta Flack will open the series on July 10. Miss Flack is a celebrated jazz singer and folksinger who is also at home in a rhythm and blues context.

John Denver will present the second concert in the series on July 17. An accomplished guitarist and songwriter, John began his career as a member of the Chad Mitchell Trio. Beside his concert performances, Denver has also made frequent TV appearances. Linda Ronstadt will open the concert.

Seals and Crofts will appear on July 24. A New York Times review said of them "Their songs . . . have a curious oriental flavor yet go through a multitude of tempo and mood shifts, experimenting with textures not found in most contemporary folk music." Livingston Taylor will be a special guest artist.

America's Tanglewood appearance will be their first stop on their second U. S tour. Jackson Browne will open the concert.

UNION (M)
SPRINGFIELD, MASS
JUN 20 1973
New England Newsclip

Roberta Flack in Concert At Tanglewood Tuesday

BOSTON — Roberta Flack will appear in concert with Blood Sweat and Tears at Tanglewood Tuesday to open a special four concert Popular Artist Series at the Lenox summer grounds of the Boston Symphony Orchestra.

The series is presented by the symphony in conjunction with Don Law, and will run for four consecutive Tuesday evenings in July. July 17, John Denver will appear, followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7:30 p.m.

ROBERTA FLACK

The series was arranged in an effort to present popular contemporary artists at Tanglewood who would bring diversity to the symphony's summer program and whose music is particularly appropriate in the beautiful Berkshire setting.

Singer - pianist Roberta Flack is a celebrated jazz singer and folksinger who is also at home in a rhythm and blues context. Her albums include "First Take," (with "The First Time Ever I Saw Your Face") "Chapter Two," "Quiet Fire", "Roberta Flack and Donny Hathaway" (including "Where is the Love") and a soon-to-be released album "Killing Me Softly."

REPUBLICAN
SPRINGFIELD, MASS.
S. 130,000
JUL 8 1973
New England Newsclip

Roberta Flack at Tanglewood

LENOX — Roberta Flack will appear in concert with Blood, Sweat and Tears at Tanglewood on July 10 to open a special four-concert Popular Artists Series at Tanglewood, the summer home of the Boston Symphony Orchestra.

4 Tuesday Evenings

The series is presented by the orchestra in conjunction with Don Law, and will run for four consecutive Tuesday evenings in July.

July 17, John Denver and Linda Ronstadt will appear, Linda Ronstadt will appearr, followed on July 24 by Seals and Crofts and special guest Livingston Taylor.

The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7.30 p.m.

The series was arranged in an effort to present popular contemporary artists at Tanglewood who will bring diversity to the orchestra's summer program and whose music is particularly appropriate in the Berkshire setting.

Tickets are on sale at the Tanglewood Box Office and at all Ticketron outlets. For information, call the Tanglewood Box Office at (413) 637-1600.

Will Open July 10

Singer-pianist Roberta Flack will open the series on July 10. Miss Flack is a celebrated jazz singer and folksinger who is also at home in a rhythm and blues context.

THE SPRINGFIELD UNION
AMUSEMENTS
16 Springfield, Mass., Wednesday, June 20, 1973

Her albums include "First Take," (with "The First Time Ever I Saw Your Face") "Chapter Two," "Quiet Fire," "Roberta Flack and Donny Hathaway" (including "Where is the Love") and a soon-to-be released album "Killing Me Softly".

John Denver will present the second concert in the series on July 17. An accomplished guitarist and songwriter, John began his career as a member of the Chad Mitchell Trio.

Since then, Denver has made five albums for RCA, recording such songs of his as "Leaving on a Jet Plane," "Take Me Home, Country Roads," and "Colorado Rocky Mountain High". Besides his concert performances, Denver has also made frequent TV appearances. Linda Ronstadt will open the concert.

Seals and Crofts will appear on July 24. They have recorded five albums, including "Summer Breeze" (with "Summer Breeze" and "Hummingbird") and the current best-seller "Diamond Girl". Livingston Taylor will be a special guest artist.

Final Concert July 31

America will present the final concert of the series on July 31. The success of their first album "America" and the hit single "A Horse with No Name" which brought them to the attention of American and English audiences in an unbelievably short time is now record business history.

Since then, America has recorded another successful album, "Homecoming" and played major concert dates throughout the country.

America's Tanglewood appearance will be their first stop on their second U.S. tour. Jackson Browne will open the concert.

NEWS TIMES
DANBURY, CONN (E)
JUL 5 1973
New England Newsclip

Singer at Tanglewood

Roberta Flack will appear in concert with Blood, Sweat and Tears Tuesday to open a special four-concert Popular Artists Series at Tanglewood, the summer home of the Boston Symphony Orchestra.

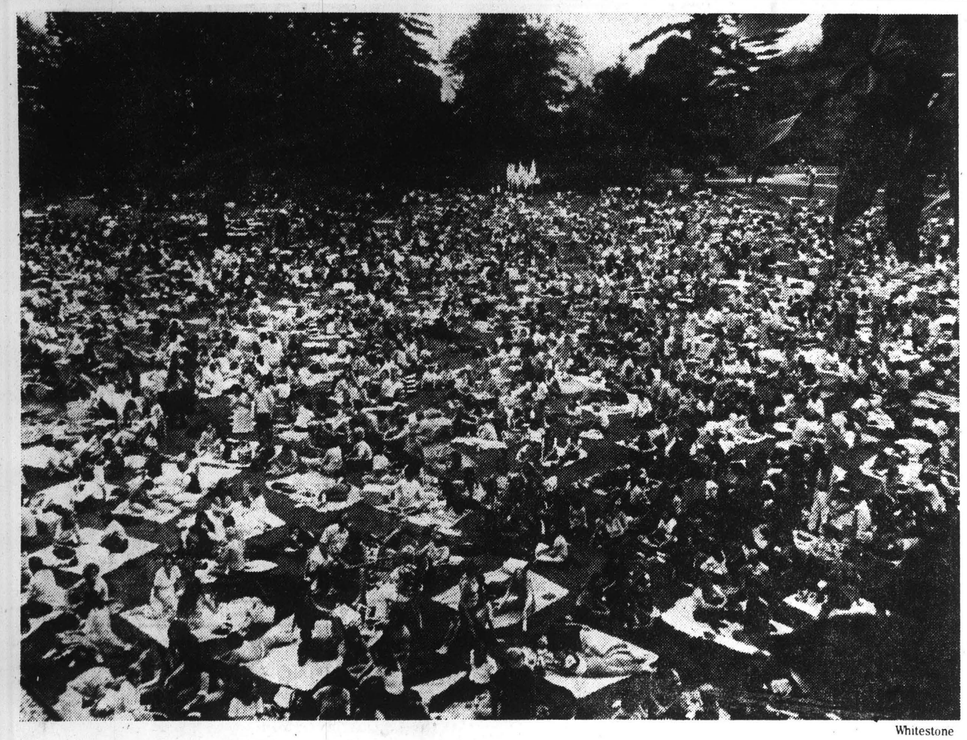
Miss Flack is a jazz-folksinger who is also at home in a rhythm and blues context.

The series will run for four consecutive Tuesday evenings in July July 17. John Denver and Linda Ronstadt will appear, followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne. All concerts will begin at 7:30 p.m.

Tickets are on sale at the Tanglewood box office and at all Ticketron outlets.

13,954 cause no blood, sweat or tears at first of Tanglewood popular series

BEagle July 12, '73



Whitestone

QUIET CROWD relaxes on Tanglewood lawns before Roberta Flack concert last night.

By Joy Allen

LENOX — One of a group of policemen who made drug arrests at a Contemporary Trends concert at Tanglewood two years ago called last night's crowd of 13,954 "beautiful" at the first of the 1973 Popular Artists Series.

Stockbridge Police Chief William J. Obanhein said there was "no comparison" between last night's gathering to hear Roberta Flack and Blood, Sweat & Tears and the crowd that came to hear hard rock during the 1971 Contemporary Trends concerts, as they were called then.

No litter problem

James F. Kiley, Tanglewood operations manager, said last night that there were few traffic problems, no injuries and no litter problem. "It was a very nice crowd tonight, very orderly," he reported after the concert.

Mark Stockton, a karate teacher at Lenox Memorial High School, reflected during the performance on why the audience was so peaceful. "I've been going to popular concerts since I was 14," he said. "When The Who came (two years ago), people came to congregate, not to listen. Also, the drug scene has cooled out since then. Tonight everybody definitely came to listen to Roberta," he said.

Boston entrepreneur Donald Law, who with the Boston Symphony Orchestra (BSO) is coproducer of the series, said that when it was negotiated, BSO officials specified they wanted performers that would draw less rowdy crowds than in previous years.

Seemed older

One policeman, who had been on duty at several concerts two years ago, said last night's audience seemed older.

There were many couples with young children and babies picnicking on the lawns near the music shed. Mrs. John Curtis, wife of the public relations director at Tanglewood, was observed sitting on the lawn with her baby, William, on her lap. "I couldn't get a sitter," said the British-born woman. "You can see that all the sitters are here."

Mr. and Mrs. Robert Daniels of Sunderland said they brought their 9- and 12-year-old children to introduce them to Roberta Flack's music.

Ham sandwiches

Some middle-aged fans attended the concert without their children. Mrs. Cynthia Nordeen of Pittsfield said her four grown children had exposed her to Miss Flack's music, but they were unable to attend the concert. She brought a friend, Mrs. Barbara Nichols, a teacher at Berkshire Community College, to hear the performance.

News Index

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As in the past, there were many groups of young people, wearing T-shirts with names of camps and colleges, picnicking on the grounds. Some ate ham sandwiches and potato chips and drank cold beer. Cold chicken, liver pate and wine were also popular.

Security was tight, with 40 Berkshire county sheriffs guarding gates and fences, but there was no restraint in audience reaction to Miss Flack's performance of "rock-pop-folk-jazz," as she described it.

Near the end of the show, conductor Seiji Ozawa, artistic director of the Berkshire Music Festival, was seen going backstage, presumably to greet the singer.

About that time, part of the lawn audience moved in with the Shed audience, and all stood softly swaying to the rhythm of Miss Flack's encore, "Reverend Lee."

After ovations, the crowd filed out slowly, almost meditatively, to the parking lots. One long-haired young man patted a policeman on the back and said, "Hey, you didn't come over to our picnic blanket for that daiquiri."

JOURNAL
LAKEVILLE, CONN.
W. 4,805
JUL 5 1973
New England Newsclip

Tanglewood

Roberta Flack To Open Series

Roberta Flack will appear in concert with Blood Sweat and Tears at Tanglewood on July 10 to open a special four concert Popular Artist Series at the Lenox summer grounds of the Boston Symphony Orchestra.

The series is presented by the Symphony in conjunction with Don Law, and will run for four consecutive Tuesday evenings in July.

John Denver will appear July 17, followed on July 24 by Seals and Crofts and special guest Livingston Taylor. The final concert on July 31 will feature America and Jackson Browne.

All concerts will begin at 7:30 p.m.

Roberta Flack is a celebrated jazz singer, pianist and folksinger who is also at home in a rhythm and blues context. Her albums include "First Take" (with "The First Time Ever I Saw Your Face") "Chapter Two," "Quiet Fire," "Roberta Flack and Donny Hathaway" (including "Where is the Love").

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
JUL 11 1973
New Engl. Newsc.

Music review

No blood (sweat, tears) for Roberta

By Mark V. Donovan

FROM THE MOMENT Roberta Flack walked on stage last night and told the waiting crowd, "You are the sunshine of my life," until the last echoes of applause from "Reverend Lee" faded away into the warm Berkshire night, she was in complete control of her audience. A crowd of 14,000 gathered to see the first of four popular music concerts to be presented at Tanglewood this summer.

* * *

Miss Flack was preceded by the somewhat disappointing Blood, Sweat & Tears. There was a time when Roberta Flack would have played backup to that group, but sadly for BS&T, those times are gone. BS&T has tried to change its image, and the title of its most recent album, "New Blood," is indicative of the great turnover in personnel that has taken place. Most notably, David Clayton-Thomas, the lively lead singer, has gone his own way.

Jerry Fisher, who now wails away in the place of Clayton-Thomas, does a creditable job of imitating his predecessor and even manages to contort himself like Joe Cocker at times. But the new BS&T faces an apparently insoluble dilemma: Concert audiences are unfamiliar with the group's new material, and golden hits like "You've Made Me So Very Happy" and "God Bless the Child" just don't sound the same anymore. As a result, the band played for less than an hour and there were no cries for more when the musicians left the stage.

* * *

The audience warmed to Miss Flack immediately as she opened with the Stevie Wonder number. In fact, her act is not unlike that of Wonder; she is backed by six able musicians and accompanied by an excellent trio of soul singers.

Roberta looked splendid in a gigantic African robe, and as she strutted about the stage, she looked completely at home. Her training as a classical soprano is evident; singing seems to come as naturally as breathing to her.

Whitestone

Roberta Flack

The audience was relatively restrained until she broke into a version of her hit single, "Killing Me Softly." Barely under way, her microphone went completely dead. Unruffled, Miss Flack started over, commenting, "I don't want to mess up my hit."

She was not so busy, however, that she couldn't introduce a member of the band, one Wayne Davis, who played what she called "some Chinese rock 'n' roll." I don't know what that means, but it sounded mighty fine.

Roberta saved her biggest hit, "The First Time Ever I Saw Your Face," for the end, and it was well worth waiting for. Sprawled on the lawn or in the Shed, everyone sang the well-known lyrics along with her. She responded to demands for an encore with a rollicking version of "Reverend Lee." The same audience that had remained politely seated during the whole of the BS&T set was dancing in the aisles before she was through.

The Popular Artists Series continues next Tuesday with John Denver and Linda Ronstadt. It is like a breath of fresh air to have popular music back at Tanglewood.

UNION (E)
SPRINGFIELD, MASS.
D. 54,503
JUL 11 1973
New England Newsclip

12,000 Loudly Applaud Roberta Flack At Tanglewood Concert Tuesday

By CHRISTOPHER BROOKS
Union Staff

LENOX — "You Are The Sunshine of My Life", singer - pianist Roberta Flack said, as she made her entrance to a standing ovation Tuesday night in the Tanglewood shed.

An extimated crowd of 12,000 packed the shed and the lawn. People had lined up at the Tanglewood box office as early as 3 p. m. to insure a good spot on the lawn for the double bill of Miss Flack and Blood, Sweat & Tears.

The 5000-seat shed was sold out by late last week.

The audience was in sharp contrast to the crowds attracted during Tanglewood's Contemporary Trends Series which was cancelled after the 1971 summer season. A more mature and more restrained group, sporting six-packs of beer instead of marijuana, they listened intently to the Tuesday night concert, warmly greeting both acts.

Backed by three women vocalists, guitars and a drum, Roberta captured the audience quickly with her smooth but gusty projection. Opening with the popular song by the same name as her opening line, "You Are the Sunshine of My Life," Miss Flack demonstrated her versatility in "Mr. Magic," a moving song written in a contemporary West Indian style, and "River," a plaintive Gene McDaniels product. Only her accomplished piano playing was sometimes lost.

Born in Asheville, N. C., Miss Flack found her niche in Washington, D. C. But it was 10 years from her first appearance in Washington's Mr. Henry's Downtairs to her acclaim as an accomplished contemporary artist with the nationwide popularity of "The First Time I Ever Saw Your Face" and "Killing Me Softly."

Her immense popularity was suitably demonstrated by the age of her audience. Young, pre - teens joined some over-the-hillers in their 30s, 40s and 50s in warm applause after every number.

Blood, Sweat and Tears, a jazz-rock group that reached its peak several years ago, drew the crowd's endorsement as well with strong use of their trademark, a four-piece brass section.

While coordination of the horns was loose as the group opened the concert, it soon tightened up, lending itself to several well - played instrumentals. The group, plagued by personnel problems in the last two years that have left only two of the nine original members, drew the biggest applause for its hit recordings, "You've Made Me So Very Happy" and "And When I Die."

The lawn dwellers were treated to the best of BS&T: the shed distorted the highly amplified sounds for reserved ticket holders.

The Roberta Flack — BS&T concert was the first of four Tuesday night popular artists series. On July 17, Tanglewood will feature "An Evening with John Denver."

BERKSHIRE GAZETTE (E)
NORTHAMPTON, MASS.
D. 15,8[illegible]
JUL 11 1973
New England News

Mini-Review

Tanglewood Turns On For Roberta, BS&T

BY CINDY WEISS

LENOX — Roberta Flack opened the Tanglewood popular concert series last night with a program mixing rock, West Indian and blues beats for the sold-out shell and crowded lawn.

The lawn started filling late in the afternoon for the 7:30 p.m. concert, and by Miss Flack's 9 p.m. appearance, following a performance by the rock and jazz group Blood Sweat and Tears, several standing rows had formed behind the shell.

"You are the Sunshine of My Life" led off Miss Flack's program, followed by the West Indian "Mr. Magic" with hits heavy-two-four beat, similar to calypso and used more and more heavily by rock composers.

The crowd responded enthusiastically when the southern-born singer and pianist slipped into a long blues number, "River," punctuated by her drawling exclamation, "In case you didn't know it, this is the blues."

Prefacing some numbers with a piano introduction, Miss Flack went from blues to rock to Caribbean beats with little pause.

Her appearance followed an hour-long concert by Blood, Sweat and Tears, with its heavy emphasis on brass.

The most popular part of the BS&T program were the group's early hits such as "When I Die," first recorded before the group re-formed. The rock selections of BS&T brought portions of the lawn audience to their feet, dancing.

The BS&T selections, unlike Miss Flack's program, were marred by over-amplification that muddied the effect of the group's famous brass section.

The popular concert series will be held on Tuesdays during the Tanglewood season, with John Denver heading up next week's bill.

CHANGES

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
AUG 13 1973
New England Newsclip

Raeburn Leaves Boston Symphony

TANGLEWOOD, Lenox — The Boston Symphony Orchestra has announced that Andrew Raeburn is leaving his post as program editor to take up a research project.

Raeburn joined the Boston Symphony in 1964 as musical assistant to Erich Leinsdorf, Music Director at that time. In 1967 he assumed his current post as Program Editor. Additionally, he has been musical assistant to William Steinberg.

Harry Neville

The orchestra also announced the appointment of Harry Neville as the new Program Editor. He will formally take over the post on September 1st.

During the past five years Neville has been closely associated with Boston musical life, first as a music critic of the Boston Globe and then as music editor of the Boston Herald Traveler.

Neville also has served as correspondent of Opera News and has written jacket notes for recordings on the Angel and Columbia labels.

Neville received his musical education at Ohio University where he studied composition with Karl Ahrendt and piano with Ernst von Dohnanyi. He, his wife and daughter, make their home in Cambridge.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
AUG 13 1973
New England Newsclip

BSO appoints Neville new program editor

Harry Neville has been appointed program editor for the Boston Symphony Orchestra to replace Andrew Raeburn, who is leaving to work on a research project. Neville will assume the post officially on Sept. 1.

He was formerly a music critic of the Boston Globe and music editor of the Boston Herald Traveler. He has also served as correspondent of Opera News and has written several jacket notes for recordings on the Angel and Columbia labels. He lives in Cambridge.

Raeburn was program editor for six years. He was also musical assistant to William Steinberg.

AUG 23 1973
New England Newsclip

New Program Editor Named

It is the great regret that the Boston Symphony Orchestra announces that Andrew Raeburn is leaving his post as Program Editor to take up a research project.

Mr. Raeburn joined the Boston Symphony in 1964 as musical assistant to Erich Leinsdorf, Music Director at that time. In 1967 Mr. Raeburn assumed his current post as Program Editor. He has since served in that position with great distinction, maintaining the program as one of the outstanding in the country. His personal additions to the library of program notes will form a part of future programs just as the notes by Mr. John N. Burk, Mr. Raeburn's predecessor, continue to do. Additionally, Andrew Raeburn has been musical assistant to William Steinberg.

The Orchestra announces the appointment of Harry Neville as the new Program Editor. He will formally take over the post on September 1st.

During the past five years Mr. Neville has been closely associated with Boston musical life, first as a music critic of the Boston Globe and then as music editor of the Boston Herald Traveler. Mr. Neville has also served as correspondent of Opera News and has written numerous jacket notes for recordings on the Angel and Columbia labels.

Mr. Neville received his musical education at Ohio University where he studied composition with Karl Ahrendt and piano with Ernst von Dohnanyi. He, his wife and daughter, make their home in Cambridge.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 10 1973

Raeburn Leaves Symphony Post

The Boston Symphony has announced that Andrew Raeburn is leaving his post as program editor for a position of a research project position.

Raeburn joined the Boston Symphony in 1964 as musical assistant to Erich Leinsdorf, musical director at that time.

He assumed his current post as program editor for the Symphony in 1967. In addition, Raeburn served as musical assistant to William Steinberg. Harry Neville will replace Raeburn Sept. 1.

During the past 5 years, Neville has been closely associated with Boston musical life, first as a music critic of the Boston Globe newspaper, and as music editor of the Boston Herald Traveler.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 13 1973

Boston Symphony Names Curtis

The Boston Symphony Orchestra has announced the appointment of John Howard Curtis to the position of director of public relations.

MR. CURTIS, who was born in Ithaca, received a B.A. degree from Yale University in 1951 with a major in music. He began his career in public relations in 1953 with the major television networks in New York City.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
JUL 21 1973
New England Newsclip

John H. Curtis Named Boston Symphony PR

TANGLEWOOD, Lenox — The Boston Symphony Orchestra has announced the appointment of John Howard Curtis to the position of director of public relations. He joined the orchestra at Tanglewood July 2.

Curtis, who was born in Ithaca, New York, received a B. A. from Yale University in 1951 with a major in music. In 1953 he began his career in public relations and promotion working for the major television networks in New York City.

In his last position there, from 1958 through 1960, he was with the National Broadcasting Corporation where he was in charge of Client Presentations for the television network.

In 1961 he took a sabbatical year during which he studied music composition in Munich with Harold Genzmer at the Hochschule fuer Musik.

Upon his return to the United States, he joined Time - Life International and spent most of the following years on assignment in London.

His positions with them have included International Advertising Promotion Director and most recently U. K. Advertising Director.

Mr. and Mrs. Curtis, with their seven month old son William, will live in Needham.

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
AUG 17 1973
New England Newsclip

Neville Named

Harry Neville, former music critic for the old Boston Herald Traveler and the Boston Globe, has been named program editor for the Boston Symphony Orchestra. He replaces Andrew Raeburn, who is leaving the post to take up a research project.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
JUL 12 1973
New England Newsclip

HEADS BSO PR

TANGLEWOOD, Lenox — The Boston Symphony Orchestra annouces the appointment of John Howard Curtis as Director of Public Relations, as of July 2.

Mr. Curtis received a B.A. from Yale in 1951 with a major in music. In 1953 he began his career in public relations and promotion working for major television networks in New York City. In 1961 he took a sabbatical year during which he studied music composition with Harold Genzmer at the Hochschule fuer Musik, Munich.

EDITOR & PUBLISHER
NEW YORK, N. Y.
W. 28,000
SEP 1 1973

HARRY NEVILLE, former music critic of the *Boston Globe* and the *Boston Herald-Traveler*—appointed program editor of the Boston Symphony Orchestra.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
JUL 9 1973
New England Newsclip

BSO names John Curtis PR director

John Curtis, 44, has been named director of public relations of the Boston Symphony Orchestra, according to an announcement today. The post has not been filled for the past two years.

Curtis has been living in London for the past 10 years, most recently as United Kingdom advertising director for Time, Inc., and before that as promotional director for Time-Life, Inc.

A native of Ithaca, N.Y., he attended elementary school in West Bridgewater and graduated from Andover in 1947 and Yale University in 1951 with a major in music. He worked in network television advertising for several years before going with Time.

He lives with his wife and child in Needham.

GLOBE (E)
BOSTON, MASS.
AUG 10 1973
New England Newsclip

BSO appoints Neville

Harry Neville, former music critic of "The Boston Globe" and "Boston Herald-Traveler," has been appointed Program Editor of the Boston Symphony Orchestra. He succeeds Andrew Raeburn, who is leaving Symphony Hall to take up a research project.

Neville received his music education at Ohio University, where he studied composition with Karl Ahrendt and piano with Ernst von Dohnanyi. He came to the "Globe" in 1968, left to assume the post of music editor at the "Herald-Traveler," and after the demise of that paper contributed to the "Globe's" music columns.

He has also been Boston correspondent of "Opera News" and is the author of numerous jacket notes for recordings on the Columbia and Angel labels.

Andrew Raeburn joined the Boston Symphony in 1964 as assistant to Erich Leinsdorf. In 1967 he assumed the post of Program Editor, succeeding John N. Burk.

NEWS (E)
SPRINGFIELD, MASS.
D. 95,528
JUL 14 1973
New England Newsclip

BSO Appoints Curtis As Director of PR

The Boston Symphony Orchestra has announced the appointment of John Howard Curtis to the position of director of public relations. Curtis has joined the Boston Symphony at Tanglewood.

Curtis, who was born in Ithaca, N.Y., received a B.A. from Yale University in 1951 with a major in music. In 1953 he began his career in public relations and promotion working for the major television networks in New York City. In his last position there, from 1958 through 1960, he was with the National Broadcasting Corporation where he was in charge of Client Presentations for the television network.

In 1961 he took a sabbatical year during which he studied music composition in Munich with Harold Genzmer at the Hochschule fuer Musik.

Upon his return to the United States, he joined Time-Life International and spent most of the following years on assignment in London. His positions with them have included international advertising promotion director and most recently U.K. advertising director.

Mr. and Mrs. Curtis, with their seven month old son William, will live in Needham.

CHANGES

UNION (M)
SPRINGFIELD, MASS.
D. 56,000
AUG 13 1973 New England Newsclip

Raeburn Leaves Boston Symphony

TANGLEWOOD, Lenox — The Boston Symphony Orchestra has announced that Andrew Raeburn is leaving his post as program editor to take up a research project.

Raeburn joined the Boston Symphony in 1964 as musical assistant to Erich Leinsdorf, Music Director at that time. In 1967 he assumed his current post as Program Editor. Additionally, he has been musical assistant to William Steinberg.

Harry Neville

The orchestra also announced the appointment of Harry Neville as the new Program Editor. He will formally take over the post on September 1st.

During the past five years Neville has been closely associated with Boston musical life, first as a music critic of the Boston Globe and then as music editor of the Boston Herald Traveler. Neville also has served as correspondent of Opera News and has written jacket notes for recordings on the Angel and Columbia labels.

Neville received his musical education at Ohio University where he studied composition with Karl Ahrendt and piano with Ernst von Dohnanyi. He, his wife and daughter, make their home in Cambridge.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
AUG 10 1973

Raeburn Leaves Symphony Post

The Boston Symphony has announced that Andrew Raeburn is leaving his post as program editor for a position of a research project position.

Raeburn joined the Boston Symphony in 1964 as musical assistant to Erich Leinsdorf, musical director at that time.

He assumed his current post as program editor for the Symphony in 1967. In addition, Raeburn served as musical assistant to William Steinberg. Harry Neville will replace Raeburn Sept. 1.

During the past 5 years, Neville has been closely associated with Boston musical life, first as a music critic of the Boston Globe newspaper, and as music editor of the Boston Herald Traveler.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
JUL 13 1973

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
JUL 12 1973 New England Newsclip

HEADS BSO PR

TANGLEWOOD, Lenox — The Boston Symphony Orchestra annouces the appointment of John Howard Curtis as Director of Public Relations, as of July 2.

Mr. Curtis received a B.A. from Yale in 1951 with a major in music. In 1953 he began his career in public relations and promotion working for major television networks in New York City. In 1961 he took a sabbatical year during which he studied music composition with Harold Genzmer at the Hochschule fuer Musik, Munich.

EDITOR & PUBLISHER
NEW YORK, N. Y.
W. 24,000
SEP 1 1973

HARRY NEVILLE, former music critic of the *Boston Globe* and the *Boston Herald-Traveler*—appointed program editor of the Boston Symphony Orchestra.

AUG 23 1973

New Program Editor Named

It is the great regret that the Boston Symphony Orchestra announces that Andrew Raeburn is leaving his post as Program Editor to take up a research project.

Mr. Raeburn joined the Boston Symphony in 1964 as musical assistant to Erich Leinsdorf, Music Director at that time. In 1967 Mr. Raeburn assumed his current post as Program Editor. He has since served in that position with great distinction, maintaining the program as one of the outstanding in the country. His personal additions to the library of program notes will form a part of future programs just as the notes by Mr. John N. Burk, Mr. Raeburn's predecessor, continue to do. Additionally, Andrew Raeburn has been musical assistant to William Steinberg.

The Orchestra announces the appointment of Harry Neville as the new Program Editor. He will formally take over the post on September 1st.

During the past five years Mr. Neville has been closely associated with Boston musical life, first as a music critic of the Boston Globe and then as music editor of the Boston Herald Traveler. Mr. Neville has also served as correspondent of Opera News and has written numerous jacket notes for recordings on the Angel and Columbia labels.

Mr. Neville received his musical education at Ohio University where he studied composition with Karl Ahrendt and piano with Ernst von Dohnanyi. He, his wife and daughter, make their home in Cambridge.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
AUG 13 1973 New England Newsclip

BSO appoints Neville new program editor

Harry Neville has been appointed program editor for the Boston Symphony Orchestra to replace Andrew Raeburn, who is leaving to work on a research project. Neville will assume the post officially on Sept. 1.

He was formerly a music critic of the Boston Globe and music editor of the Boston Herald Traveler. He has also served as correspondent of Opera News and has written several jacket notes for recordings on the Angel and Columbia labels. He lives in Cambridge.

Raeburn was program editor for six years. He was also musical assistant to William Steinberg.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
JUL 9 1973 New England Newsclip

BSO names John Curtis PR director

John Curtis, 44, has been named director of public relations of the Boston Symphony Orchestra, according to an announcement today. The post has not been filled for the past two years.

Curtis has been living in London for the past 10 years, most recently as United Kingdom advertising director for Time, Inc., and before that as promotional director for Time-Life, Inc.

A native of Ithaca, N.Y., he attended elementary school in West Bridgewater and graduated from Andover in 1947 and Yale University in 1951 with a major in music. He worked in network television advertising for several years before going with Time.

He lives with his wife and child in Needham.

NEWS (E)
SPRINGFIELD, MASS.
JUL 14 1973 New England Newsclip

BSO Appoints Curtis As Director of PR

The Boston Symphony Orchestra has announced the appointment of John Howard Curtis to the position of director of public relations. Curtis has joined the Boston Symphony at Tanglewood.

Curtis, who was born in Ithaca, N.Y., received a B.A. from Yale University in 1951 with a major in music. In 1953 he began his career in public relations and promotion working for the major television networks in New York City. In his last position there, from 1958 through 1960, he was with the National Broadcasting Corporation where he was in charge of Client Presentations for the television network.

In 1961 he took a sabbatical year during which he studied music composition in Munich with Harold Genzmer at the Hochschule fuer Musik.

Upon his return to the United States, he joined Time-Life International and spent most of the following years on assignment in London. His positions with them have included international advertising promotion director and most recently U.K. advertising director.

Mr. and Mrs. Curtis, with their seven month old son William, will live in Needham.

JUL 31 1973 New England Newsclip

Boston Symphony Names Curtis

The Boston Symphony Orchestra has announced the appointment of John Howard Curtis to the position of director of public relations.

MR. CURTIS, who was born in Ithaca, received a B.A. degree from Yale University in 1951 with a major in music. He began his career in public relations in 1953 with the major television networks in New York City.

John H. Curtis Named Boston Symphony PR

TANGLEWOOD, Lenox — The Boston Symphony Orchestra has announced the appointment of John Howard Curtis to the position of director of public relations. He joined the orchestra at Tanglewood July 2.

Curtis, who was born in Ithaca, New York, received a B. A. from Yale University in 1951 with a major in music. In 1953 he began his career in public relations and promotion working for the major television networks in New York City.

In his last position there, from 1958 through 1960, he was with the National Broadcasting Corporation where he was in charge of Client Presentations for the television network.

In 1961 he took a sabbatical year during which he studied music composition in Munich with Harold Genzmer at the Hochschule fuer Musik.

Upon his return to the United States, he joined Time - Life International and spent most of the following years on assignment in London.

His positions with them have included International Advertising Promotion Director and most recently U. K. Advertising Director.

Mr. and Mrs. Curtis, with their seven month old son William, will live in Needham.

GLOBE (E)
BOSTON, MASS.
AUG 10 1973

BSO appoints Neville

Harry Neville, former music critic of "The Boston Globe" and "Boston Herald-Traveler," has been appointed Program Editor of the Boston Symphony Orchestra. He succeeds Andrew Raeburn, who is leaving Symphony Hall to take up a research project.

Neville received his music education at Ohio University, where he studied composition with Karl Ahrendt and piano with Ernst von Dohnanyi. He came to the "Globe" in 1968, left to assume the post of music editor at the "Herald-Traveler," and after the demise of that paper contributed to the "Globe's" music columns.

He has also been Boston correspondent of "Opera News" and is the author of numerous jacket notes for recordings on the Columbia and Angel labels.

Andrew Raeburn joined the Boston Symphony in 1964 as assistant to Erich Leinsdorf. In 1967 he assumed the post of Program Editor, succeeding John N. Burk.

PATRIOT LEDGER (E)
QUINCY, MASS.
AUG 17 1973 New England Newsclip

Neville Named

Harry Neville, former music critic for the old Boston Herald Traveler and the Boston Globe, has been named program editor for the Boston Symphony Orchestra. He replaces Andrew Raeburn, who is leaving the post to take up a research project.

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
AUG 10 1973 New England Newscip

Tax Lien Filed Against Seiji Ozawa

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, Mass., and San Francisco.

IRS Agent Bruce R. McLeod of Pittsfield said the papers were prepared in New York and filed here because Ozawa is currently living in Lenox and recently bought land in West Stockbridge.

NEWS (E)
GARDNER, MASS.
AUG 10 1973 New England Newscip

IRS Claims The Ozawas Owe $14,661

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, Mass., and San Francisco.

IRS Agent Bruce R. McLeod of Pittsfield said the papers were prepared in New York and filed here because Ozawa is currently living in Lenox and recently bought land in West Stockbridge.

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
AUG 10 1973 New England Newscip

IRS hits Ozawa with tax lien

The Internal Revenue Service has filed a tax lien for $14,661 against Seiji Ozawa, director-designate of the Boston Symphony Orchestra, and his wife, Vera, according to papers in the Middle District Registry of Deeds.

The lien, filed by IRS agent Bruce McLeod, claims Ozawa owes $1,839 in federal income taxes for the year ending Dec. 31, 1964, and $12,821 for the year ending Dec. 31, 1969.

The lien lists the Ozawas' residences as San Francisco, Calif., and Lenox, and an IRS agent in the Pittsfield office said it is probable that a similar lien has been filed in the California city.

Tax liens are filed in deeds registries as a means of placing claims against any property that may be owned by the persons named in the liens.

Buys Berkshire land

The Ozawas last December purchased a 7.5-acre parcel of land in West Stockbridge, but that sale is recorded in the Southern Berkshire Registry of Deeds in Great Barrington. The IRS spokesman this morning said a lien may be filed in that registry as well.

The Ozawas are in Europe and are not expected back until next week.

Ozawa is slated to become music director of the BSO in September. At present, he is music adviser and has appeared as conductor at BSO concerts at Tanglewood in this and previous years. He is also conductor of the San Francisco Symphony Orchestra under a contract that runs through 1976.

The seasons of the two orchestras do not coincide.

Ozawa's income from his orchestra contracts and guest appearances is not publicly known.

PITTSFIELD (M)
BOSTON, MASS.
AUG 11 1973 New England Newscip

IRS files tax lien against Ozawa

PITTSFIELD — A tax lien for $14,661.38 has been filed against Seiji Ozawa, music director of the Boston Symphony Orchestra, and his wife, Vera, by the Internal Revenue Service.

The lien was filed Thursday in the Registry of Deeds in Pittsfield. It indicates that Ozawa owes $1839.70 in personal income taxes for 1964 and $12,821.68 for 1969. San Francisco and Lenox addresses are on the lien.

The Ozawas are vacationing in Europe. He is due back for a concert at Tanglewood on Tuesday.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 221,654
AUG 11 1973 New England Newscip

Ozawa Hit By Tax Lien

PITTSFIELD (AP)—The Internal Revenue Service filed a tax lien charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Franciso Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, Mass., and San Francisco.

IRS Agent Bruce R. McLeod of Pittsfield said the papers were prepared in New York and filed here because Ozawa is currently living in Lenox and recently bought land in West Stockbridge.

Tax Lien Filed Against Ozawa

By CHRISTOPHER BROOKS
Union Staff

The Internal Revenue Service filed a tax lien Thursday against Boston Symphony Orchestra Music Director Seiji Ozawa and his wife, Vera, charging that the couple had failed to pay $14,661 in personal income taxes.

The lien, recorded in the Middle Berkshire Registry of Deeds, alleges that the noted conductor owes $1839.70 in federal income taxes for the year ending Dec. 31, 1964 and an additional $12,821.69 for 1969.

IRS agent Bruce McLeod of Pittsfield, who filed the document, said the papers were prepared in the agency's New York City office and forwarded here because Ozawa is living in Lenox and recently bought land in West Stockbridge.

SEIJI OZAWA

Both Lenox and San Francisco addresses were listed for the Ozawas in the lien.

Ozawa was appointed BSO music director in February, 1972, succeeding William Steinberg. Previously, he had made several appearances as a guest conductor and served as codirector of the Berkshire Music Center, Tanglewood's teaching arm.

The 38-year-old Ozawa also serves as music director of the San Francisco Symphony during the winter.

While Ozawa's income from the two orchestras and guest appearances throughout the world is, like that of other big-name conductors, a tightly guarded secret, it is estimated to be between $200,000 and $300,000 a year.

The Ozawas are vacationing in Europe and are expected back next week. Seiji Ozawa is scheduled to conduct the BSO during the next to last Tanglewood weekend, Aug. 17-19.

UNION (M)
SPRINGFIELD, MASS.
D. 84,000
AUG 10 1973 New England Newscip

LOS ANGELES, CALIF.
KASHU MAINICHI
CALIFORNIA NEWS
D. 5,500
AUG 13 1973

Ozawa owes Uncle Sam?

SAN FRANCISCO — Seiji Ozawa, internationally acclaimed conductor of the San Francisco and Boston Symphony Orchestras apparently has struck a sour note with the Internal Revenue Service, the San Francisco Chronicle reported last week.

The 37-year-old maestro is accused by the IRS of having failed to pay $14,661 in personal income taxes.

The tax lien was filed against Ozawa in the Middle Berkshire Registry of Deeds in Pittsfield, Mass., because, agents said, the conductor recently acquired property in West Stockbridge, near the Boston Symphony's summer home and the Tanglewood Music Festival, which he directs.

Ozawa also has a home in San Francisco.

The document recorded alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa has been in Austria conducting at the Salzburg Festival, and is not expected to arrive at Tanglewood until early this week.

The maestro's business and professional affairs are handled by Columbia Artists Management in New York. His personal manager, Ronald Wilford, president of the firm, is on vacation until September 4 and could not be reached for comment.

However, Marvin Shofer, Wilford's assistant, said Ozawa's business saffairs, including his tax returns, are "absolutely in order."

"There is no basis for this," Shofer said. "We are mystified."

FOSTER'S DEMOCRAT (E)
DOVER, N. H.
D. 17,000
AUG 10 1973 New England Newscip

Tax Lien Filed On Conductor

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, Mass., and San Francisco.

IRS Agent Bruce R. McLeod of Pittsfield said the papers were prepared in New York and filed here because Ozawa is currently living in Lenox and recently bought land in West Stockbridge.

TRANSCRIPT (E)
NORTH ADAMS, MASS.
AUG 11 1973 New England Newscip

Tax lien filed against conductor

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa has been music advisor to the Boston Symphony Orchestra since February, 1972, and is scheduled to become music director of the BSO next month. He is also music director of the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, and San Francisco.

IRS Agent Bruce R. McLeod of Pittsfield said the papers were prepared in New York and filed here because Ozawa is living in Lenox and recently bought land in West Stockbridge.

CALL (E)
WOONSOCKET, R. I.
D. 32,000
AUG 10 1973 New England Newscip

Ozawa Charged With Failure To Pay Taxes

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

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Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, Mass., and San Francisco.

EXPRESS (E)
NEWPORT, VT.
D. 2,024
AUG 13 1973 New England Newscip

Tax Lien Filed Against Music Conductor

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

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Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, Mass., and San Francisco.

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TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.
D. 30,000
AUG 10 1973 New England Newsclip

Tax Lien Filed Against Seiji Ozawa

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

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BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
D. 30,400
AUG 10 1973 New England Newsclip

IRS hits Ozawa with tax lien

The Internal Revenue Service has filed a tax lien for $14,661 against Seiji Ozawa, director-designate of the Boston Symphony Orchestra, and his wife, Vera, according to papers in the Middle District Registry of Deeds.

The lien, filed by IRS agent Bruce McLeod, claims Ozawa owes $1,839 in federal income taxes for the year ending Dec. 31, 1964, and $12,821 for the year ending Dec. 31, 1969.

The lien lists the Ozawas' residences as San Francisco, Calif., and Lenox, and an IRS agent in the Pittsfield office said it is probable that a similar lien has been filed in the California city.

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Buys Berkshire land

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The seasons of the two orchestras do not coincide.

Ozawa's income from his orchestra contracts and guest appearances is not publicly known.

NEWS (E)
GARDNER, MASS.
AUG 10 1973 New England Newsclip

IRS Claims The Ozawas Owe $14,661

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Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

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GLOBE (M)
BOSTON, MASS.
AUG 11 1973 New England Newsclip

IRS files tax lien against Ozawa

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The Ozawas are vacationing in Europe. He is due back for a concert at Tanglewood on Tuesday.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 124,654
AUG 11 1973 New England Newsclip

Ozawa Hit By Tax Lien

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By CHRISTOPHER BROOKS
Union Staff

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SEIJI OZAWA

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Ozawa was appointed BSO music director in February, 1972, succeeding William Steinberg. Previously, he had made several appearances as a guest conductor and served as codirector of the Berkshire Music Center, Tanglewood's teaching arm.

The 38-year-old Ozawa also serves as music director of the San Francisco Symphony during the winter.

While Ozawa's income from the two orchestras and guest appearances throughout the world is, like that of other big-name conductors, a tightly guarded secret, it is estimated to be between $200,000 and $300,000 a year.

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UNION (M)
SPRINGFIELD, MASS.
D. 84,000
Springfield Aug 10.
10 1973 New England Newsclip

LOS ANGELES, CALIF.
KASHU MAINICHI
CALIFORNIA NEWS
D. 5,500
AUG 13 1973

Ozawa owes Uncle Sam?

SAN FRANCISCO — Seiji Ozawa, internationally acclaimed conductor of the San Francisco and Boston Symphony Orchestras apparently has struck a sour note with the Internal Revenue Service, the San Francisco Chronicle reported last week.

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Ozawa also has a home in San Francisco.

The document recorded alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa has been in Austria conducting at the Salzburg Festival, and is not expected to arrive at Tanglewood until early this week.

The maestro's business and professional affairs are handled by Columbia Artists Management in New York. His personal manager, Ronald Wilford, president of the firm, is on vacation until September 4 and could not be reached for comment.

However, Marvin Shofer, Wilford's assistant, said Ozawa's business saffairs, including his tax returns, are "absolutely in order."

"There is no basis for this," Shofer said. "We are mystified."

FOSTER'S DEMOCRAT (E)
DOVER, N. H.
D. 15,455
AUG 10 1973 New England Newsclip

Tax Lien Filed On Conductor

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, Mass., and San Francisco.

IRS Agent Bruce R. McLeod of Pittsfield said the papers were prepared in New York and filed here because Ozawa is currently living in Lenox and recently bought land in West Stockbridge.

TRANSCRIPT (E)
NORTH ADAMS, MASS.
AUG 11 1973 New England Newsclip

Tax lien filed against conductor

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa has been music advisor to the Boston Symphony Orchestra since February, 1972, and is scheduled to become music director of the BSO next month. He is also music director of the San Francisco Symphony.

The lien, recorded in the Middle Berkshire Registry of Deeds here, lists addresses in Lenox, and San Francisco.

IRS Agent Bruce R. McLeod of Pittsfield said the papers were prepared in New York and filed here because Ozawa is living in Lenox and recently bought land in West Stockbridge.

CALL (E)
WOONSOCKET, R. I.
D. 32,270
AUG 10 1973 New England Newsclip

Ozawa Charged With Failure To Pay Taxes

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

Ozawa, 38, is a music director of the Boston Symphony Orchestra and the San Francisco Symphony.

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EXPRESS (E)
NEWPORT, VT.
AUG 13 1973 New England Newsclip

Tax Lien Filed Against Music Conductor

PITTSFIELD, Mass. (AP) — The Internal Revenue Service filed a tax lien Thursday charging conductor Seiji Ozawa and his wife, Vera, with failure to pay $14,661 in personal income taxes.

The document alleges that Ozawa owes $1,839.70 in federal income taxes for 1964 and $12,821.69 for 1969.

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Music center has a strong staff

By MARJORIE BARRETT
News Staff

One of Colorado's many summer musical opportunities for young people is Rocky Ridge Music Center located just south of the resort town of Estes Park.

Founded by Beth Miller Harrod in the early 1940s after she came out to spend a summer teaching a couple of youngsters music, it is still being run by the gifted pianist.

She has gathered about her a strong staff with an educational emphasis on chamber music.

"Music in the Mountains," as the summer concert series is called, is planned in cooperation with the Music in the Mountains Association Committee made up of business and private individuals in the area, the Colorado Council of the Arts and the Humanities and by the Music Center.

Concerts are given either at the center or at the Stanley Hotel.

The concert season begins June 24 with an afternoon of music by Beethoven, Hindemith and Mendelssohn. Members of the faculty quartet, Mrs. Harrod and Inta Jozeps, pianist, will perform.

For further information and tickets contact Rocky Ridge Music Center, Estes Park 80517 or call 586-4031.

HERE AND THERE: A most interesting seminar open to performers, educators, students and musically oriented laymen will be offered at Tanglewood in Lenox, Mass., in two four-week sessions: July 1 through 28 and July 39 through Aug. 26.

One can participate in either or both sessions.

Called the "Listening and Analysis Seminar" the program will feature daily classes intended to broaden and deepen the musical horizons of participants through musical analysis, theory and history.

The basis for the discussions will be the repertoire of the Boston Symphony Orchestra concerts at Tanglewood and members of the seminar will be expected to attend many rehearsals and concerts by the orchestra—all of which will be free.

Two distinguished music educators will handle the seminar—one of whom was a major spark plug in the stimulating musical programs offered in addition to the operas at Central City last summer.

Leonard Altman, professor of music at Queens College and president of the Concert Artist Guild of New York, will be remembered for his myriad contributions last season at Central City where he was in charge of the young artists concerts and a wide range of other activities.

He will be joined in the seminar by Peter Gram Swing, chairman of the department of music at Swarthmore College in Pennsylvania. Guest teachers will include many artists appearing with the Boston Symphony at Tanglewood.

Additional information and application materials are available from the Berkshire Music Center, Symphony Hall, Boston 02115.

SPEAKING OF Tanglewood brings up the New England Conservatory of Music which, along with the Composers String Quartet, has announced its second annual String Quartet Competition.

All living composers are invited to submit their work to the competition. Works must be unpublished and unrecorded string quartets, (Electro-acoustical devices are permitted.)

Deadline for the submission of works will be Sept. 15, 1973. For further information write Composers String Quartet Competition in care of the New England Conservatory of Music, 290 Huntington Avenue, Boston, Mass. 02115.

Rocky Mountain News
DENVER, COLO.
D. 192,279 SUN. 209,887
JUN 18 1973

The Cleveland Press
D. 375,653
JUL 18 1973

Frank Hruby

Chicago gives its support to summer music series

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 5 1973

I had a chance to check out one of the Cleveland Orchestra's opposite numbers over the weekend, namely the Chicago Symphony, hard at work at its Ravinia summer home, north of Chicago.

There were several reasons for my being there beyond merely hearing another orchestra at its sylvan outdoor summertime pursuits. James Levine, former assistant conductor of the Cleveland Orchestra under George Szell and later head of the orchestral department at the Institute of Music, is now in his first season as music director at Ravinia.

Saturday night's concert, which happened to be Levine's last for the current season, consisted of a concert version of Bellini's "Norma" which starred former Cleveland soprano Beverly Sills.

Cleveland music lovers will recall that for several years during Levine's stay here he conducted, in Severance Hall, a series of five concert operas under the aegis of the Cleveland Concert Associates, unfortunately now disbanded.

Interest in the concert opera format has increased noticeably in the past few years and seems to be growing in acceptance among symphony organizations across the country, they being the logical ones to use the idea.

(Lorin Maazel has scheduled two non-subscription performances of Strauss' "Elektra" in concert form with the Cleveland Orchestra next Jan. 31 and Feb. 2, and said in a recent interview that he plans to do at least one concert version of an opera each season.)

It was as an advocate of the concert opera idea that I was invited to lecture to the Music Critics' Association Summer Institute at Ravinia, the talk on Saturday coinciding with the Levine-Sills "Norma."

I gathered from my colleagues that in the first performance last Thursday night things went only moderately well, in which case it served as a dress rehearsal as for the Saturday performance, which was absolutely splendid, as musically exciting as any staged version could be.

Sills was in her best form as Norma, and with Tatiana Troyanos (who sang a concert version of Bartok's "Bluebeard's Castle" here a year ago) as Adalgisa, the famous duet was a showstopper which demanded and got an encore.

* * *

Let us turn now from concert opera to Ravinia itself.

As has been said by others before, Ravinia as a visual and acoustical experience cannot compare with Blossom Music Center.

The pavilion looks as though it were designed by a construction engineer with no feel for architecture. Its lack of handsomeness could be excused if the acoustics made up for it, but such is not the case. There are plastic clouds and baffles, but those improvements do not bring it up to perfection by any means.

The lawn area is very popular and picnickers were lined up at 5:30 to dash to their favorite spots. However, as at Tanglewood in Massachusetts, those on the lawn cannot see the stage and must rely on sound from speakers alone.

The railroad train that goes past the frontgate (about 100 yards from the pavilion) makes great noise and naturally is cued in to the pianissimo passages. The train, however, was what made Ravinia in the first place — a country resort and amusement area established in the 1890's.

Ravinia is in its 38th year in its association with the orchestra, and so is more of a cultural habit than Blossom is here. It is somewhat smaller and thus easier to fill. But tickets are higher — and still sell well. "Norma" was sold out for both performances.

Levine and general manager Ed Gordon have eliminated rock performances this season but not pop concerts or jazz. The Chicago Symphony performs three nights a week. The Joffrey Ballet will perform for a week. Chamber music fits in between to fill each week with music.

Our Blossom Center has the potential to do as much and more. All it needs to catch up is community enthusiasm. Chicago has it.

Chautauqua Instition: 'Unique'

POST (SUNDAY)
WASHINGTON, DC.
JUN 3 1973
New England Newsclip

Of all organizations in the United States with similar aims, Chautauqua Institution, which celebrates its 100th birthday next year, deserves the adjective "unique."

Situated on beautiful Lake Chautauqua, about 70 miles southwest of Buffalo and 20 miles north of Jamestown, Chautauqua is, literally, a "walled city," separated physically from the rest of the world but very much a part of the world of art and ideas.

I came here for the first time almost 50 years ago to conduct one of my compositions with the Chautauqua Symphony, which at that time was composed primarily of members of the old New York Symphony Orchestra. My wife Peggie is an even "older" resident having come here each year with her parents since her childhood.

We are frequently asked how Chautauqua compares with cultural institutions such as Tanglewood, summer home of the Boston Symphony, and Saratoga Springs, summer home of the Philadelphia Orchestra.

There is really no comparison. Tanglewood and Saratoga Springs are dedicated to music in its many forms, but primarily to symphonic music. Chautauqua embraces with equal emphasis the broad areas of religion, philosophy, education, world affairs, the creative and performing arts and recreation.

Here one can observe, or participate in, everything from sailboat racing to performances of Wagner's "Die Walkuere." Here the young student may study musical creation or performance, ballet, the graphic arts, opera, symphony, psychology, education — a list too long to be described here.

Here the listener may hear symphony concerts, solo recitals, chamber music, operas, ballets, plays and lectures on almost every phase of human experience from politics to religion. On Sundays one can take part in congregational singing (more impressive than anything I have heard outside of the Mormon Tabernacle in Salt Lake City) and hear superlative sermons from divines of geratly varied backgrounds and philosophies.

Rochester musicians have for many years had an important part in Chauttauqua's musical development. The Chautauqau Symphony, an excellent ensemble assembled from many orchestras, has as its concert-master the distinguished violinist, Millard Taylor, for many years concert-master of the Rochester Philharmonic Orchestra, and now head of the string department of the Eastman School of Music. He also serves as the first violinist of the Chautauqua String Quartet.

The Rochester Philharmonic also supplies the trombone and percussion sections, the English Horn, and the solo flute in the person of the Rochester Philharmonic's very talented Bonita Boyd.

Rochester Times-Union
ROCHESTER, N. Y.
D. 145,808
AUG 29 1973

Woes at Wolf Trap: Some Sound Advice

By Paul Hume

The Chicago Symphony Orchestra numbers among its formidable assets one of the most individual, superbly produced ensemble sounds in the world of symphony orchestras. So do the Philadelphia Orchestra and the Cleveland. The characteristic textures and weights of these orchestras make it easy to distinguish the sounds of the Philadelphia's cellos and basses from those of the Chicago.

But a problem regularly arises when these and other ensembles turn up at Wolf Trap where their seasonal appearances are a great part of the programming. The problem is that symphony orchestras do not sound right from that stage.

At least that's the case from many places inside the shed. And for other reasons, though the sound is carried on an excellent amplification system, it's often true from outside, too.

The Chicago Symphony's visit last month made it easy to check the situation, present ever since the opening concert two seasons ago. On both nights, listening to two different programs, my colleague, Alan M. Kriegsman, and I, without consulting about the matter, were again disturbed by deficiencies in the sound. This is not true of opera or ballet when the orchestra is in the pit. It applies only to symphony concerts.

At such times there is a serious imbalance in which the principle defect is the lack of bass tone. (This is precisely the trouble that has afflicted Philharmonic Hall at Lincoln Center since it opened. More than $15 million has been spent over 10 years trying to rectify it.)

Fortunately, the origin of the problem is different at Wolf Trap and can be rectified for perhaps one-sixtieth of what has been spent in New York City. Wolf Trap needs a proper shell onstage for orchestra concerts. The one now in use was not the one intended by Paul Veneklasen, the acoustical expert in charge of the original planning. And there should be a canopy extending out into the house for some distance, as there is, for example, at the Saratoga Center.

A look at some other summer music centers helps put Wolf Trap's problem into perspective. If you go to Tanglewood where the Boston Symphony plays, you see one of the oldest and best sheds in the business. It, too, needed improvements after it was

See MUSIC, F10, Col. 3

Which Orchestra Is Better, Boston or Philadelphia?

By RICHARD VINCENT
Music Critic

One of the continuing questions that I am asked year in and year out is which orchestra I feel is the better, the Boston or the Philadelphia.

There is really no answer to a question like this, being essentially one that calls for a subjective answer, but in fact there are differences between the two that are evident to the concert goer who can remain objective. And the reasons for the differences are part of the nature of all the great orchestras, in fact pertinent to what makes the great in the first place.

It must be noted on the go that they are both without question among the very great orchestras in the world, made up of some of the finest orchestral musicians available. Perhaps one should beg the question because both of these great ensembles are available to us so, in fact one does not have to make an either-or choice.

TO BEGIN, what is an symphony orchestra, what is its nature?

It is primarily an ensemble, made up of instrumentalists that, at one time or another, play virtually all of the traditional instruments, and these players are as varied in temperament and ego as any group of professionals in any field. There are differences in motivation, life styles, politics, morals, and talent. So, if one assumes that the abilities are more or less equal, obviously the trick is to take this disparate troupe of talented people and mold them into what is in effect, one intrument, homogenous and suave, to make it a triumph of group-think and group-do.

It really is meaningless to compare the first chair players, (is concertmaster Silverstein better than concertmaster Carroll) and we shall proceed upon the legitimate assumption that the players are essentially equal in talent.

QUITE APPARENTLY the next step and the vital ingredient then, is the conductor.

There have been theories and are, that the players are so good that they don't need a conductor but this concept simply will not wash.

BY ALL the same postulations, the BSO has had during the same length of time as conductors, Koussevitsky, Munch, Monteux, Leinsdorf, Steinberg, and, now Ozawa. When the BSO had Koussevitsky for all those years they were generally considered the premier ensemble in the business, and under some of the others little if anything was lost. But the continual state of flux on the podium over the past few years has not helped the BSO, they are still looking for an identity, and that identity is inevitably provided by one strong man with tenure creating an ensemble entirely through his exceptional musical concepts and ideas.

There are some today who are chiding Ormandy for being conservative and out of touch, but that is not under discussion here. What is, is whether or not a musical organization performs as a complete and homogenous ensemble, whether or not it plays a Rossini overture as seriously and well as Beethoven's Ninth or Stravinsky's "Rite of Spring." And, over the years, for consistency and quality in the traditional repertory, the Philadelphia under Ormandy indisputably has an outstanding track record.

ALL GREAT conductors of the past, Furtwangler, Mengelberg, Walter, Klemperer, Szell and Toscanini, all had one thing in common. Whether or not the players liked the man personally (and often they didn't) they always played their best for him. No individualities were permitted, it was a dictatorship, complete and functional and it worked. And all of these men had one orchestra for an extended period of time, they put their unique stamp on the orchestras and, above all, there was only one way and that was the Maestro's way.

To be a musical director is a difficult proposition, it is a complex and time consuming job, particuarly these days.

With the 52-week season and all the sheerly social and fund-raising demands on the director's time, it takes someone with great dedication and stamina and many men find the job too physically and psychicly debilitating.

ORMANDY is the last of the severe and autocratic father figures directing a major orchestra, and given the nature of the modern musical organizations there may not be others.

Perhaps the Big Daddy concept is an unworkable concept today, but, in terms of the great ensembles, it is certainly making a difference.

Philadelphia Orchestra Opens Wednesday

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 29 1973

Had the Philadelphia Orchestra programming for the Saratoga Performing Arts Center been arranged in the usual fashion, one might observe that the stars would be music director and conductor Eugene Ormandy and soloists who include Van Cliburn, Rudolf Serkin and Isaac Sterns.

One could never dispute the box office punch of these performers. Their draw is particularly obvious when considering that last weekend's concerts at Tanglewood were dominated by Ormandy conducting the Bosto Symphony Orchestra and total attendance hit a record 44,000.

But the Tanglewood concerts and the August schedule at SPAC show that the men who arrange such programs are placing their reliance on some names at least as well if not more established—Beethoven, Wagner, Brahms, Tchaikovsky and an American newcomer, George Gershwin.

TRUE, ORMANDY will conduct six of the orchestra's scheduled 16 evening concerts. Van Cliburn will play Tchaikovsky. And the very special program in which Benny Goodman's Original Quartet, including Teddy Wilson, Lionel Hampton and Gene Krupa, will perform with the orchestra has been sold out long ago.

But still, the opening week at SPAC has the orchestra playing All—Brahms, Wagner, and Gershwin programs on three of four nights. Then consider that All—Rachmaninoff Tchaikowsky, and Beethoven programs follow.

The music makes the difference and top billing this season seems to have been accorded to the composers who made it all possible.

AN INTERESTING sidelight to this, the eighth season of The Philadelphia Orchestra at SPAC is that maestro Ormandy will be preparing his musicians for their upcoming trip to Red China.

Last year, the New York City Ballet went from Saratoga to Russia. This year, the orchestra will go to Communist China. It appears Saratoga is getting to be the Cape Kennedy of the internation relations set.

Yet uncertain is whether the orchestra will allow public rehearsals on works planned for the Chinese tour. Some new works by Chinese composers are expected to be part of the orchestra's repertory.

THE LAST hope for including a new oriental work in the Saratoga schedule appeared to fade when it was announced that Seiji Ozawa will conduct a selection of "Romeo and Julie" on the Aug. 16 program Prokofieff and Berlioz works are included in the program that also features Beethoven's Symphony No. 7.

As in the past, the closing performance of the orchestra will be Ormandy "Those Fabulous Philadelphians" in familiar melodies from the classic works of Smetna, Dvorak, Sibelius, De Falla, Rimsky-Korsakov and Weinberger.

Dallas Times Herald
D. 232,064 SUN. 275,535

AUG 12 1973

EUGENE ORMANDY

OLIN CHISM

Informal summer festivals

One of the nice things about the American music festivals—which are growing by leaps and bounds—is the almost complete informality of most of them. Generally the music is taken seriously, but not solemnly, and there are plenty of people attracted by this atmosphere who do not grace the music halls for formal concerts.

Vacation time this year found me in New England, able to take in a couple of the most noted festivals. Both of them—Tanglewood and Marlboro—are heavily attended, in the case of Marlboro selling out well in advance since it does not have the capacity that Tanglewood does. The latter, a more than 200-acre estate in the Berkshire hills, never really sells out since it can contain monstrous crowds in its ample area.

TANGLEWOOD, WHICH HAS been a tradition nearly forever, it seems, almost carries informality to extremes (or rather, I should say that the audiences do). Champagne corks fly, some couples make mad passionate love, babies cry. Yet everything is remarkably orderly considering that easily 10,000 people may be hearing the program. And there are no big airports nearby, so jet patterns are no problem.

I heard an all-Beethoven concert, with Eugene Ormandy conducting the Boston Symphony in a very tried-and-true program consisting of the "Leonore" No. 3, the "Emperor" with Philippe Entremont as soloist and the eternal "Fifth." Tanglewood has a very nice feature, a pre-concert "warmup" recital, in this case with none other than Andre Watts discussing and playing rarely performed piano music by Beethoven.

Very nice, and the monster traffic jam afterward was the only fly in the ointment.

MARLBORO IS A MUCH less gargantuan affair. Located in lower Vermont (which must be the most beautiful state in the Union), the festival takes place at a tiny college in a rustic setting. Due to limited seating the festival sells out before it opens, but generally there are a few ticket returns and the perservering music-lover can get a seat some way or another.

The scheduling is so informal that no one knows who is going to play or what until two or three days before the event. So my family and I were happily surprised to find we were there for back-to-back programs by Pablo Casals (conducting) and Rudolf Serkin (playing).

Casals, somewhat feeble when he walks but magnificently alert when he conducts, directed Beethoven's fourth symphony. Serkin—one of the best pianists in the world, of course—played the piano part in Dvorak's great A major piano quintet. Who could have asked for more?

* * *

ANOTHER FINE FESTIVAL is nearing an end this week. Out Santa Fe way the opera company has an unusual five-day lineup, presenting most of its summer's wares in one hunk. On tap are "Boheme" Tuesday, "Flying Dutchman" Wednesday, "Merry Widow" Thursday, Benjamin Britten's new opera "Owen Wingrave" Friday and a double bill of Stravinsky's "Nightingale" and Ravel's "L'Enfant et les Sortileges" Saturday.

Summer ain't what it used to be.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 2,978,270

AUG 19 1973

The Summer Festival Fad and How It Grew

By RON EYER

SUMMER MUSIC is a multi-million-dollar business in the United States today. More than 100 festivals take place from June through September in all 50 states; attendance figures run to uncounted millions and box-office receipts are "fantastic," according to Richard Leach, veteran man-about-music and recently retired director of the Saratoga Festival at Saratoga Springs, N.Y.

The festivals range widely through so-called "serious" music, ballet and theater to pop and rock music and give work to thousands of musicians, dancers, actors and technicians who used to be on involuntary "leisure" at this time of year.

A granddaddy of the festival circuit is the Berkshire Music Festival dating back to 1934, at Tanglewood, Mass., which is the summer home of the Boston Symphony and a major supplier of summer fare for the Northeastern section of the country, along with the Saratoga Festival that took root 30 years later.

Like Salzburg, Bayreuth and other European centers long before them, American towns have discovered the hard cash value of a performing arts operation in their midst. Unless you have the Grand Canyon or Niagara Falls in your backyard, an arts festival is just about unbeatable as a tourist attraction. About 300,000 people probably will visit the more than 100 events scheduled at Saratoga this summer. People bring money, and they spend it lavishly for lodging, food and all kinds of local services while they are in town. Whatever the cost of the festival, the town is likely to get it back many times over, in one way or another.

Saratoga Springs, of course, was a famous spa and racing citadel for generations before anybody ever thought of a festival. But spas with their mineral baths and whatnot are not as big with the public as they used to be. And even the race track, with its Vanderbilts, Whitneys and other horsey greats, is not quite the glamorous attraction it once was.

In fact, the town, which no longer is served by a railroad, was on the down-grade for some years. The fabulous old hotels that used to line Main Street were torn down (including the famed Grand Union, once touted as the world's biggest hotel—a new motel on the outskirts now bears its name), and things generally were beginning to look seedy.

But then came the beautiful and luxurious amphitheater embedded in a wooded hillside with a rippling stream, wide esplanades and vast, carefully tended lawns. Came also the New York City Ballet and then the Philadelphia Orchestra in search of permanent summer homes.

They, in turn, developed such satellites as the City Center Acting Company, the School of Orchestral Studies and the Saratoga-Potsdam Choral Institute that attract their own sets of followers, and the place has become a beehive of activity morning, noon and night all summer long.

Some festivals are devoted entirely to opera, others to jazz and still others to various manifestations of folk, country and other popular music. None of the lighter types of music have taken a firm hold at either Tanglewood or Saratoga as yet, but there are signs that a flirtation is going on.

Tanglewood, for example, had a concert last Tuesday at its day-long Tanglewood-on-Parade event that was devoted to music by Scott Joplin, Jelly Roll Morton and Duke Ellington played by members of the Berkshire Music Center under the direction of Gunther Schuller.

And, at Saratoga, a new wrinkle this year will be the first American Song Festival, Aug. 30 to Sept. 2, at which American pop composers, professional and amateur, from all over the country, will compete for substantial prizes and will get to hear their entries performed by top musicians in the pop field. The big jamboree (the first song festival of its type to be held in the United States) is expected to attract a crowd of 100,000.

In physical layout and surroundings, both Tanglewood and Saratoga are considerably more attractive than their counterparts in Europe, with the exception of the Baths of Caracalla in Rome, the Arena in Verona and maybe one or two others.

The result is that in this country, the summer people have found a golden lure that is attracting more big game with every passing season.

Melissa Hayden, with an unlikely audience in the background at Saratoga.

Music

BY IRWIN SHAINMAN

SARATOGA SPRINGS, N.Y.

The Saratoga Performing Arts Center has to be considered one of the most attractive and well-planned summer cultural complexes to be found anywhere. It offers a variety of activities and performances that range all the way from well-trained horses going around a ring accompanied by Johann Strauss waltzes to the matchless beauty of the classic ballet dancer. Somewhere in between one might find "Blood Sweat and Tears" and a W.C. Fields film festival.

On Wednesday, Eugene Ormandy and the Philadelphia Orchestra, sometimes known as "Those Fabulous Philadelphians," begin their month as one of the three major continuing attractions at the Saratoga Performing Arts Center, hereafter often affectionately cited as "SPAC." Following the New York City Ballet, the Orchestra joins the newly named City Center Acting Company — which is doing a season of three weeks each during July and August in a smaller auditorium — numerous educational offerings such as schools for orchestral studies, choral singing, modern dance, and 35 so-called "Specials" put on by top TV and recording personalities, fill the calendar.

This is the eighth season of operation plus many more years since a group in the Saratoga and Tri-City area, against many odds, started the process that resulted in creating this magnificent center and making it work. It wasn't a case of the Philadelphia Orchestra and the New York City Ballet looking for a summer home, but the organization of a beautiful environment that attracted constituents. In fact, one of the original rumors that contributed to starting the whole thing suggested that the New York Philharmonic was looking for a rural location and thinking of setting up a summer home in Stowe, Vermont. Once local support was lined up and substantive discussions held, it became apparant that the Philharmonic had no intentions of going to the country and wanted to stay in New York City, which they have done.

With the acquisition of so important an orchestra as the Philadelphia, plus George Ballanchine and the New York City Ballet, the two main pillars on which the entire enterprise was subsequently built, were in place.

After the first year's excitement and support, attendance took a dip, but has clearly been on the upswing ever since, reaching 65 per cent of capacity last year, (it would take close to 85 per cent to break even) and for this season, subscriptions and advance sale for the orchestra concerts are already 20 per cent of 1972. All in all, about 300,000 people are expected to attend over 100 separate events in an amazingly crowded calendar, which incidentally has five separate and diverse events scheduled for tomorrow.

When one talks about Saratoga — particuarly in New England areas — inevitable comparisons are made with Tanglewood. With the exception of the facts that they both attract major orchestras for the summer, have good acoustics and offer many educational opportunities to young people, there are more differences than similarities. Physically, because of its location and youthful modern design Saratoga has solved most of the obvious problems such as slope of the ground, comfort of the seats and audience proximity to the performers. They have created a double-decked shed, thereby shortening the distance from the back rows to the stage, that has over 5,000 seats and the angle of the ground outside allows up to 15,000 more people on the lawns with a better passable view of the performers.

Tanglewood offers major concerts only on weekends while SPAC has seven ballet performances each week in July and the Philadelphia Orchestra offers four weekly concerts in August. The more-or-less isolation of the Saratoga shed from the neighboring communities and the fact that the area is already well-attuned to an influx of racing fans during August turns out to be both an advantage and a handicap. While there are few problems with local residents complaining about hordes of young people swarming over lawns to a rock concert, Saratoga still lacks the sense of community that has been built up around Tanglewood.

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NEW YORK'S PICTURE NEWSPAPER
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The Summer Festival Fad and How It Grew

By RON EYER

SUMMER MUSIC is a multi-million-dollar business in the United States today. More than 100 festivals take place from June through September in all 50 states; attendance figures run to uncounted millions and box-office receipts are "fantastic," according to Richard Leach, veteran man-about-music and recently retired director of the Saratoga Festival at Saratoga Springs, N.Y.

The festivals range widely through so-called "serious" music, ballet and theater to pop and rock music and give work to thousands of musicians, dancers, actors and technicians who used to be on involuntary "leisure" at this time of year.

A granddaddy of the festival circuit is the Berkshire Music Festival dating back to 1934, at Tanglewood, Mass., which is the summer home of the Boston Symphony and a major supplier of summer fare for the Northeastern section of the country, along with the Saratoga Festival that took root 30 years later.

Like Salzburg, Bayreuth and other European centers long before them, American towns have discovered the hard cash value of a performing arts operation in their midst. Unless you have the Grand Canyon or Niagara Falls in your backyard, an arts festival is just about unbeatable as a tourist attraction. About 300,000 people probably will visit the more than 100 events scheduled at Saratoga this summer. People bring money, and they spend it lavishly for lodging, food and all kinds of local services while they are in town. Whatever the cost of the festival, the town is likely to get it back many times over, in one way or another.

Saratoga Springs, of course, was a famous spa and racing citadel for generations before anybody ever thought of a festival. But spas with their mineral baths and whatnot are not as big with the public as they used to be. And even the race track, with its Vanderbilts, Whitneys and other horsey greats, is not quite the glamorous attraction it once was.

In fact, the town, which no longer is served by a railroad, was on the down-grade for some years. The fabulous old hotels that used to line Main Street were torn down (including the famed Grand Union, once touted as the world's biggest hotel—a new motel on the outskirts now bears its name), and things generally were beginning to look seedy.

But then came the beautiful and luxurious amphitheater embedded in a wooded hillside with a rippling stream, wide esplanades and vast, carefully tended lawns. Came also the New York City Ballet and then the Philadelphia Orchestra in search of permanent summer homes.

They, in turn, developed such satellites as the City Center Acting Company, the School of Orchestral Studies and the Saratoga-Potsdam Choral Institute that attract their own sets of followers, and the place has become a beehive of activity morning, noon and night all summer long.

Some festivals are devoted entirely to opera, others to jazz and still others to various manifestations of folk, country and other popular music. None of the lighter types of music have taken a firm hold at either Tanglewood or Saratoga as yet, but there are signs that a flirtation is going on.

Tanglewood, for example, had a concert last Tuesday at its day-long Tanglewood-on-Parade event that was devoted to music by Scott Joplin, Jelly Roll Morton and Duke Ellington played by members of the Berkshire Music Center under the direction of Gunther Schuller.

And, at Saratoga, a new wrinkle this year will be the first American Song Festival, Aug. 30 to Sept. 2, at which American pop composers, professional and amateur, from all over the country, will compete for substantial prizes and will get to hear their entries performed by top musicians in the pop field. The big jamboree (the first song festival of its type to be held in the United States) is expected to attract a crowd of 100,000.

In physical layout and surroundings, both Tanglewood and Saratoga are considerably more attractive than their counterparts in Europe, with the exception of the Baths of Caracalla in Rome, the Arena in Verona and maybe one or two others.

The result is that in this country, the summer people have found a golden lure that is attracting more big game with every passing season.

Melissa Hayden, with an unlikely audience in the background at Saratoga.

Music

BY IRWIN SHAINMAN

SARATOGA SPRINGS, N.Y.

The Saratoga Performing Arts Center has to be considered one of the most attractive and well-planned summer cultural complexes to be found anywhere. It offers a variety of activities and performances that range all the way from well-trained horses going around a ring accompanied by Johann Strauss waltzes to the matchless beauty of the classic ballet dancer. Somewhere in between one might find "Blood Sweat and Tears" and a W.C. Fields film festival.

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This is the eighth season of operation plus many more years since a group in the Saratoga and Tri-City area, against many odds, started the process that resulted in creating this magnificent center and making it work. It wasn't a case of the Philadelphia Orchestra and the New York City Ballet looking for a summer home, but the organization of a beautiful environment that attracted constituents. In fact, one of the original rumors that contributed to starting the whole thing suggested that the New York Philharmonic was looking for a rural location and thinking of setting up a summer home in Stowe, Vermont. Once local support was lined up and substantive discussions held, it became apparant that the Philharmonic had no intentions of going to the country and wanted to stay in New York City, which they have done.

With the acquisition of so important an orchestra as the Philadelphia, plus George Ballanchine and the New York City Ballet, the two main pillars on which the entire enterprise was subsequently built, were in place.

After the first year's excitement and support, attendance took a dip, but has clearly been on the upswing ever since, reaching 65 per cent of capacity last year, (it would take close to 85 per cent to break even) and for this season, subscriptions and advance sale for the orchestra concerts are already 20 per cent of 1972. All in all, about 300,000 people are expected to attend over 100 separate events in an amazingly crowded calendar, which incidentally has five separate and diverse events scheduled for tomorrow.

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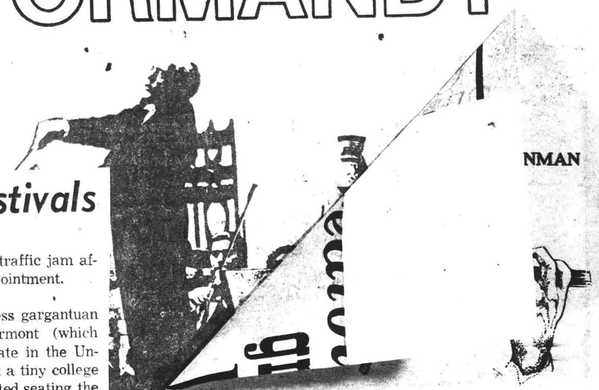

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What of the 18 concerts and 8 conductors that we now look forward to? By most standards the fare is varied, popular and certainly on the conservative side, but I don't suppose anyone knows this better than Eugene Ormandy, who was making up programs when I was still on roller skates. He has always been a musician concerned with public taste, and as the dean of America's major conductors also well aware of the economic realities of full houses.

Besides heavy doses of standard Mozart, Weber, Beethoven, Brahms and Tschaikowsky, a brush with Richard Strauss, Shostakovitch and Sibelius, we have a few novelties and some programs of unusal interest. An all-Wagner evening and a concert performance of Manuel De Falla's "La Vida Breve," both conducted by Fruhbeck de Brugos, Seiji Ozawa concentrating on "Romeo and Juliet" as seen by four different composers, and a Verdi-Bruckner concert conducted by Aldo Ceccato. Except for the "popular classics" — and I would put the All-Gershwin Night in that catagory — the 20th century is avoided and there is not a single work even close to what might be called a serious contemporary idiom. With the exception of a 35-year-old ballet suite by Walter Piston, a current score by a living composer is nowhere to be found.

As I have said earlier this summer, the answers to this kind of problem are not simple and do not come easily. Statistics and studies seem to show that summer audiences respond to the familiar, and although not presently in debt, Saratoga has regularly been faced with annual deficits that "pop" concerts have helped to reduce. The Philadelphians, and other major orchestras, must face up to doing more to expand the repertoire and the listening habits of audiences or face the possibility that their own recordings will eventually put them out of business.

The whole SPAC cultural operation is under the guidance of Craig Hankenson, a 39-year-old Eastman School voice graduate, with past experience in the management of the San Francisco Opera and the Brevard, N.C., Music Center, who has been around Saratoga long enough to know the problems. He seems to be a person willing to confront them with frankness, work and imagination. These combinations augur well for the rest of the 1973 season and the future.

* * *

One of the most talked-about groups in chamber music, The Tokyo String Quartet, will appear today at South Mountain in Pittsfield. They will play the Quartet No. 1 "From My Life", by Bedrich Smetana, which they will record in Europe later this summer.

Incidentally, this is the composition that Willem Willeke played at South Mountain in 1935, and the Tokyo performers have borrowed Mr. Willeke's 1643 Amati cello for the performance. It is now in the possession of the Juilliard Quartet.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 2,978,270

AUG 19 1973

The Summer Festival Fad and How It Grew

By RON EYER

SUMMER MUSIC is a multi-million-dollar business in the United States today. More than 100 festivals take place from June through September in all 50 states; attendance figures run to uncounted millions and box-office receipts are "fantastic," according to Richard Leach, veteran man-about-music and recently retired director of the Saratoga Festival at Saratoga Springs, N.Y.

The festivals range widely through so-called "serious" music, ballet and theater to pop and rock music and give work to thousands of musicians, dancers, actors and technicians who used to be on involuntary "leisure" at this time of year.

A granddaddy of the festival circuit is the Berkshire Music Festival dating back to 1934, at Tanglewood, Mass., which is the summer home of the Boston Symphony and a major supplier of summer fare for the Northeastern section of the country, along with the Saratoga Festival that took root 30 years later.

Like Salzburg, Bayreuth and other European centers long before them, American towns have discovered the hard cash value of a performing arts operation in their midst. Unless you have the Grand Canyon or Niagara Falls in your backyard, an arts festival is just about unbeatable as a tourist attraction. About 300,000 people probably will visit the more than 100 events scheduled at Saratoga this summer. People bring money, and they spend it lavishly for lodging, food and all kinds of local services while they are in town. Whatever the cost of the festival, the town is likely to get it back many times over, in one way or another.

Saratoga Springs, of course, was a famous spa and racing citadel for generations before anybody ever thought of a festival. But spas with their mineral baths and whatnot are not as big with the public as they used to be. And even the race track, with its Vanderbilts, Whitneys and other horsey greats, is not quite the glamorous attraction it once was.

In fact, the town, which no longer is served by a railroad, was on the down-grade for some years. The fabulous old hotels that used to line Main Street were torn down (including the famed Grand Union, once touted as the world's biggest hotel—a new motel on the outskirts now bears its name), and things generally were beginning to look seedy.

But then came the beautiful and luxurious amphitheater embedded in a wooded hillside with a rippling stream, wide esplanades and vast, carefully tended lawns. Came also the New York City Ballet and then the Philadelphia Orchestra in search of permanent summer homes.

They, in turn, developed such satellites as the City Center Acting Company, the School of Orchestral Studies and the Saratoga-Potsdam Choral Institute that attract their own sets of followers, and the place has become a beehive of activity morning, noon and night all summer long.

Some festivals are devoted entirely to opera, others to jazz and still others to various manifestations of folk, country and other popular music. None of the lighter types of music have taken a firm hold at either Tanglewood or Saratoga as yet, but there are signs that a flirtation is going on.

Tanglewood, for example, had a concert last Tuesday at its day-long Tanglewood-on-Parade event that was devoted to music by Scott Joplin, Jelly Roll Morton and Duke Ellington played by members of the Berkshire Music Center under the direction of Gunther Schuller.

And, at Saratoga, a new wrinkle this year will be the first American Song Festival, Aug. 30 to Sept. 2, at which American pop composers, professional and amateur, from all over the country, will compete for substantial prizes and will get to hear their entries performed by top musicians in the pop field. The big jamboree (the first song festival of its type to be held in the United States) is expected to attract a crowd of 100,000.

In physical layout and surroundings, both Tanglewood and Saratoga are considerably more attractive than their counterparts in Europe, with the exception of the Baths of Caracalla in Rome, the Arena in Verona and maybe one or two others.

The result is that in this country, the summer people have found a golden lure that is attracting more big game with every passing season.

Melissa Hayden, with an unlikely audience in the background at Saratoga.

Verdant Tanglewood Hills Music Lovers' Oasis

LENOX, Mass. — Tanglewood is a gorgeous, verdant 210-acre estate overlooking the serene ripples of Lake Mahkeenac in the Berkshire Hills. Emerson, Holmes and Melville met here, productively, in the 1850s. Nathaniel Hawthorne conceived his "Tanglewood Tales" and "Wonderbook" on the premises and actually finished "The House of the Seven Gables" while in residence.

HE complained, however, that the overwhelming beauty of the locale sometimes proved more distracting than inspiring.

Artists have been paying lip service to the same half-hearted lament ever since, but in the 1930s, their favored mode of expression became music. The venerable Boston Symphony had arrived.

IT arrived at its summer orchestra's acquisition of the grounds. In the middle of the "Ride of the Vallyries," however, there erupted the fiercest of extra-Wagnerian torrents.

Thunder clapped, lighting bolted and the rains came. And came.

THE mightly Koussevitzky, unaccustomed to the outrage of competition while he was on the podium, had to stop and start again. Three times. The audacious elements were upstaging him.

Adding injury to insult, some of the orchestra members soon found themselves incapcitated when their instruments got soaked. The second half of the program had to be altered at the last moment to accommodate a suddenly reduced ensemble.

THE crusty and generous patrons of the arts were not amused. Miss Gertrude Robinson Smith, a pillar among Berkshire samaritans, angrily commandeered the stage when the concert limped to an undignified end. "The storm," she told the audience, "has proved conclusively the need for a shed."

Her timing was excellent.

TANGLEWOOD soon got its shed, and the Berkshires got one of the most remarkable and most distinguished summer festivals in the world.

The Tanglewood shed seats approximately 6,000. It is a ruggedly simple structure, suggesting nothing so much as a fan-shaped airplane hangar with open sides. It also happens to be something of an acoustical wonder, for it projects the noble and mellow sound unaided — not only throughout its own protected spaces but also on the vast meadow outside.

PURISTS come to Tanglewood to listen seriously, inside the shed.

The more casually inclined bring blankets and camp on the lawns — by the thousands (at $3 a head). They may not be able to see the orchestra, but they find consolation in birds, flowers, trees, stars,

BETHLEHEM, PA.
GLOBE-TIMES
D. 31,000

AUG 7 1973

Conventional opera used to be an integral part of the scene, but it departed a few years ago, quietly and mysteriously, together with its champion-mentor Boris Goldovsky.

Even at its most experimental, Tanglewood always used to pride itself on dignity, on a prim Bostonian sense of decorum, if you will. When I first came here, in the early 1950s, guides habitally handed wrap-around skirts to any lady-visitor thoughtless-enough to wear short. A carnival atmosphere was to be avoided at all costs, as were billboards, program puffery and rank commercial reminders of the outside world.

Tanglewood — Informality The By-Word

L. A. Times Wire

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Horror of horrors, at the bookstore Linda Lovelace books and Beethoven are side by side.

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They may not be able to see the orchestra, but they find consolation in birds, flowers, trees, stars, picnics and obvious romantic togetherness.

Both the insider and the outsider at Tanglewood can savor the music in its pristine state.

There is no need for amplification here and perhaps even more wonderous, there are no airplanes.

Lenox is tucked far off in the Western corner of Massachusetts, some 150 miles away from Boston and its busy flight patterns.

The Boston Symphony uses Tanglewood not only for summer concerts, but also for a unique training ground known as the Bershire Music Center.

The symphony players form the nucleus of the faculty at this short-term, high-powered network of master classes.

The master classes are concerned with much more than the immediate interests of the Boston Symphony.

Andre Watts is teaching a special piano symposium this summer, and soprano Phyllis Curtin is repeating her incomparable seminar for young singers. Dazzling.

While the artistic profile of the orchestral Bostonians remains reasonably conservative, the activities of the music center have become remarkably progressive.

The school can boast an orchestra of its own, usually superb, which explores all sorts of esoterica when it isn't sampling repertory standards.

The school also sponsors chamber music ad quasi-infinitum, puts on a forward-looking annual festival of contemporary music, hosts a edagogical institute for high school musicians, tinkers with far-out musical theater and sits still for the inevitable ego indulgences of composers' forums.

Often, the most interesting performances at Tanglewood occur not with the symphony in the big, hopefully

The last concerts at Tanglewood will be next Friday-Sunday.

glamorous shed, but with the students in the little theater-concert hall nearby (capacity 1,200, not counting grass-sitters), or in the even littler chamber music hall (capacity 300), or even in one of the rehearsal barns.

Ballet has never reared its pretty leg here, but there is no need.

The Jacob's Pillow Festival is only 15 miles away.

Conventional opera used to be an integral part of the scene, but it departed a few years ago, quietly and mysteriously, together with its champion-mentor Boris Goldovsky.

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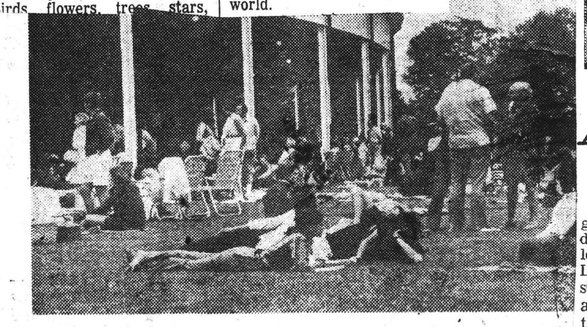
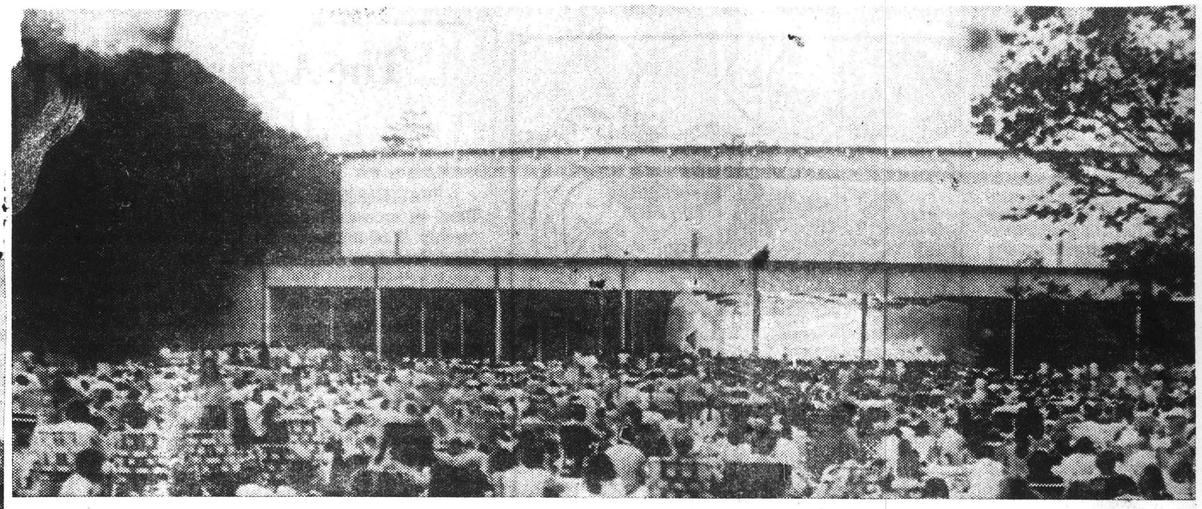


TANGLEWOOD VISITORS LISTEN TO CONCERTS ON SEATS INSIDE S
. . . people come from around world to hear the Boston Symphony pla



Arts Tourists Flock to Berkshires

The Los Angeles Times

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He complained, however, that the overwhelming beauty of the locale sometimes proved more distracting than inspiring.

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It arrived at its summer home, literally, with a splash. The fateful day was Aug. 12, 1937. Serge Koussevitzky, the much feared and much adulated maestro, planned an all-Wagner program in a huge tent to celebrate the orchestra's acquisition of the grounds. In the middle of the "Ride of the Valkyries," however, there erupted the fiercest of extra Wagnerian torrents.

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All Wet

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Purists come to Tanglewood to listen seriously, inside the shed. The more casually inclined bring blankets and camp on the lawns — by the thousands (at three dollars a head). They may not be able to see the orchestra, but they find consolation in birds, flowers, trees, stars, picnics and obvious romantic togetherness.

No Airplanes

Both the insider and the outsider at Tanglewood can savor the music in its pristine state. There is no need for amplification here and, perhaps even more wonderous, there are no airplanes. Lenox is tucked far off in the western corner of Massachusetts, some 150 miles away from Boston and its busy flight patterns.

Tanglewood, in short, is a lovely place to hear music. I

Symphony

suspect it is an equally lovely place to make music.

In any case, it happens to be a most unusual place. The Boston Symphony uses Tanglewood not only for summer concerts, but also for a unique training ground known as the Berkshire Music Center. The symphony players form the nucleus of the faculty at this short-term, high-powered network of master classes.

The master classes are concerned with much more than the immediate interests of the Boston Symphony. Andre Watts is teaching a special piano symposium this summer, and Phyllis Curtin is repeating her incomparable seminar for young singers. I had an opportunity to spy on two recent sessions as this extraordinary soprano, using equal parts of charm and common sense plus uncanny physiological and psychological insights, turned at least four talented and befuddled young things into enlightened incipient artists. Dazzling.

Conservative

While the artistic profile of the orchestral Bostonians remains reasonably conservative, the activities of the music center have become remarkably progressive. The school can boast an orchestra of its own, usually superb, which explores all sorts of esoterica when it isn't sampling repertory standards. The school also sponsors chamber music ad quasi-infinitum, puts on a forward-looking annual festival of contemporary music, hosts a pedagogical institute for high-school musicians, tinkers with far-out musical theater and sits still for the inevitable ego indulgences of composers' forums.

Often, the most interesting performances at Tanglewood occur not with the symphony in the big, hopefully glamorous shed, but with the students in the little theater-concert hall nearby (capacity 13,200, not counting grass-sitters,) or in the even littler chamber music hall (capacity 300), or even in one of the rehearsal barns.

Proper Bostonian

Today, Tanglewood is loosening up a bit. It still has a long way to go before it can compete with Hollywood Bowl in folksy appeal. But there are sobering danger signals.

Shorts are now permitted on the lawn, and on a sunny Sunday afternoon one can even spot a bikini or two. Modern abstract sculptures now dot the once austere promenades. Whereas, in the "good" old days, Tanglewood habitues looked down collective noses at such low-brow manifestations as jazz and bop and pop, the Boston Symphony now sponsors Tuesday night appearances by Roberta Flack, Blood, Sweat and Tears, John Denver, Seals and Crofts, America, et al. On hot days, the formerly superformal instrumentalists blithely play in shirtsleeves. And, horror of horrors, the music-and-book store next to the box office has taken to selling Tanglewood T-shirts and Linda Lovelace paperbacks right along with Beethoven scores, Ozawa records and Bernstein postcards.

Nothing is sacred.

Cellist Pablo Casals, 96, a Marlboro regular.

Coll. of Bethlehem.
ADDISON COUNTY INDEPENDENT MIDDLEBURY VT
AUG 9 1973
New England Newspaper

On the Berkshire Scene

Women Play Key Roles In Cultural History

By CAROLYN ROBBINS
Republican Staff

There were good old days, and there are good new days on the Berkshire scene. "Snap" of Berkshire Symphonic Festival held at Hanna Farm was taken in 1936. Musical project was aided by Gertrude Robinson Smith one of the women who have figured prominently in cultural history of the region. Picture from scrapbook in files of Stockbridge Library.

Pulling through the toll gate on the Massachusetts Turnpike (Exit 2) which leads to the heart of Berkshire County, motorists are greeted by a post of signs listing points of interest throughout the county. It would take a speed reader to digest the information quickly enough to make a decision as to what direction to proceed in. Any decision pays off beautifully. The Berkshire Hills hold magic at any season, but summer is a very special time. Discover it or re - discover it. The Berkshires are for the whole family.

Besides the cultural attractions of the Tanglewood Music Festival in Lenox, Jacob's Pillow Dance Festival in Lee and the Berkshire Playhouse in Stockbridge, the area is a mecca for shoppers, browsers, history buffs and art and nature lovers.

Craft and antiques shops can be found in any of the town centers. Historical houses in Lenox and Stockbridge with rotating exhibits and art galleries such as the Tyringham Gallery Gingerbread House located near the Mass. Pike exit are but a few of the draws.

Best bet for people unfamiliar with the area is a stop at tourist information booths located in most of the centers.

Accidents of geography can determine the character and destiny of a community and Berkshire county is no exception. For years professionals in music, dance and theater have found in the graceful, romantic Berkshire hills the perfect backdrop in which to practice their arts.

Berkshire county is bounded on the west by the Taconic mountain range, on the east by the Berkshire Barrier. To the south is Mt. Everett and Mt. Greylock fortresses its northern border.

Cultural Haven

The attractions are numerous today but the setting with the Hoosic River flowing from the north and the Housatonic flowing southward, attracted artists of another sort long before the Tanglewood Festival made Lenox a summer cultural haven.

In 1844, writer Samuel Gray Ward of New York moved to Lenox for health reasons. He did some writing, farming and became a disciple of the region. Throughout the 40's and 50's other authors followed his example.

Springfield Republican

LIVING

SECTION THREE

heydey three trains came daily to Lenox.

The Berkshire Symphonic Festival, Inc., forerunner of the Tanglewood Festival, was conceived in 1934 with the help of Miss Gertrude Robinson Smith of Stockbridge, a well - known summer resident of the Berkshires.

The Lenox Library contains papers showing that at the time Dr. Henry Hadley, conductor - composer with the New York Philharmonic approached Miss Smith with his dream to give concerts "under the stars."

Miss Smith was delighted and wasted little time rallying community support for the idea. The first concert was held at the Hanna Farm estate on Aug. 23, 1934 and the excitement that first day was evident throughout the community. Miss Elizabeth Daly of Sheffield remembers attending that first concert with her parents. "My parents knew it was something we should attend," she said.

The farm's grazing ground became a make - shift parking lot and close to 3000 people attended.

Dr. Hadley resigned from the festival in 1935 but wishing the concerts to become a permanent attraction, the board of trustees of the festival began looking for other orchestras to continue the program.

The Boston Symphony, then under ~~the direction~~ of Dr. Serge Koussevitzky, expressed interest in locating a summer home, after being turned down by Newport, R. I.

Mrs. Gorham Brooks then offered her family's estate "Tanglewood" to the conductor. By April, 1937 the legal transfer was complete and the Berkshires had a permanent symphonic festival.

In 1930, the late Ted Shawn came to the Berkshires, presumably at the suggestion of his wife, dancer Ruth St. Denis. They purchased an 18th century farm in Lee

See BERKSHIRE SCENE Page 34

Berkshire Scene

Continued From Page 31

called Jacob's Pillow and later built a theater for both students and professional dancers from around the world. The school is now directed by Walter Terry.

The Berkshire Playhouse was founded in Stockbridge in 1928. The building was formerly a casino located on Stockbridge's Main St. and was transported to its present location out of the town center. In 1966 the Berkshire Theater Festival was incorporated and the present board is headed by Ann Marlowe Straus.

This year the Lenox Arts Center directed by Lyn Austin will present theater productions at a new location, Wheatleigh, a familiar old estate located near Tanglewood. The Wheatleigh home was built in 1893 for H. H. Cook, an associate of John D. Rockefeller who gave it to his daughter as a wedding present when she married the Count de Heredia. The count who was from southern France found the estate delightful because it was designed by a French architect. Along with its theater program, the art center will have chamber music concerts in the building. Women continue to play a major role in the Berkshires.

NEXT WEEK: New Berkshire Breed.

Nathaniel Hawthorne worked in a red cottage called "Tanglewood," where he penned his famous tales, Herman Melville lived in a cottage known as "Arrowhead" and Oliver Wendell Holmes built a home in Pittsfield, now the county seat. Holmes claimed, "The best of all tonics is the Housatonic."

British actress, Fannie Kemble visited Lenox in 1836 and later purchased property there. She became an exciting social figure in the area for a period of 40 years.

Throughout the late nineteenth century, the Berkshires had established itself as an intellectual community and as a desirable place to sojourn.

After a morning in the Lenox Public Library several interesting facts came to light. Near the turn of the century newly created millionaires looking for a summer resort and discouraged by the old guard in Newport, R. I., discovered the Berkshires as their "inland resort." In 1900 their wealth decorated the landscape of Berkshire County with 75 mansions.

Vacant Mansions

The gilded age in the Berkshires saw its decline with World War I, the income tax and the inability to obtain inexpensive domestic help. Mansions stood vacant for years but now house prep schools, inns and religious orders.

New Yorkers have never taken the county for granted and during the railroad's

Potpourri

A Conductor's Reflections

By Celine Slator

Several times we have been asked to reprint a column which appeared back in 1970 which concerned Dr. Serge Koussevitzky, who, before his death, was the noted conductor of the Boston Symphony Orchestra. We recalled this fact again this week when we read a very good article on Leonard Bernstein, a pupil of the great maestro and later to become, for some years, the conductor of the New York Philharmonic.

"Lenny," as we knew him, was in one of "Koussie's," as we knew him, conducting classes at the time we attended the Berkshire Music Center for two summers at Lenox, Mass. But he was more than a student, he was almost a son, and certainly a protege.

Any mention of the younger artist cannot but bring back memories of Dr. Koussevitzky. And that is how we remembered those several verbal requests to reprint some notes we had taken in shorthand back in 1940.

Since Tanglewood is now in session and our own Vermont Symphony Orchestra Association is holding its summer Composers' Conference at Johnson State, it might not be amiss to reprint the article at this particular time as, naturally, it deals with music.

A CONDUCTOR'S REFLECTIONS

On July 9, 1940, Dr. Serge Koussevitzky addressed the first students of the Berkshire Music Center at Tanglewood in Lenox, Mass. It was a warm summer evening when we gathered in the large Music Shed to hear the Center's founder and director and the great famous conductor of the Boston Symphony Orchestra speak.

In the two years we studied at the Center we seldom heard Dr. Koussevitzky speak formally, except through his music. At that time, however, we were carrying a stenographic notebook as we have, day in and day out for the past 30 years. Thus we recorded his speech in Gregg symbols.

As far as we know no copies of his speech were ever made available and we have never seen it in print. So perhaps, since this is the 33rd anniversary of the Berkshire Music Center, we can share with you what he had to say as we were able to take it down. We didn't have tape recorders for total accuracy then and our Gregg may have slipped here and there. But essentially this is what Dr. Koussevitzky had to say on that momentous day.

"What I shall read to you is not a lecture, but my reflections on the art of interpretation. I could speak about conducting, but it is just the same. The problems of it are the same as any other artistic form; violin, or singing, or piano, etc. So, the art of conducting is very much like the art of the violin, the piano, or any other instrumental performer.

"To a conductor the orchestra is as much an instrument as the violin is to the violinist, the piano to the pianist, the organ to the organist, with the difference that the orchestra is an instrument far more complicated and complex. The conductor must possess profound will power to be able to transmit his will to a live instrument. must be in complete accord, playing on the conductor during his musical offerings.

"First of all, a musician must feel a composition and what its aims might be. He must be feeling the truth by finding it. It is necessary to develop artistic sense to the truth of feeling, and then be able to transmit it.

"Truth without us is not truth, but what is important is truth within us, the truth of our conceptions and our souls. It appears that the feeling of truth is just like the faculty of concentration and musical control and to exercise them through technique, methods, etc. Thus truth is the sense of truth and the best companion of experience.

"A real artist should not have an idle soul. Musical sensation must fly past the music itself. Beyond this, a musician should be conscious of the continuous meaning of a work, feeling it, sensing it and diving its truth. The conductor must help the composer reveal where the mystery of his work is hiding.

DIVINE MEANING

The task of the conductor is to divine the meaning of a work in such a way that it as nearly as possible, approaches the meaning of the composer. The conductor must then guide the music into the right channels. The conductor must help the composer to reveal the broad and spiritual sense of his work.

"It is necessary for the conductor to work with a composition until he feels able to reveal it as nearly as possible, and then work over the score until he sees how it might best be done. Without faith in a work it is impossible to perform any composition. And it is only sincerity of approach to the understanding of a work that can carry a conductor to the true interpretation of it, and the faith, not only in the composer's work, but in his truth.

"Moments occur occasionally when the sense is not easy to grasp. Sometimes it is difficult to find the mood because of lack of adequate marks in the score. But artistic balance must not come from the outer aspect of the score, but from the inner sense of the conductor or interpreter.

"Sometimes a young artist in understanding the outer truth approaches the inner one and the inner truth begins to project the true emotion of his work. It is always from outer to inner, from body to soul, from form to the content. Only true talent, therefore, can grasp the soul of a score and transmit this spiritual medium of the composer.

"Artistic truths once divined and absorbed become a part of the interpreter's nature and he has only to touch a piece to bring it to life without creative thought, thinking and almost without technique, because if his concentration, the spiritual material akin to his former experiences, it is already a part of him without his knowledge. It is however, as difficult to analyze them as it difficult to analyze them our own soul, and I am convinced that time will show that this is how artistic truth is gained."

LITTLE KNOWN

"Truly little is known about the technique of conducting, therefore we can only observe the methods and techniques used in the past and present by conductors of merit. First of all, he must be able to exercise his power on the men of his orchestra.

"When I begin to think of a system for the art of conducting, or a means exactly set down for the art of interpretation, I can only begin to recreate the experiments in this field through old masters of interpretation. I also begin to see my own experiences, during most of my own life, first, as soloist, and then as a conductor.

"I had collected an enormous amount of material as a result of my artistic experience. I felt it was now possible to create a system for the art of interpretation in the work and life of the arts; as his experiences, examined and appreciated, might have played on his soul and thus effected his creative work.

"In my observation of great artists, I notice that the forces at work in their lives had tremendous effect upon their interpretations in performance. The result is always a greater artistic interpretation. I may have felt this state of creative ability during my early years, and thus turned my life and thinking into all future creative work in conducting and interpretation.

EXTERNAL TECHNIQUE

"This is why it is excellent for a conductor to possess an external technique, the technique of the hands, which is after all but an external expression of the internal technique of the soul. This latter technique is an unusual one. The creative faculty is above all a complete concentration. It takes possession of one's eye, one's ear, one's mind. It affects tangibly the imagination. The whole spirit and physical nature

The Daily Argus
MOUNT VERNON, N.Y.
(NEW YORK CITY MARKET AREA)
D. 19,256
AUG 31 1973

TARRYTOWN, N. Y.
NEWS
(NEW YORK CITY MARKET AREA)
D. 6,550
AUG 31 1973

The Herald Statesman
YONKERS, N. Y.
(NEW YORK CITY MARKET AREA)
D. 40,014
AUG 31 1973

Did Westchester move quietly to the Berkshires?

By LOUISA KREISBEJG

Showtime

COLUMBIA COUNTY, N.Y.- Circling in a Piper Cub over Austerlitz we can see the Berkshires laid out before us like an Aubusson tapestry. The superb weave of maples, pines and birches is inherent to the tapestry's design and the surface is woolen with nature's wonders.

Etching the greenness are low-lying farms, quiet hamlets, terra cotta country roads and Great Gatsbys houses, their gables and cupolas and porches filled with sunlight. And in the distance, in a pattern of furrows, budget motels and shopping centers and asphalted arteries heavy with traffic.

And . . . in the midst of all this: the arts in rich profusion. The tapestry is shot through with glittering threads of the Boston Symphony at Tanglewood, dance at Jacob's Pillow, experimental theater at the Lenox Arts Center, chamber music at South Mountain cabaret theater at Williamstown.

FROM GREAT BARRINGTON airport, we drive into the tapestry. At every turn in the road we find a familiar name or face. We wonder: Are any Westchesterites left in Westchester?

At Jacob's Pillow, Steffi MacFajlane of Armonk is dancing with the Cincinnati Ballet. On a wooded slope at South Mountain pianist Tedd Joselson of Harrison is preparing for a Sept. 9 concert. Garrick Ohlsson of White Plains, winner of the Chopin piano competition in Warsaw is just a step ahead of us at Tanglewood.

Everywhere it's the same. At Chesterwood, the studio of Daniel Chester French (sculptor of the Lincoln Memorial) the Herman Katters of Yonkers and A. Schecters of Scarsdale share our guided tour. At Shaker Village at Hancock . . . Clark Art Institute in Williamstown . . . the Old Corner House of the Stockbridge Historical Society (the permanent home of Norman Rocke Rockwell's paintings) and the Stockbridge Playhouse . . . Westchesterites gravitate, congregate and celebrate.

JAMES DE PRIEST is conducting the Boston Symphony at Tanglewood. He crosses the stage on crutches — he was stricken with polio during a tour of Thailand — and we are reminded that his career has roots at the Westchester Music and Arts Camp at Croton.

De Priest was the camp's director of music in 1967. He had just completed a one-year stint as assistant conductor of the N.Y. Philharmonic and was between jobs. He was enormously popular at Croton and the camp wanted him back again the next year. But he said he was going to Europe to look for work.

In Holland De Priest sat on his crutches for 10 months before conducting jobs began filtering his way. One of this country's few black conductors, he has since led many of the world's major orchestras, among them the Philadelphia, Chicago, Washington, Rotterdam and Israel symphonies.

A GAGGLE OF college students from Westchester surrounds De Priest. "We studied with him at Croton," explains one bright-eyed youth. "This is a pilgrimage. He is Our Priest."

A refreshing breeze floods in through Tanglewood's open Music Shed, tempering the humidity. "There's something about the air here," says De Priest, taking a rehearsal break. "It's better even than Westchester."

"As I see it," he says "the air encourages colossal creativity."

The sculptor Daniel Chester French understood this too. "I live here six months of the year — in Heaven," wrote French. "The other six months I live, well — in New York."

The Standard-Star
NEW ROCHELLE, N.Y.
(NEW YORK CITY MARKET AREA)
D. 21,009
AUG 31 1973

The Daily Times
MAMARONECK, N.Y.
(NEW YORK CITY MARKET AREA)
D. 9,835
AUG 31 1973

The Citizen Register
OSSINING, N.Y.
(NEW YORK CITY MARKET AREA)
D. 9,179
AUG 31 1973

CHICAGO SUN-TIMES
AUG 26 1973

New things are happening at traditional Tanglewood

By Martin Bernheimer

Tanglewood is a gorgeous, verdant 210-acre estate overlooking the serene ripples of Lake Mahkeenac in Massachusetts' Berkshire Hills. Emerson, Holmes and Melville met here, productively, in the 1850s. Nathaniel Hawthorne conceived his "Tanglewood Tales" and "Wonderbook" on the premises and actually finished "The House of the Seven Gables" while in residence. He complained, however, that the overwhelming beauty of the locale sometimes proved more distracting than inspiring.

Artists have been paying lip service to the same half-hearted lament ever since but in the 1930s their favored mode of expression became music and the venerable Boston Symphony had arrived.

It arrived at its summer home, literally, with a splash. The fateful day was Aug. 12, 1937. Serge Koussevitzky, the much feared and much adulated maestro, planned an all-Wagner program in a huge tent to celebrate the orchestra's acquisition of the grounds. In the middle of the "Ride of the Valkyries," however, there erupted the fiercest of extra-Wagnerian torrents. Thunder clapped, lightning bolted and the rains came. And came.

The mighty Koussevitzky, unaccustomed to the outrage of competition while he was on the podium, had to stop and start again three times. Adding injury to insult, some of the orchestra members soon found themselves incapacitated when their instruments got soaked. The second half of the program had to be altered at the last moment to accommodate a suddenly reduced ensemble.

The crusty and generous patrons of the arts were not amused. Miss Gertrude Robinson Smith, a pillar among Berkshire samaritans, angrily commandeered the stage when the concert limped to an undignified end. "The storm," she told the audience, "has proven conclusively the need for a shed."

HER TIMING WAS excellent. Tanglewood soon got its shed, and the Berkshires got one of the most remarkable and most distinguished summer festivals in the world.

The Tanglewood shed seats approximately 6,000. It is a ruggedly simple structure, suggesting nothing so much as a fan-shaped airplane hangar with open sides. It also happens to be something of an acoustical wonder, for it projects the noble and mellow Boston Symphony sound unaided — not only throughout its own protected spaces but also on to the vast meadow outside.

Purists come to Tanglewood to listen seriously, inside the shed. The more casually inclined bring blankets and camp on the lawns — by the thousands, at $3 a head. They may not be able to see the orchestra, but they find consolation in birds, flowers, trees, stars, picnics and obvious romantic togetherness.

THE BOSTON SYMPHONY uses Tanglewood not only for summer concerts, but also for a unique training ground known as the Berkshire Music Center.

While the artistic profile of the orchestral Bostonians remains reasonably conservative, the activities of the Music Center have become remarkably progressive. The school can boast an orchestra of its own, usually superb, which explores all sorts of esoterica when it isn't sampling repertory standards. The school also sponsors chamber music ad quasi-infinitum, puts on a forward-looking annual festival of contemporary music, hosts a pedagogical institute for high-school musicians, tinkers with far-out musical theater and sits still for the inevitable ego indulgences of composers forums.

EVEN AT ITS MOST experimental, Tanglewood always used to pride itself on dignity, on a prim Bostonian sense of decorum. In the early 1950s, guides habitually handed wrap-around skirts to any lady-visitor thoughtless enough to wear shorts. A carnival atmosphere was to be avoided at all costs, as were billboards, program puffery and rank commercial reminders of the outside world.

Today, Tanglewood is loosening up a bit. It still has a long way to go before it can compete with Hollywood Bowl in folksy appeal. But there are sobering danger signals.

Shorts are now permitted on the lawn, and on a sunny Sunday afternoon one can even spot a bikini or two. Modern abstract sculptures now dot the once austere promenades. Whereas, in the "good old days," Tanglewood habitues looked down collective noses at such low-brow manifestations as jazz and bop and pop, the Boston Symphony now sponsors Tuesday night appearances by Roberta Flack, Blood, Sweat and Tears, John Denver, Seals and Crofts, America and others. On hot days, the formerly superformal instrumentalists blithely play in shirtsleeves. And, horror of horrors, the music-and-book store next to the box office has taken to selling Tanglewood T-shirts and Linda Lovelace paperbacks right along with Beethoven scores, Ozawa records and Bernstein postcards.

Nothing is sacred.

Los Angeles Times

CYCLE
NEW YORK, N.Y.
MONTHLY 381,200
SEP 1973

Music lovers will of course want to visit Tanglewood, though by September the Boston Symphony will be back in Boston. Outdoorsmen have dozens of possible activities including trout fishing the Jambs in Winsor State Park, visiting the spectacular Bish Bash Falls near Mount Everett, or the Pleasant Valley Wildlife Sanctuary near Tanglewood. The Trial route crosses the Appalachian Trail several times and if the timing is right, it might be pleasant to hike a few miles of the Trail for a view of the Trial that few others will have. *Don't for God's sake try to take a motorcycle up the Appalachian Trail!*

The Three B's Of Tanglewood: Berkshires, Brahms, Bikinis

By MARTIN BERNHEIMER
The Los Angeles Times

LENOX, MASS. — Tanglewood is a gorgeous, verdant 210-acre estate overlooking the serene ripples of Lake Mahkeenac in the Berkshires. Emerson, Holmes and Melville met here, productively, in the 1850s. Nathaniel Hawthorne conceived his "Tanglewood Tales" and "Wonderbook" on the premises and actually finished "The House of the Seven Gables" while in residence.

He complained, however, that the overwhelming beauty of the locale sometimes proved more distracting than inspiring.

Artists have been paying lip service to the same half-hearted lament ever since, but in the 1930s, their favored mode of expression became music. The venerable Boston Symphony had arrived.

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Both the insider and the outsider at Tanglewood can savor the music in its pristine state. There is no need for amplification here and, perhaps even more wonderous, there are no airplanes. Lenox is tucked far off in the western corner of Massachusetts, some 150 miles away from Boston and its busy flight patterns.

Tanglewood, in short, is a lovely place to hear music. I suspect it is an equally lovely place to make music.

In any case, it happens to be a most unusual place. The Boston Symphony uses Tanglewood not only for summer concerts, but also for a unique training ground known as the Berkshire Music Center. The symphony players form the nucleus of the faculty at this short-term, high-powered network of master classes.

The master classes are concerned with much more than the immediate interests of the Boston Symphony. Andre Watts is teaching a special piano symposium this summer, and Phyllis Curtin is repeating her incomparable seminar for young singers. I had an opportunity to spy on two recent sessions as this extraordinary soprano, using equal parts of charm and common sense plus uncanny physiological and psychological insights, turned at least four talented and befuddled young things into enlightened incipient artists. Dazzling.

While the artistic profile of the orchestral Bostonians remains reasonably conservative, the activities of the Music Center have become remarkably progressive. The school can boast an orchestra of its own, usually superb, which explores all sorts of esoterica when it isn't sampling repertory standards. The school also sponsors chamber music ad quasi-infinitum, puts on a forward-looking annual festival of contemporary music, hosts a pedagogical institute for high-school musicians, tinkers with far-out musical theater and sits still for the inevitable ego indulgences of composers forums.

Often, the most interesting performances at Tanglewood occur not with the symphony in the big, hopefully glamorous shed, but with the students in the little theater-concert hall nearby (capacity 1,200, not counting grass-sitters), or in the even littler chamber music hall (capacity 300), or even in one of the rehearsal barns.

Virtually everything happens at Tanglewood except ballet and "grand" opera. Ballet has never reared its pretty leg here, but there is no need. The Jacob's Pillow Festival is only 15 miles away. Conventional opera used to be an integral part of the scene, but it departed a few years ago, quietly and mysteriously, together with its champion-mentor Boris Goldovsky.

Even at its most experimental, Tanglewood always used to pride itself on dignity, on a prim Bostonian sense of decorum, if you will. When I first came here, in the early 1950s, guides habitually handed wrap-around skirts to any lady-visitor thoughtless enough to wear shorts. A carnival atmosphere was to be avoided at all costs, as were billboards, program puffery and rank commercial reminders of the outside world.

Today, Tanglewood is loosening up a bit. It still has a long way to go before it can compete with Hollywood Bowl in folksy appeal. But there are sobering danger signals.

Poughkeepsie Journal
POUGHKEEPSIE, N.Y.
SEP 4 1973

The mighty Koussevitzky, unaccustomed to the outrage of competition while he was on the podium, had to stop and start again. Three times. The audacious elements were upstaging him.

Adding injury to insult, some of the orchestra members soon found themselves incapacitated when their instruments got soaked. The second half of the program had to be altered at the last moment to accommodate a suddenly reduced ensemble.

The crusty and generous patrons of the arts were not amused. Miss Gertrude Robinson Smith, a pillar among Berkshire samaritans, angrily commandeered the stage when the concert limped to an undignified end. "The storm," she told the audience, "has proved conclusively the need for a shed."

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Why Tanglewood's so lush

Where music adds to TLC of greenery

By Lorraine M. Lauzon

A current fad among greenthumbers is that in order to have lush gardens or beautiful potted plants, one must talk kindly to them. All growing things require more than sunshine, water, and fertilizer; they need tons of Tender Loving Care.

Speak kindly to your asters and zinnias, and they'll reward you by becoming so overwhelmingly gorgeous they'll take first prize at the county fair. Never argue in front of African violets or scream at tiger lilies, or they just might growl back and refuse to blossom.

Besides sweet talk it has been proven that music also has great charms not only for human beings but can work wonders on plants.

Potted philodendron placed near a piano will grow green and lush, covering the top and cascading down the sides. Your parlor can be a veritable greenhouse, that is, if the right kind of music is played.

All growing things are especially fond of Beethoven, also the light classics, a smattering of popular tunes, and even Rock will turn them on if not played too loudly.

Some scientific types claim it's the vibrations that aerate the soil, but you'll get an argument on this.

Nowhere is this magic more in evidence than at Tanglewood in Lenox. This is the summer home of the Boston Symphony Orchestra where they have performed since 1937.

Tanglewood was the dream of Dr. Serge Koussevitzky to be used not only for outdoor productions but also as a music school offering opportunities to young musicians who come here from all over the world.

It is quite evident that not only is the audience appreciative, but so are the trees and bushes and flowers growing all over this 210-acre estate. The pine trees grow tall and full and stately towering over the place as though not to miss a single note.

Berlioz does surprising things to the maple trees there. Look sharply, and see the spruces sway to the tempo of a Strauss waltz. Birches grow to mammoth proportions, and the oaks and willows are unbelievable. They especially favor MacDowell and Sunday afternoon concerts.

It is possible to bring a blanket or chairs and sit on the lawn to listen and enjoy, and it is this grass at Tanglewood that is a sight to behold. Greener than the law should allow and devoid of weeds and crab grass, it covers the area like velvet wall to wall carpeting, proving too much to resist.

Shoes come tumbling off, and toes tend to wiggle out of sandals to feel the texture of this lawn. Over 100,000 people visit Tanglewood during a season, and technically that's 200,000 feet, yet that grass is still perfect at the end of the season. Blame it on Brahms.

There are profusions of flowers all tenderly cared for and crooned to by the gardener on location and his small army of assistants. And you can be sure they have plenty to do with the plants' richness.

Hundreds of red and white petunias lord over the crowds of geraniums, not to forget to mention the salvias, the ivy and the trumpeter vines. They blossom without provocation obviously enjoying a special Mozart Festival evening.

They are enormous healthy blossoms of astonishing hues and unheard of color combinations. These beauties predominate the Glass House, the small art gallery on the premises next to the book store. They are well within hearing distance of Chopin's concertos.

It is a garden of sheer happiness; every performance a moment of magic and very much appreciated by everyone who comes to the Berkshires in the summer.

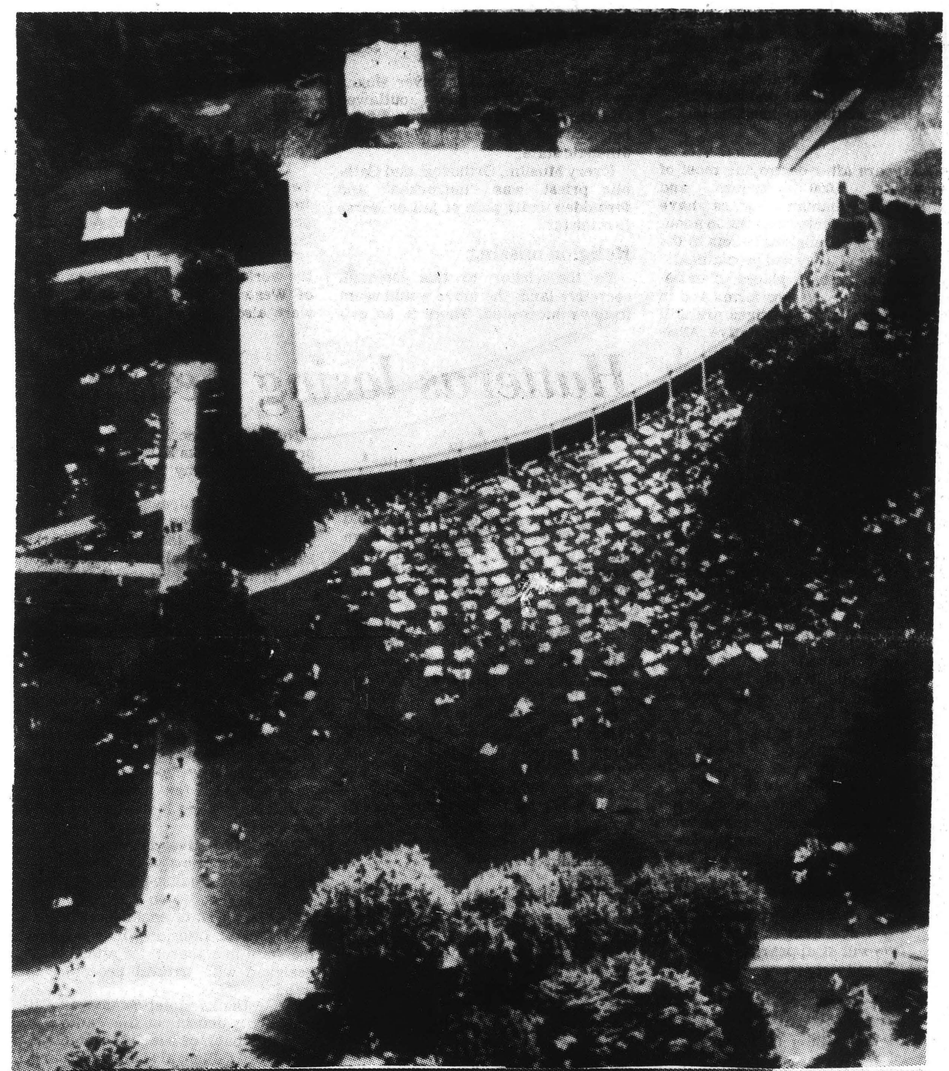
HEATHER MACFARLAND, 1½, romps around some of the 5000 (count 'em) irises grown by her father, Craig MacFarland, in his Lexington yard. They're faded now, but in July there's no greater display of color than those of irises. (Globe photo by Joseph Dennehy)

GLOBE
BOSTON, MASS.
S. 581.160

AUG 5 1973

New England Newsclip

A Berkshire bird's-eye view of its festival site



Leonard Bernstein as seen by Boston Symphony performers

Rehearsal break for Michael Tilson Thomas, Aaron Copland

Tanglewood memories: a picture book

By Louis Snyder

Tanglewood, by James R. Holland. Barre, Mass.: Barre Publishers, $4.95.

The Boston Symphony Orchestra has already completed another Berkshire Festival, and its scenic home, Tanglewood, has been restored to the serenity and silence it enjoyed when Nathaniel Hawthorne spent a literarily productive year or so there in 1850-51. But for the many who include this historic site on their travel itineraries (there were more than 300,000 listener-visitors on hand for last summer's concerts), the memory of Tanglewood's musical and natural attractions is not a seasonal thing.

James R. Holland has put together a soft-cover booklet of almost 100 pages, with a foreword by conductor Michael Tilson Thomas, and more than 100 of his own photographs of musicians, audience, and the idyllic surroundings. There is a short preface also to describe the area's rich historical heritage, and the circumstances under which Tanglewood became the BSO's summer home away from home.

Whether of not one has picnicked on the lawns, or listened to the music prone on the grass or upright in the great Shed, the Holland book is a pleasant supplement to a unique musical experience. Or if the first trip to the Berkshires is still to come, it provides a preview of what one may expect to find on the heights above Lake Mahkeenac on a summer afternoon or evening.

The pictures themselves show the famous and the anonymous, all of whom fit into this single-purpose setting with equal aptitude. If the quality of reproduction of some of the photos is not as sharp as those in an earlier Holland book — "Mr. Pops," a move-by-move visual biography of Arthur Fiedler — the cloudiness, like Berkshire weather, is only temporary.

The Berks

Pittsfield, Massachusetts,

Joel Librizzi

RUSSIAN MUSICIANS began their second day in America this morning when they arrived at the Pittsfield airport. Berkshire Music Center administrator, Daniel Gustin, right, greeted Michail Zaretsky, front, Victor Yampolski, rear, and families.

Berkshire Eagle July 2nd

Tanglewood enrolls two Russian Jews

Two Russian Jewish musicians, beneficiaries of the Soviet Union's relaxed emigration requirements, arrived in Lenox today to begin an eight-week session with the Berkshire Music Center at Tanglewood.

"Leonard Bernstein told us the United States needed string players," said violist Michail Zaretsky in explaining how his and violinist Victor Yampolski's coming to the United States was expedited.

The two are the first Russians in the latest wave of emigration to study in the Tanglewood program. Both were recommended by Zubin Mehta, the India-born conductor of the Los Angeles Symphony Orchestra, and composer-conductor Bernstein, past music director of the New York Philharmonic Orchestra.

Eight-week program

According to the center administrator, Daniel R. Gustin, who welcomed the emigrant Russians and their families this morning at Pittsfield Airport, Bernstein recommended the BMC training to the two young musicians as the best opportunity the two would have to continue their music studies this summer in America.

Both Bernstein and Mehta are onetime music center students. In 1951, Bernstein succeeded Serge Koussevitzky as head of the center's conducting department.

The two families arrived in New York Monday, spent the night at Kennedy International Airport, and then flew to Pittsfield this morning, Gustin said they would begin familiarizing themselves with the fellowship program this afternoon. "It's only an eight-week program so we have to make it intensive," Gustin said.

Following their studies at Tanglewood, the two Muscovites will go to Dallas to perform with the Dallas Symphony Orchestra.

Zaretsky, 26, and Yampolski, 30, had been performing in Rome when they met Mehta and Bernstein. Their scheduled six-month stay in Rome was cut short after 2½ months when the two conductors began negotiations for their emigration to the USA.

Hyman Brickman, spokesman for the New York group which assists Jewish emigrants in the United States, said the departure of the two musicians and their families from Rome was speeded up by securing for them "conditional entry," a special provisional entry procedure designed specifically to benefit emigrants from Communist nations. His group, the United HIAS Service, will help the two families with settlement problems, Brickman said, and will assure they are introduced to Jewish communities wherever they live in the United States.

School provides house

In Lenox, the two families will live in a Hawthorne Street house put at their disposal by Windsor Mountain School, Gustin said.

Both men are married. Zaretsky has a 3-year-old daughter. Yampolski, a 5-year-old son and a year-old daughter.

Each of the four adults, Zaretsky said, had to pay 900 rubles, about $1,000, to secure his or her departure from the Soviet Union. This sum covered costs of the visa and a charge for terminating Soviet citizenship. There was no charge for their education, Zaretsky said.

Reduced tax

Before the recent announcement by the Soviet government that the tax on education had been at least temporarily suspended, Russian Jews with advanced education were paying $20,000 or more before being allowed to emigrate to Israel or Western countries.

Zaretsky said he believed the two families' departures were facilitated by the Russian-American detente and the Russian Communist party First Secretary Leonid Brezhnev's visit to the United States.

Until his emigration, Yampolski was first violinist and assistant conductor of the Moscow Philharmonic Orchestra and made tours in America with that orchestra. Zaretsky performed with the Moscow radio orchestra but has never been in America before.

Aside from Bernstein's remarks about Tanglewood, Zaretsky said his only knowledge of the music center came from an article in Amerika, a Russian-language periodical about the United States.

"But I've wanted to come to the United States for 10 years," he said.

TRANSCRIPT TELEGRAM (E)
HOLYOKE, MASS.

JUL 9 1973 New England Newsclip

TIMES (M)
NEW YORK CITY, N. Y.
846,132

JUL 4 1973 New England Newsclip

Two Soviet Jews To Play at Lenox

Two Soviet musicians, both Jewish artists who were permitted to leave their country, arrived at Kennedy International Airport on Monday with their families and left yesterday afternoon for Lenox, Mass. There, on the recommendation of Leonard Bernstein, they have been accepted in the fellowship program of the Berkshire Music Center at Tanglewood for the 1973 season, which recently got under way. The musicians are Victor Yampolski, 30, a violinist who was assistant conductor of the Moscow Philharmonic Orchestra, and Michael Zaretsky, 26, a violinist formerly with the Moscow Philharmonic Quartet and the Radio Orchestra of Moscow.

The musicians were auditioned by Mr. Bernstein in Rome, while the United Hebrew Immigrant Aid Society, the worldwide Jewish migration agency, was processing them for entrance into the United States and arranging for their transportation and resettlement. Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra, who also auditioned the two musicians in Rome, said: "String players of this caliber are very badly needed in the United States."

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500

JUL 12 1973 New England Newsclip

Soviet-Jewish Musicians Here for Tanglewood

NEW YORK — Two distinguished Soviet Musicians, both Jewish artists permitted to leave their country, arrived at Kennedy Airport with their families July 2 on their way to Tanglewood, where, on the recommendation of Leonard Bernstein, they have been accepted in the fellowship program of the Berkshire Music Center for the 1973 season.

They were auditioned by Mr. Bernstein in Rome while United Hias Service, the worldwide Jewish migration agency, was processing them for migration to the United States and making all the necessary arrangements for their transportation, reception and resettlement.

The newcomers were Victor Yampolski, 30, a violinist who was assistant conductor of the Moscow Philharmonic Orchestra and a one-time student of David Oistrach, and Michael Zaretsky, 26, a violinist formerly with the Moscow Philharmonic Quartet and the Radio Orchestra of Moscow.

Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra, also auditioned the two artists in Rome, following which he wrote to United Hias Service: "I can say with absolute certainty that . . . they will both be absorbed immediately in any one of the major American symphony orchestras . . . string players of this caliber are very badly needed in the United States . . ."

Gaynor I. Jacobson, executive vice president of United Hias Service, reported that more than 800 Jewish refugees from Eastern Europe; over 700 of them from the Soviet Union, are now in Rome being assisted by his organization to migrate to the United States and other Western countries, mainly for family reunion. While in transit, the refugees are maintained by the American Jewish Joint Distribution Committee.

Two Russian Jews Playing Violins At Tanglewood

Two Russian Jewish musicians, beneficiaries of the Soviet Union's relaxed emigration requirements, arrived in Lenox to begin an eight-week session with the Berkshire Music Center at Tanglewood.

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FREE PRESS (M)
BURLINGTON, VT.
D. 46,859

JUL 5 1973 New England Newsclip

2 Jewish Musicians Arrive From Russia

LENOX, Mass. (AP) — The arrival of two Russian Jewish musicians for an eight week appearance at the Berkshire Music Center in Tanglewood is symptomatic of the recent thaw in U.S.-Soviet relations, one of the musicians said.

Violinists Michail Zaretsky, 26, and Victor Yampolski, 30, arrived at Pittsfield Airport Monday, after paying about $1,000 each for visas and to terminate their Russian citizenship. This amount is far below those paid by other Soviet Jews in emigration taxes.

Zaretsky, formerly a violinist with the Moscow Radio Orchestra said he believed the emigration of Yampolski was helped considerably by the apparent success of summit talks between President Nixon and Soviet Party Leader Leonid Brezhnev.

Zaretsky is married and the father of a three-year-old daughter. Yampolski, formerly assistant conductor of the Moscow Philharmonic Orchestra, is married with a five-year-old son and one-year-old daughter.

SUN (M)
LEWISTON, MAINE
D. 47,055

JUL 4 1973 New England Newsclip

Musicians From Russia Arrive at Tanglewood

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GLOBE (M)
BOSTON, MASS.
D. 261,012

JUL 4 1973 New England Newsclip

Two Russians begin studies at Tanglewood

LENNOX — Two Russian Jews, both violinists in Moscow orchestras — arrived yesterday at Tanglewood to become students in the eight-week summer course at Berkshire Music Center.

"Leonard Bernstein told us the United States needed string players," said Michail Zaretsky, explaining how he and Victor Yampolski were allowed entry into the United States.

Zaretsky said he believed their departures from Russia with their families was facilitated by the Russian-American detente and the recent visit to the United States of Communist Party leader Leonid Brezhnev.

Yampolsky was first violinist and assistant conductor of the Moscow Philharmonic Orchestra, which had toured America. Zaretsky performed with the Moscow Radio Orchestra and had never been to America.

Both families arrived in New York Monday and flew to Pittsfield yesterday. Their acceptance as students at Berkshire was recommended by Zubin Mehta of India, conductor of the Los Angeles Syphony Orchestra, and Bernstein, former director of the New York Philharmonic Orchestra.

CONNECTICUT JEWISH LEDGER
HARTFORD, CONN.
W. 22,692

JUL 12 1973 New England Newsclip

Two Musicians Leave USSR For Tanglewood

NEW YORK (JTA) — Two Jewish musicians who recently received exit visas to leave the Soviet Union, arrived at Kennedy Airport with their families last week enroute to Tanglewood where they have been accepted in the fellowship program of the Berkshire Music Center for the 1973 season.

Victor Yampolski, 30, and Michael Zaretsky, 26, both violinists, were assisted in coming to the United States by the United Hias Service, which arranged their transportation, reception, and resettlement.

Yampolski had been assistant conductor of the Moscow Philharmonic Orchestra and is a former pupil of the Soviet violinist David Oistrach. Zaretsky formerly played with the Moscow Philharmonic Quartet and the Radio Orchestra of Moscow.

GLOBE
BOSTON, MASS.
S. 581,750

JUL 6 1973 New England Newsclip

Distinguished Soviets arrive at Tanglewood

Two distinguished Soviet musicians, both Jewish artists permitted to leave their country, have arrived at Tanglewood, where, on the recommendation of Leonard Bernstein, they have been accepted in the fellowship program of the Berkshire music center.

They were auditioned by Bernstein while a worldwide Jewish agency was processing them for migration to the United States and making arrangements for their resettlement.

The newcomers are Victor Yampolski, 30, a violinist who was assistant conductor of the Moscow Philharmonic Orchestra and a one-time student of David Oistrach, and Michael Zaretsky, 26, a violinist formerly with the Moscow Philharmonic Quartet and the Radio Orchestra of Moscow.

The Berks

Pittsfield, Massachusetts,

Joel Librizzi

RUSSIAN MUSICIANS began their second day in America this morning when they arrived at the Pittsfield airport. Berkshire Music Center administrator, Daniel Gustin, right, greeted Michail Zaretsky, front, Victor Yampolski, rear, and families.

Berkshire Eagle July 2nd

Tanglewood enrolls two Russian Jews

Two Russian Jewish musicians, beneficiaries of the Soviet Union's relaxed emigration requirements, arrived in Lenox today to begin an eight-week session with the Berkshire Music Center at Tanglewood.

"Leonard Bernstein told us the United States needed string players," said violist Michail Zaretsky in explaining how his and violinist Victor Yampolski's coming to the United States was expedited.

The two are the first Russians in the latest wave of emigration to study in the Tanglewood program. Both were recommended by Zubin Mehta, the India-born conductor of the Los Angeles Symphony Orchestra, and composer-conductor Bernstein, past music director of the New York Philharmonic Orchestra.

Eight-week program

According to the center administrator, Daniel R. Gustin, who welcomed the emigrant Russians and their families this morning at Pittsfield Airport, Bernstein recommended the BMC training to the two young musicians as the best opportunity the two would have to continue their music studies this summer in America.

Both Bernstein and Mehta are onetime music center students. In 1951, Bernstein succeeded Serge Koussevitzky as head of the center's conducting department.

The two families arrived in New York Monday, spent the night at Kennedy International Airport, and then flew to Pittsfield this morning. Gustin said they would begin familiarizing themselves with the fellowship program this afternoon. "It's only an eight-week program so we have to make it intensive," Gustin said.

Following their studies at Tanglewood, the two Muscovites will go to Dallas to perform with the Dallas Symphony Orchestra.

Zaretsky, 26, and Yampolski, 30, had been performing in Rome when they met Mehta and Bernstein. Their scheduled six-month stay in Rome was cut short after 2½ months when the two conductors began negotiations for their emigration to the USA.

Hyman Brickman, spokesman for the New York group which assists Jewish emigrants in the United States, said the departure of the two musicians and their families from Rome was speeded up by securing for them "conditional entry," a special provisional entry procedure designed specifically to benefit emigrants from Communist nations. His group, the United HIAS Service, will help the two families with settlement problems, Brickman said, and will assure they are introduced to Jewish communities wherever they live in the United States.

School provides house

In Lenox, the two families will live in a Hawthorne Street house put at their disposal by Windsor Mountain School, Gustin said.

Both men are married. Zaretsky has a 3-year-old daughter. Yampolski, a 5-year-old son and a year-old daughter.

Each of the four adults, Zaretsky said, had to pay 900 rubles, about $1,000, to secure his or her departure from the Soviet Union. This sum covered costs of the visa and a charge for terminating Soviet citizenship. There was no charge for their education, Zaretsky said.

Reduced tax

Before the recent announcement by the Soviet government that the tax on education had been at least temporarily suspended, Russian Jews with advanced education were paying $20,000 or more before being allowed to emigrate to Israel or Western countries.

Zaretsky said he believed the two families' departures were facilitated by the Russian-American detente and the Russian Communist party First Secretary Leonid Brezhnev's visit to the United States.

Until his emigration, Yampolski was first violinist and assistant conductor of the Moscow Philharmonic Orchestra and made tours in America with that orchestra. Zaretsky performed with the Moscow radio orchestra but has never been in America before.

Aside from Bernstein's remarks about Tanglewood, Zaretsky said his only knowledge of the music center came from an article in Amerika, a Russian-language periodical about the United States.

"But I've wanted to come to the United States for 10 years," he said.

TRANSCRIPT TELEGRAM (O)
NEW YORK, MASS.
JUL 2 1973 New England Newsclip

TIMES (M)
NEW YORK CITY, N. Y.
846,132
JUL 4 1973 New England Newsclip

Two Soviet Jews To Play at Lenox

Two Soviet musicians, both Jewish artists who were permitted to leave their country, arrived at Kennedy International Airport on Monday with their families and left yesterday afternoon for Lenox, Mass. There, on the recommendation of Leonard Bernstein, they have been accepted in the fellowship program of the Berkshire Music Center at Tanglewood for the 1973 season, which recently got under way. The musicians are Victor Yampolski, 30, a violinist who was assistant conductor of the Moscow Philharmonic Orchestra, and Michael Zaretsky, 26, a violinist formerly with the Moscow Philharmonic Quartet and the Radio Orchestra of Moscow.

The musicians were auditioned by Mr. Bernstein in Rome, while the United Hebrew Immigrant Aid Society, the worldwide Jewish migration agency, was processing them for entrance into the United States and arranging for their transportation and resettlement. Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra, who also auditioned the two musicians in Rome, said: "String players of this caliber are very badly needed in the United States."

Two Russian Jews Playing Violins At Tanglewood

Two Russian Jewish musicians, beneficiaries of the Soviet Union's relaxed emigration requirements, arrived in Lenox to begin an eight-week session with the Berkshire Music Center at Tanglewood.

"Leonard Bernstein told us the United States needed string players," said violist Michail Zaretsky in explaining how his and violinist Victor Yampolski's coming to the United States was expedited.

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GLOBE (M)
BOSTON, MASS.
JUL 4 1973 New England Newsclip

Two Russians begin studies at Tanglewood

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Both families arrived in New York Monday and flew to Pittsfield yesterday. Their acceptance as students at Berkshire was recommended by Zubin Mehta of India, conductor of the Los Angeles Syphony Orchestra, and Bernstein, former director of the New York Philharmonic Orchestra.

FREE PRESS (M)
BURLINGTON, VT.
JUL 5 1973 New England Newsclip

2 Jewish Musicians Arrive From Russia

LENOX, Mass. (AP) — The arrival of two Russian Jewish musicians for an eight week appearance at the Berkshire Music Center in Tanglewood is symptomatic of the recent thaw in U.S.-Soviet relations, one of the musicians said.

Violinists Michail Zaretsky, 26, and Victor Yampolski, 30, arrived at Pittsfield Airport Monday, after paying about $1,000 each for visas and to terminate their Russian citizenship. This amount is far below those paid by other Soviet Jews in emigration taxes.

Zaretsky, formerly a violinist with the Moscow Radio Orchestra said he believed the emigration of Yampolski was helped considerably by the apparent success of summit talks between President Nixon and Soviet Party Leader Leonid Brezhnev.

Zaretsky is married and the father of a three-year-old daughter. Yampolski, formerly assistant conductor of the Moscow Philharmonic Orchestra, is married with a five-year-old son and one-year-old daughter.

CONNECTICUT JEWISH LEDGER
HARTFORD, CONN.
JUL 12 1973 New England Newsclip

Two Musicians Leave USSR For Tanglewood

NEW YORK (JTA) — Two Jewish musicians who recently received exit visas to leave the Soviet Union, arrived at Kennedy Airport with their families last week enroute to Tanglewood where they have been accepted in the fellowship program of the Berkshire Music Center for the 1973 season.

Victor Yampolski, 30, and Michael Zaretsky, 26, both violinists, were assisted in coming to the United States by the United Hias Service, which arranged their transportation, reception, and resettlement.

Yampolski had been assistant conductor of the Moscow Philharmonic Orchestra and is a former pupil of the Soviet violinist David Oistrach. Zaretsky formerly played with the Moscow Philharmonic Quartet and the Radio Orchestra of Moscow.

JEWISH ADVOCATE
BOSTON, MASS.
JUL 12 1973 New England Newsclip

Soviet-Jewish Musicians Here for Tanglewood

NEW YORK — Two distinguished Soviet Musicians, both Jewish artists permitted to leave their country, arrived at Kennedy Airport with their families July 2 on their way to Tanglewood, where, on the recommendation of Leonard Bernstein, they have been accepted in the fellowship program of the Berkshire Music Center for the 1973 season.

They were auditioned by Mr. Bernstein in Rome while United Hias Service, the worldwide Jewish migration agency, was processing them for migration to the United States and making all the necessary arrangements for their transportation, reception and resettlement.

The newcomers were Victor Yampolski, 30, a violinist who was assistant conductor of the Moscow Philharmonic Orchestra and a one-time student of David Oistrach, and Michael Zaretsky, 26, a violinist formerly with the Moscow Philharmonic Quartet and the Radio Orchestra of Moscow.

Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra, also auditioned the two artists in Rome, following which he wrote to United Hias Service: "I can say with absolute certainty that . . . they will both be absorbed immediately in any one of the major American symphony orchestras . . . string players of this caliber are very badly needed in the United States . . ."

Gaynor I. Jacobson, executive vice president of United Hias Service, reported that more than 800 Jewish refugees from Eastern Europe; over 700 of them from the Soviet Union, are now in Rome being assisted by his organization to migrate to the United States and other Western countries, mainly for family reunion. While in transit, the refugees are maintained by the American Jewish Joint Distribution Committee.

SUN (M)
LEWISTON, MAINE
JUL 4 1973 New England Newsclip

Musicians From Russia Arrive at Tanglewood

LENOX, Mass. (AP) — The arrival of two Russian Jewish musicians for an eight week appearance at the Berkshire Music Center in Tanglewood is symptomatic of the recent thaw in U.S.-Soviet relations, one of the musicians said.

Violinists Michail Zaretsky, 26, and Victor Yampolski, 30, arrived at Pittsfield Airport Monday, after paying about $1,000 each for visas and to terminate their Russian citizenship. This amount is far below those paid by other Soviet Jews in emigration taxes.

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Distinguished Soviets arrive at Tanglewood

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GLOBE
BOSTON, MASS.
1973 New England Newsclip

REUNION IN BOSTON — A Jewish family from Odessa in the Soviet Union was reunited at Logan Airport Aug. 29. (Top photo) Mrs. Ela Kislin (right) and her son Arnold greeted her daughter Zelig Flaschtatz (left), his wife Riorita (center) and their daughter Angela, and Mrs. Kislin's father and mother, Slomo and Tania Flaschtatz. (Bottom) Mrs. Kislin, her son and her husband, Michail, who arrived a week earlier in Boston, are greeted on their stopover in New York by Harry Berse, chairman of the National Council of United Hias Service, which has responsibility for the transportation and resettlement of Jewish immigrants in nations other than Israel. The three families, now living in the Brighton-Allston area, are among 20-25 families from the Soviet Union who are being resettled in Boston this year by the Jewish Family and Children's Service, under a $60,000 grant from the Combined Jewish Philanthropies of Greater Boston.

By MADELYN BELL WISNIA

For the first time in many decades, Russian Jews are once again coming to Boston.

The Jewish Family & Children's Service, a constituent agency of the Combined Jewish Philanthropies of Greater Boston, has settled 17 families within the past few months. More are on the way. At least 24 additional families are expected to arrive in Boston within the next year.

Included in the group are a furrier, a butcher, and a hairdresser, as well as several doctors, musicians, a dentist, a psychiatrist and engineers. Most of the wives were employed in various professions in Russia.

"There was $40,000 in our budget allocated for the arrival of new Americans in June," Simon Krakow, Executive Director of JF & CS, explained.

"When the Russians were granted immigrant status, the Executive Committee of CJP allocated an additional $60,000 for resettlement expenses. How much more it will cost depends on how rapidly the remaining families are allowed to come to the United States.

"The drain on the physical as well as the financial resources of the agency was tremendous," Krakow continued. Eleven families arrived within two weeks, with another six immediately thereafter.

"Staff had to be transferred, and everyone worked on an emergency basis to get the families settled," he added.

Now living in Allston, Brookline and Brighton, the Soviet group is attempting to make the difficult adjustment to life in a veritable "new world."

The language barrier is more difficult for the Russians than it has been for Jews from other nations. They speak almost no English, and no Yiddish either; interpreters are needed for the simplest exchanges.

The Russians' high level of professionalism works both as an advantage and disadvantage. Doctors, dentists and lawyers, for example, need extensive retraining to pass the examinations governing their professions. It's not easy to work as an orderly in a state hospital, studying nights, after a career as a prominent physician in another country.

Not only do they have to master a new language, but they must learn the vocabulary of a sophisticated profession as well.

But the strong personal motivation and intelligence which marked their success in Russia is still present, and they are eager to meet the challenges of "making it in America."

The story of the Russian influx began in June, when U.S. Attorney General Elliot Richardson signed a "parole" lifting immigration restrictions on the Russian Jews. (This is an emergency measure used in times of crisis, as after the Hungarian and Cuban uprisings.)

Of more than 60,000 Jews leaving Russia, about 800 elected to come to America instead of Israel. They were being cared for by the Joint Distribution Agency (a CJP beneficiary) in Rome—some for many months. Following the parole, Jewish communities across the nation agreed to share the responsibility for their resettlement.

In Boston, JF & CS sprang into action. "Agency assurance" was given for each family. JF & CS accepts full financial responsibility for the new immigrants. Apartments are located and furnished at a time when the city was filling rapidly with students seeking housing. (As they have in the past, members of the JF & CS Women's Committee will handle the furnishing.) A social worker is assigned to each family, and must become familiar with its particular needs.

Other CJP agencies help: Beth Israel Hospital furnished medical care, and the Jewish Vocational Service aids in job placement.

For two young musicians, the job of JF&CS will be a relatively easy one. One is Victor Yampolski, a 30-year-old violinist who studied at the Moscow Academy of Music under David Oistrakh and served as an assistant conductor of the Moscow Philharmonic Orchestra. The other, 27-year-old Michael Zaretsky, studied viola at the Moscow Academy.

While waiting in Rome, they learned that Leonard Bernstein was going to conduct at the Vatican. The arranged to audition for him, and on the strength of Bernstein's recommendations, received fellowships to Tanglewood, summer home of the Boston Symphony Orchestra. Both applied to fill vacancies in the BSO string section, and after auditions, were hired and will be playing as permanent members of the orchestra.

The Russians range in age from small babies to 70-year-old grandparents. Included are three families who are related. All are acquainted, having shared the long wait in Rome together.

The feelings of the Boston community toward the Russian Jews was best expressed by a local landlord who stated, "Whatever they ask me for I'm delighted to do. After all, they gave up everything to come here. They're entitled to all the help I can give."

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500

SEP 20 1973 New England Newsclip

REUNION IN BOSTON

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500

SEP 20 1973 New England Newsclip

Two Russian Emigres Join Boston Symphony

Among the new members of the Boston Symphony Orchestra this Fall are two recent emigres from the Soviet Union, Victor Yampolsky, violin, and Michael Zaretsky, viola.

Mr. Yampolsky was born in 1942 in Frunze, Soviet Socialist Republic of Kirgizia, where his parents had temporarily relocated in order to escape the wartime dangers of Moscow. His mother and father were pianists, the latter a frequent chamber music partner of David Oistrakh. Mr. Yampolsky began his musical studies at age seven when he enrolled as a violin student at the Central Music School in Moscow. His teacher was Michael Garlitsky, with whom he continued his studies at the College of the Moscow Conservatory, from which he received a diploma in 1961. From then until 1966 he studied with David Oistrakh at the Moscow State Conservatory, meanwhile accepting, in 1965, a position as violinist with the Moscow Philharmonic. In 1968 he began to study conducting under the supervision of Nicolai Rabinovich of the Lenigrad Conservatory. In December 1970 he became assistant conductor, under Kiril Kondrashin, of the Moscow Philharmonic.

Mr. Yampolsky left Russia in 1973 to immigrate to Israel, and it was during a stopover in Vienna that he decided to come to the United States instead. He spent the past summer at Tanglewood as a member of the Berkshire Music Center Orchestra, and it was at this time that he successfully auditioned for the Boston Symphony. Mr. Yampolsky is no stranger to Boston. He was here in two previous occasions, in 1965 and 1970, as a participant in United States tours of the Moscow Philharmonic.

Mr. Zaretsky was born in Polonoe, Republic of the Ukraine, in 1946. His musical studies began in 1953 at the Central Music School, Moscow, where he studied with Ulia Breidburg. In 1970 he continued his education at the Moscow State Conservatory, where his teacher was Michael Terian. At this same time he became a member of the Moscow Philharmonic String Quartet and later of the Moscow Broadcasting Symphony Orchestra.

Mr. Zaretsky left Russia in 1972 in order to immigrate to Israel. He spent ten months in that country, where he became principal violist of the Jerusalem Broadcasting Orchestra and a soloist of Radio Israel. Following that he decided to come to the United States.

It was in Rome, while awaiting approval of his visa application, that he came to the attention of two American musicians who proved to be of valuable assistance. Mr. Zaretsky and his compatriot Mr. Yampolsky auditioned for Zubin Mehta and Leonard Bernstein. Mr. Mehta then enlisted the support of United HIAS Service in their behalf, while Mr. Bernstein recommended them for fellowship study at Tanglewood this past summer. It was while a member of the Berkshire Music Center Orchestra at Tanglewood that Mr. Zaretsky also successfully auditioned for the Boston Symphony.

The Ann Arbor News
ANN ARBOR, MICH.
D. 39,589

SEP 2 1973

Boston Orchestra Hires Russians

By Alexander Fried

In the United States and Western Europe there's said to be a long-standing shortage of fine orchestra string players.

Hence it has become a common practice for some European orchestras — notably the Amsterdam Concertgebouw — to engage Japanese players or sometimes Indonesians or Koreans when necessary. Any number of such Oriental talents do their advanced study in America and Europe.

Meantime the Boston Symphony, which like the San Francisco Symphony has Seiji Ozawa as its director, has just recruited a couple of highly trained, experienced strings from an unusual source, Soviet Russia.

According to a Boston Symphony announcement, among three new string appointees have been American cellist Martha Babcock and a Soviet violinist and a violist, both of whom emigrated from Russia with an intention of settling in Israel.

The Russian players are Victor Yampolsky and Michael Zaretzky. The former's teachers included David Oistrakh. Both have held good posts in Soviet orchestras.

Yampolsky left the USSR this year, passed through Vienna and spent this summer in the Berkshire Music Center Orchestra at Tanglewood, Mass.

Zaretsky left the USSR in 1972, played orchestrally and as soloist for 10 months in Jerusalem and likewise wound up at Tanglewood. Like Yampolsky he won the praise and aid of such musicians as conductors Zubin Mehta and Leonard Bernstein.

In acquiring the two former Soviet players, the Boston Symphony undoubtedly followed standard practices, involving stiff competitive auditions and Musicians' Union rules.

As to the scarcity of string players, one theory is that string talents in late years have tended to build careers in other fields. Another reason, particularly in this country, would be that the demand for strings has increased because there are so many more orchestras than there used to be.

UP COUNTRY
PITTSFIELD, MASS.

SEP 1973

Music

A successful summer

BY IRWIN SHAINMAN

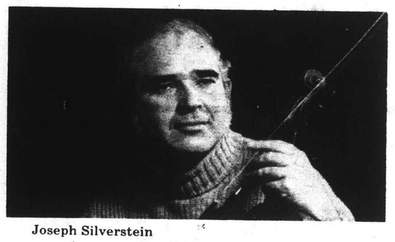
By most measurements that are meaningful to management, this summer in music has to be considered successful, in spite of heat waves, competition from Watergate, cloudbursts, and a few last-minute cancellations due to indisposition and illness. Inflation and gasoline shortages to the contrary, attendance at places offering high quality music has been up, perhaps suggesting that more people than we generally credit are interested in a type of cultural attraction not ordinarily available in their hometown concert halls or on TV. It also might mean that all those horror stories about prices in Europe have kept more people seeing America first.

The Saratoga Performing Arts Center reports its third biggest ballet season ever, with one matinee performance of Felix Mendelssohn's "A Midsummer Night's Dream," danced by the New York City Ballet, drawing 5,303 people. In fact, during one week of that particular offering, over 24,000 attended. The Philadelphia Orchestra weekend of Aug. 3-5 drew 38,053 customers to all attractions, including a "pop" program, with over 15,000 showing up specifically for the orchestra.

Lake George Opera is up 120 per cent over last season. A vigorous subscription drive, more local support, popular but not overly simple repertoire, and just plain good high-quality performances seem to have made the difference. For example, their production of the American opera "The Crucible" was absolutely stunning, and don't be surprised if the name and voice of Catherine Malfitano are heard from soon again. The Marlboro concerts were as usual sold out completely before the season even started, suggesting, among other things, that Rudolf Serkin & Co. have the right combination and shouldn't need too much encouragement to hold on to it.

Tanglewood is also ahead of last year, despite more than the usual headaches involving substitutions (Fruhbeck de Burgos, William Steinberg and James King), the heat wave during the week of Aug. 6, and an unprogrammed storm scene and brief power failure on Friday, Aug. 10. My impression is that the small-scale concerts of the first three weeks were better than usually attended, and were performed with clarity and care. The Friday evening "Weekend Preludes," with opportunities for picnicking on the lawn, are certainly a plus factor. Those large, early-season audiences were rewarded with hearing two brilliant new members of the orchestra's wind ensemble: horn player Charles Kovaloski and clarinetist Harold Wright. Concertmaster Joseph Silverstein continues to grow in stature as a player, conductor, liason man, and all-around utility infielder. The Beethoven concert on Saturday, July 21 was a veritable love affair between Eugene Ormandy and the BSO. They both obviously tried, with admirable success, to convince each other that they truly belonged in the big time. What a difference it can make when an entire orchestra gets psyched up for a performance. Beethoven's noble "Ninth" never sounded better.

Although some of the theatre productions during August's Contemporary Music Week at Tanglewood were packed, the audiences for several of the Fromm mostly-instrumental programs were relatively small. I'm not sure that this should be simply interpreted as a lack of interest, since Fromm, as well as other somewhat similar programs, has had a really positive effect on the all-year-round performance of small-scale new music, particularly on university campuses. What, a few seasons ago, used to be a unique opportunity, now is widely available for those who wish to seek it out.



Joseph Silverstein

Having several times raised the question of the crying need for more performances of contemporary music, I have to state that there have been some quite important and significant examples, especially by young composers, in this area during the summer, though still not done by major orchestras or before large crowds. After attending some Fromm concerts at Tanglewood and other performances featuring examples of leading compositional trends, I would honestly have to register disappointment with the results. One had the strong feeling that composers, especially those protected by the relative security of academic life, were more interested in intellectual than aural and emotional responses, resulting in an unavoidable contrived quality. Most of the pieces I heard — generally fitting into what is called the post-Webern era — sounded really quite old fashioned. How many more times is some young composer going to write that de-da-da-de violin figure that Shoenberg used in 1924 and Alban Berg immortalized in his opera "Wozzeck" with the words "wir arme leute" (we poor people)? It disturbs me to think that musicians who often criticize concert audiences for demanding, usually getting, music that sounds familiar, end up writing compositions that sound so like each other and have so little individuality. So many pieces emerge as quite pretentious, much too long for the quality of their ideas, and in many cases almost totally lacking in contrast. Pieces that start slowly go on and end that way. Multi-movement works often give us three parts that are similar in tempo, or use texts that all evoke the same mood.

This is not necessarily a new phenomenon. In the late '40s and early '50s, the desire to be part of the "counterpoint at any price" parade was strong. The number of composers that wrote final movements derivative of Roy Harris's "Third Symphony" were legion. But eventually they got over their self-consciousness, and some music of real stature resulted. I think we have now reached another bench-mark in our musical development. Maybe we're ready for a new neo-Romantic era? Composers are simply going to have to stop writing to impress each other and regarding the large public orchestral concert as non-relevant. If the time ever comes when the Boston Symphony and the Philadelphia Orchestra are willing to make more than just a token gesture toward really new music, then it behooves the composers of our time to be willing to, at least, meet them half way.

RECORDER (E)
GREENFIELD, MASS.
11,723

SEP 9 1973

BERKSHIRE EAGLE (E)
PITTSFIELD, MASS.
35,000

AUG 29 1973

Tanglewood Shows Gain

LENOX, Mass. (AP) — Total attendance at Tanglewood showed a 23 per cent increase over 1972, and established an all time record, officials said Sunday.

Weekend attendance at Tanglewood, summer home of the Boston Symphony Orchestra, was 29,490 for the 1973 season.

That brought the total summer attendance for all musical events to 313,774.

Russian musicians beginning new life with BSO

By Susan Besaw

When the Boston Symphony Orchestra returns to its winter home in Symphony Hall in Boston this week, two new members celebrating their ninth week and a new life in America, will begin the long hours of practicing both their music and a new language.

Excited to be in BSO

Victor Yampolski and Michail Zaretsky, Jewish emigrants from the Soviet Union, arrived in the United States on July 3 to study in the fellowship program at the Berkshire Music Center at Tanglewood. They are seemingly quiet, gentle men, but when they recalled their happiness and pride at becoming members of the orchestra, the words tumbled over each other; the English tenses all mixed up, their faces a study in frustration and their hands trying to do what the tongue could not.

An interpreter stood by but, realizing the importance of what they were about to say, the musicians waved him away and managed slowly, "We are very, very happy to be in America and part of one of the best symphonies in the world."

They shook their heads when asked if they had thought they would be selected. The rigorous fellowship program did not leave them much opportunity to practice for the day-long tryout, when they would be competing with other qualified musicians from all over the world.

Yampolski, a violinist who also likes to try his hand at conducting, auditioned and made the BSO from a field of 33 candidates July 17. The two friends celebrated the Russian way with some native vodka. But after Zaretsky was chosen Aug. 15 from among 21 violists, in their own words, "We could now really relax." They apparently did so by bringing out the extra bottle of vodka.

Friends in music school

The two Russians were friends when they studied at the Moscow Academy of Music and later as members of the Moscow Philharmonic Orchestra. Their joint arrival at Tanglewood involves more than a little luck and, for them, the happiest of coincidences.

Despite the difficulties of life as refugees, good fortune favored them as soon as they left the Soviet Union. Both were en route to Israel, which is the customary way for Russian Jews to finally reach the United States. Zaretsky was in Tel Aviv, but Yampolski asked the Jewish organization that was helping him, Sohnut, if it was possible to avoid Israel and travel straight to Vienna and thence to America. Sohnut, which handles only immigrants to Israel, turned the case over to the HIAS service, which has its world headquarters in New York.

Whitestone

Michail Zaretsky, at left, and Victor Yampolski

Both families finally arrived at an immigrant pension in Rome, overjoyed to be reunited with friends in an alien land. HIAS told them it would be seven or eight months before their visas to this country would be processed, but the two became impatient when they saw all the advertisements of the need for string players all over the world.

The real break came when Radu Aldulesku, a Romanian immigrant and cellist in the Rome Radio Orchestra, befriended them and arranged a meeting with conductors Zubin Mehta and Leonard Bernstein, both former students at the Berkshire Music Center. Mehta, the India-born conductor of the Los Angeles Symphony Orchestra, had to fly between Milan and Rome every day for rehearsals, but made time to hear the musicians play. He was so impressed that he decided to personally endorse the two per- writing a letter to HIAS in New York to speed up their arrival.

He also asked HIAS to furnish new instruments for the Russians, which it refused to do. But a violinmaker in Rome, hearing them try some of his instruments in his store, gave them a 30 per cent discount.

Aldulesku also arranged a meeting with Bernstein, past music director of the New York Philharmonic Orchestra. At that time, Bernstein was rehearsing for his "Mass" in the Vatican but said he would give the Russians five minutes in a back room. But the minutes stretched into a half-hour while he listened to the musicians play Bach solos.

Now the two famous conductors, the American Embassy, various immigration officials and the HIAS director made a concerted effort to speed up their departure, which was accomplished only 10 days after the meeting with Bernstein.

"The HIAS people," said Zaretsky, "told me Bernstein did the impossible. Only he could have done it."

On the basis of the conductor's recommendations, several orchestras expressed more than idle interest. The Dallas Symphony even sent a contract without an audition.

Wives like high fashion

But the pair were convinced by Mehta and Bernstein that Tanglewood was the best place to continue their music studies. On the basis of their testimonials and an article in Amerika, a Russian magazine about the United States, they set out with their families for the long voyage.

When they walked from the plane at Pittsfield Municipal Airport, it was evident that their wives, at least, had enjoyed their first taste of high fashion in Rome. Their wardrobe was a curious mixture of simple, functional Russian design and the latest platform shoes from Italy with matching handbags. The three children were wide-eyed and curious about the strangers that they could not understand.

The people at Tanglewood have since advised the families on stores and American products, so they have become more accustomed to the types and wide variety of foods. "In the beginning we bought everything to test it," said the two musicians laughing, "but have since learned to choose."

Zaretsky said recently he went into a few stores to buy a sweater, but the selection was so overwhelming that he walked out without buying anything.

This was Zaretsky's first trip to the States, but Yampolski had visited North America twice before on tour with the Moscow Philharmonic. His wife, Tatjana, had lived here at a very young age while her father worked in Washington.

"She remembers cookies, ice cream and candy from her stay," said Yampolski.

The musicians were most impressed with conductor Seiji Ozawa and with Concertmaster Joseph Silverstein, who has given them private lessons twice during the summer. They were also amazed by the BMC's orchestra, with its international roster of students. In Russia, they explained, music education begins in elementary school, and each student is trained for a certain niche in the music world. A musician becomes very good at solo playing with one instrument but has a difficult time adjusting to being just another member of the string section in an orchestra.

Zaretsky commented, "I think it is good that here a young musician learns all kinds of music — instrument playing, conducting, composing — and doesn't set out to be just a violinist or a violist." He also said the rotating schedule of conductor and first instrumentalists at the BMC was a first in his experience.

HIAS has continued to help them through their branch in Boston, called the Jewish Family and Children's Service. They now have an apartment in Brookline, a school for their children and an introduction to the community through HIAS.

But the burden of adjustment remains within themselves. To be suddenly uprooted from their homeland; to be forced to sell many of their belongings, including their beloved instruments, to finance their visas and to terminate their Soviet citizenships; to be completely separated from all remaining relatives and friends; to make a new home in a land which has been traditionally diametrically opposed to all their teachings since birth; and to make this long and arduous journey with wives who speak no English and very young children, has been harder than they care to admit. But they have adapted well, so much so that they have become almost "Americanized," and the only traces of their heritage are in their heavy accents and their fond and disturbing memories.

They are looking now only to a long and successful future with the BSO and, maybe later, citizenship in a creatively free land.

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The Arts
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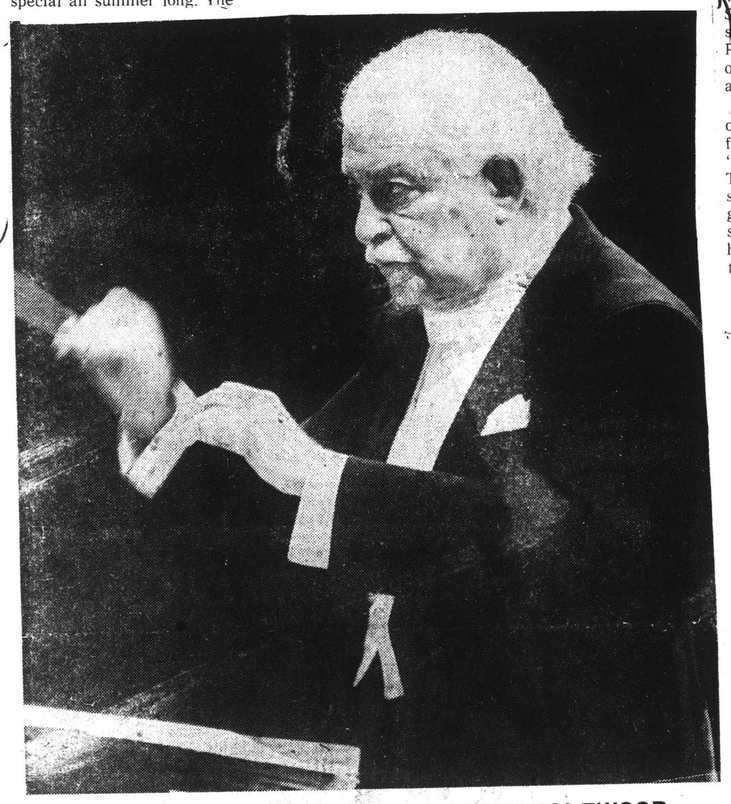

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Louisa Kreisberg

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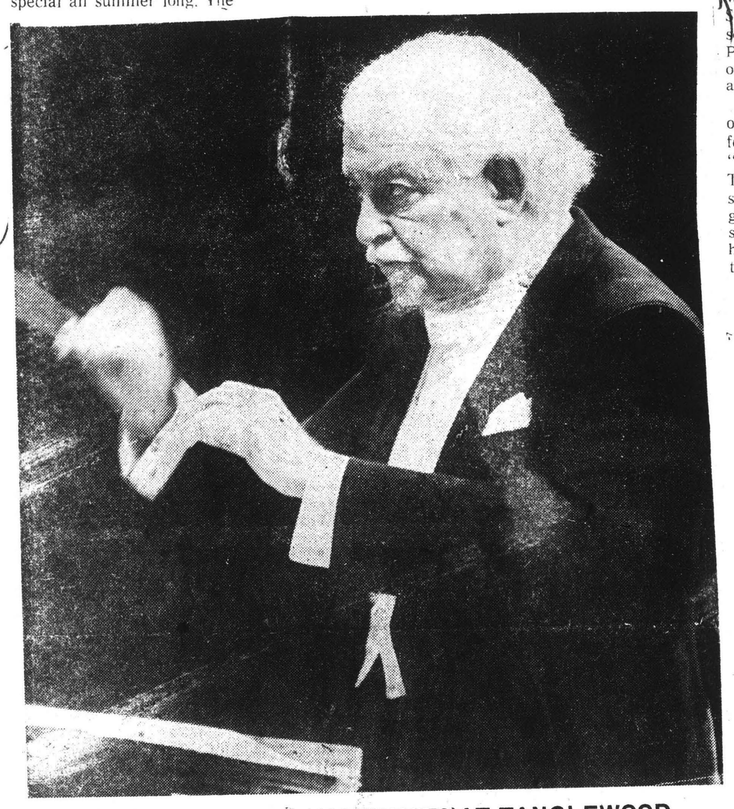

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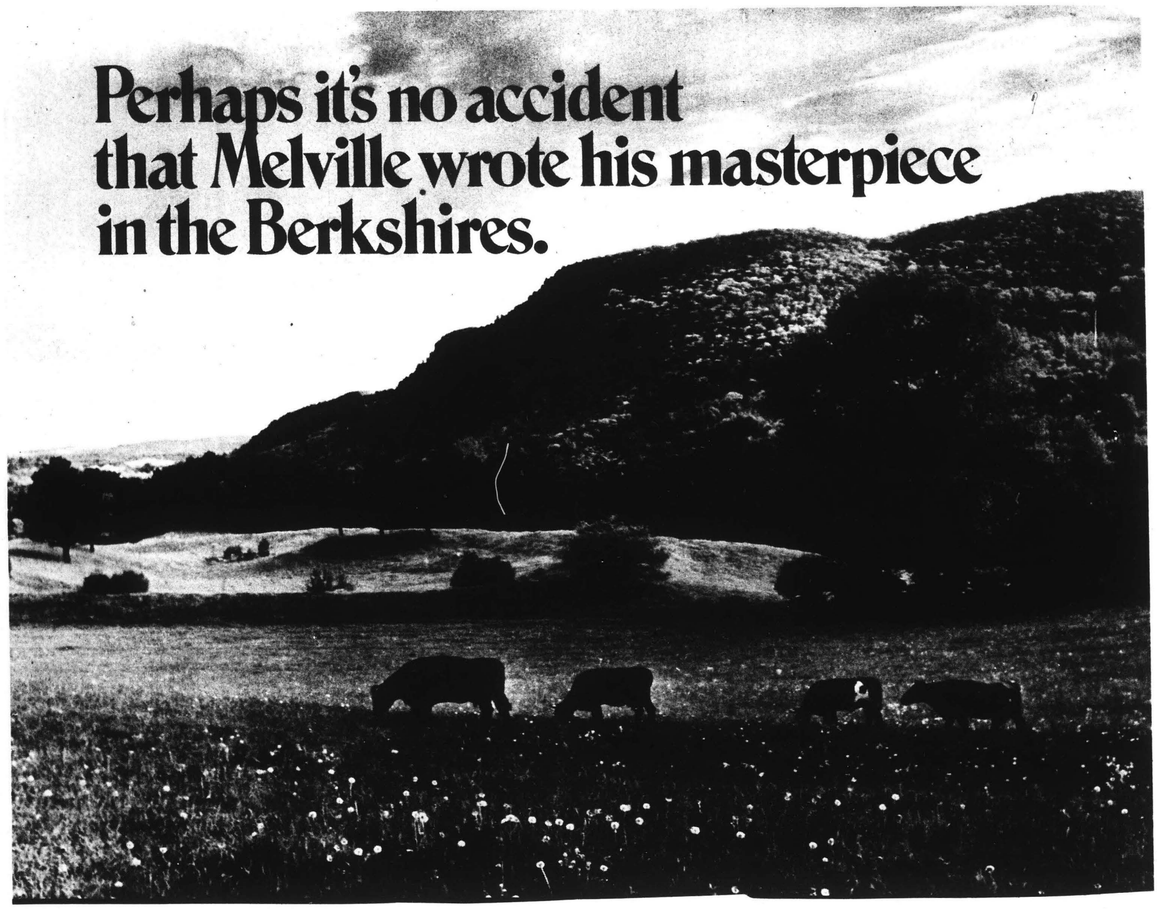
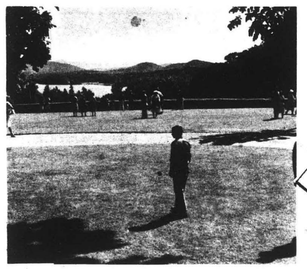
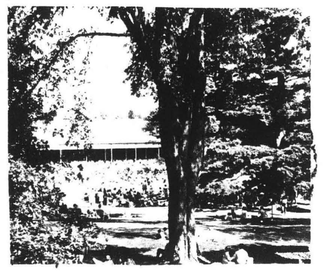
LEONARD BERNSTEIN *Adviser*



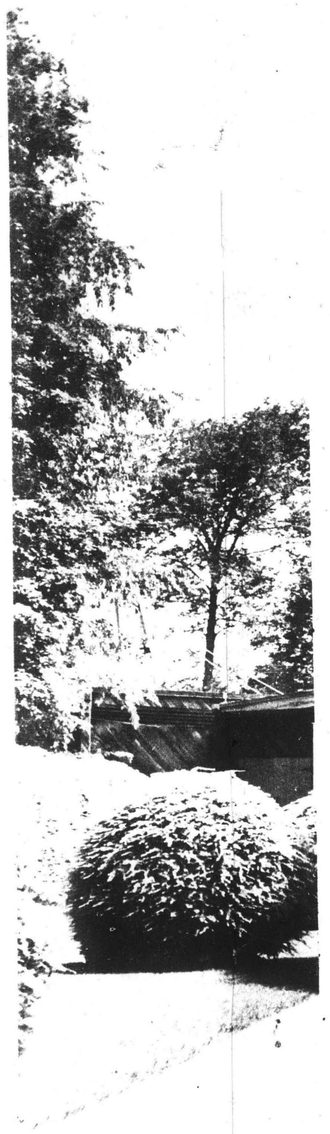


The Berkshires, home of America's finest concerts

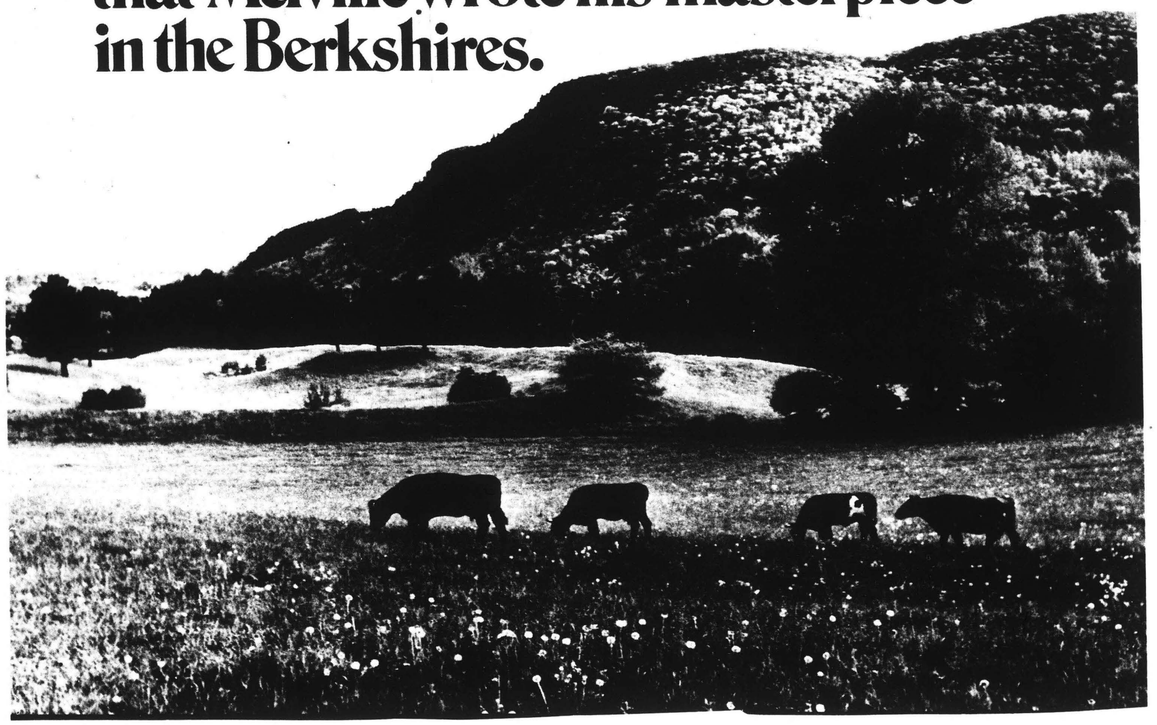


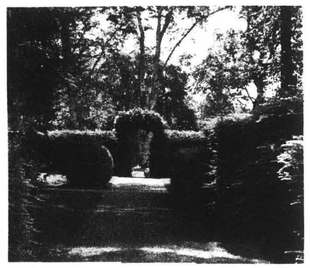
TANGLEWOOD 1973

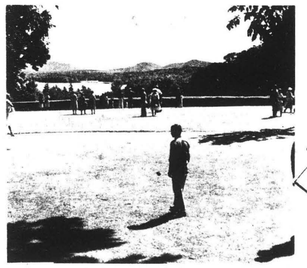
SEIJI OZAWA *Artistic Director, Berkshire Festival*
GUNTHER SCHULLER *Artistic Director, Berkshire Music Center*
LEONARD BERNSTEIN *Adviser*



Perhaps it's no accident that Melville wrote his masterpiece in the Berkshires.







The Berkshires, home of America's finest concerts

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END OF VOLUME

VOLUME 132

BSO
Pops

1973 - 1974

Subscription Concerts 1973-74

Seiji Ozawa Music Director
Ninety-Third Season
Colin Davis & Michael Tilson Thomas, Principal Guest Conductors

All programs are subject to change.

Friday/Saturday

Friday at 2:00 p.m.
Saturday at 8:30 p.m.

These series have been increased to twenty-two concerts in order to give our regular subscribers the opportunity of hearing two Spectrum concerts.

1 September 28/29	**Berlioz**	**Seiji Ozawa** The damnation of Faust **Edith Mathis,** soprano **René Kollo,** tenor **Donald McIntyre,** bass **Thomas Paul,** bass **Tanglewood Festival Chorus, John Oliver** Conductor
2 October 5/6	**Beethoven** **Ligeti** **Brahms**	**Seiji Ozawa** 'Emperor' concerto **Christoph Eschenbach** Melodien **first Boston performance** Symphony no. 1
3 October 19/20	**Beethoven** **Stravinsky** **Sibelius**	**Colin Davis** Overture 'Leonore' no. 2 Orpheus Symphony no. 4
4 October 26/27	**Haydn** **Stravinsky** **Vaughan Williams**	**Colin Davis** Symphony no. 84 Dunbarton Oaks Symphony no. 4
5 November 2/3	**Rachmaninov** **Schuller** **Debussy**	**Seiji Ozawa** Symphony no. 3 Capriccio stravagante **first Boston performance** La mer
6 November 9/10	**Tchaikovsky**	**Seiji Ozawa** Violin concerto **David Oistrakh** Symphony no. 6 'Pathétique'
7 November 23/24	**Beethoven** **Bartók**	**Rafael Kubelik** Symphony no. 5 Concerto for orchestra
8 November 30 December 1		**Michael Tilson Thomas** Spectrum program
9 December 7/8	**Bach** **Strauss** **Brahms**	**Michael Tilson Thomas** Suite no. 3 Also sprach Zarathustra Piano concerto no. 2 **Malcolm Frager**
10 January 4/5		**William Steinberg** Program to be announced
11 January 11/12		**William Steinberg** Program to be announced
12 January 18/19	**Piston** **Paganini** **Tchaikovsky**	**Michael Tilson Thomas** Sinfonietta **in honor of the composer's 80th birthday** Violin concerto no. 3 **Henryk Szeryng** **first Boston performance** Suite no. 3
13 January 25/26		**Michael Tilson Thomas** Spectrum program
14 February 1/2	**Monteverdi**	**Michael Tilson Thomas** Vespers (1610) Soloists **New England Conservatory Chorus, Lorna Cooke De Varon,** Conductor
15 February 8/9	**Haydn** **Strauss** **Sibelius**	**Colin Davis** Symphony no. 87 Four last songs **Jessye Norman** Symphony no. 1
16 February 15/16	**Schumann** **Tippett**	**Colin Davis** Piano concerto **Michael Roll** Symphony no. 3 **Heather Harper,** soprano **first American performance**
17 March 1/2	(Overture) **Beethoven** **Aulis Sallinen** **Strauss**	**Okko Kamu** Symphony no. 4 Symphony **first Boston performance** Till Eulenspiegel
18 March 8/9	**Haydn** **Schoenberg**	**Seiji Ozawa** Symphony no. 1 Sinfonia concertante for oboe, bassoon, violin and cello Ode to Napoleon Verklärte Nacht
19 March 15/16	**Mozart** **Stravinsky**	**Seiji Ozawa** Piano concerto in A, k. 488 **Maurizio Pollini** The firebird
20 March 29/30	**Bruckner**	**Carlo Maria Giulini** Symphony no. 2 Remainder of program to be announced
21 April 4 (Thursday) April 5	**Beethoven**	**Carlo Maria Giulini** Mass in C **Soloists and Tanglewood Festival Chorus, John Oliver,** Conductor
22 April 19/20	**Holst** **Schoenberg** **Mahler**	**Seiji Ozawa** The hymn of Jesus Modern psalm **New England Conservatory Chorus, Lorna Cooke De Varon,** Conductor Symphony no. 1

Friday Afternoon/22 Concerts
Floor: $229, $185, $157, $134, $112, $99, $83.
1st Balcony: $203, $157, $148, $134, $112, $83.
2nd Balcony: $112, $83.

Saturday Evening/22 Concerts
Floor: $220, $170, $160, $140, $130, $110, $100, $90
1st Balcony: $190, $170, $160, $140, $110, $90
2nd Balcony: $110, $90, $65
Saturday subscribers may buy all twenty-two concerts or only eleven by buying odd or even numbered series.

Odd/Even Series/11 Concerts
Floor: $112, $90, $83, $76, $70, $60, $55, $50
1st Balcony: $100, $90, $83, $76, $60, $50
2nd Balcony: $60, $50, $40

Tuesday A/8:30 pm

1 October 9	**Beethoven** **Ligeti** **Brahms**	**Seiji Ozawa** 'Emperor' concerto **Christoph Eschenbach** Melodien Symphony no. 1
2 October 30		Program to be announced
3 November 27	**Beethoven** **Bartók**	**Rafael Kubelik** Symphony no. 5 Concerto for orchestra
4 December 18	**Bach** **Tchaikovsky** **Strauss**	**Michael Tilson Thomas** Suite no. 5 Suite no. 2 Also sprach Zarathustra
5 January 8		**William Steinberg** Program to be announced
6 January 29	**Bach**	**Michael Tilson Thomas** Concerto for two violins **Joseph Silverstein, Jerome Rosen** Concerto for two pianos Brandenburg concerto no. 2
7 February 12	**Beethoven** **Schumann** **Sibelius**	**Colin Davis** Overture to 'Coriolan' Piano concerto **Michael Roll** Symphony no. 1
8 March 12	**Mozart**	**Seiji Ozawa** Piano concerto in A, k. 488 **Maurizio Pollini** Remainder of program to be announced
9 April 2	**Bruckner**	**Carlo Maria Giulini** Symphony no. 2 Remainder of program to be announced
10 April 16	**Stravinsky**	The firebird Remainder of program to be announced

Tuesday A Evening/10 Concerts
Floor: $72, $46, $34
1st Balcony: $72, $59, $46
2nd Balcony: $46, $34, $29

Tuesday B/7:30 pm

1 October 16	**Beethoven** **Brahms**	**Colin Davis** Overture to 'Coriolan' 'Emperor' Concerto **Christoph Eschenbach** Symphony no. 2
2 November 6	**Rachmaninov** **Schuller** **Debussy**	**Seiji Ozawa** Symphony no. 3 Capriccio stravagante La mer
3 November 20		Conductor and program to be announced
4 January 22	**Bach** **Piston** **Tchaikovsky**	**Michael Tilson Thomas** Suite no. 3 Sinfonietta Suite no. 3
5 March 5	**Haydn** **Bach** **Schoenberg**	**Seiji Ozawa** Symphony no. 1 Sinfonia concertante for oboe, bassoon, violin and cello Concerto for two violins **Joseph Silverstein, Jerome Rosen** Verklärte Nacht
6 April 9	**Bach** **Schoenberg** **Strauss**	**Michael Tilson Thomas** Brandenburg concerto no. 2 Accompaniment to a film-sequence Also sprach Zarathustra

Tuesday B Evening/6 Concerts
Floor: $37, $33, $27, $20
1st Balcony: $37, $33, $27
2nd Balcony: $27, $20, $13

Tuesday C/8:30 pm

1 October 23	**Beethoven** **Stravinsky** **Sibelius**	**Colin Davis** Overture 'Leonore' no. 2 Orpheus Symphony no. 4
2 November 13	**Schoenberg** **Tchaikovsky**	**Seiji Ozawa** Violin concerto **Joseph Silverstein** Symphony no. 6 'Pathétique'
3 December 4		**Michael Tilson Thomas** Spectrum Program
4 January 15		Conductor and program to be announced
5 February 5	**Beethoven** **Haydn** **Vaughan Williams**	**Colin Davis** Overture to 'Coriolan' Symphony no. 84 Symphony no. 4
6 March 26		Conductor and program to be announced

Tuesday C/6 Concerts
Floor: $37, $33, $27, $20
1st Balcony: $37, $33, $27
2nd Balcony: $27, $20, $13

Thursday A/8:30 pm

1 October 4	**Beethoven** **Ligeti** **Brahms**	**Seiji Ozawa** 'Emperor' Concerto **Christoph Eschenbach** Melodien Symphony no. 1
2 October 25	**Beethoven** **Stravinsky** **Sibelius**	**Colin Davis** Overture 'Leonore' no. 2 Orpheus Symphony no. 4
3 December 20	**Bach** **Tchaikovsky** **Strauss**	**Michael Tilson Thomas** Suite no. 3 Suite no. 2 Also sprach Zarathustra
4 January 31	**Monteverdi**	**Michael Tilson Thomas** Vespers (1610) Soloists and **New England Conservatory Chorus, Lorna Cooke De Varon,** Conductor
5 March 7	**Haydn** **Schoenberg**	**Seiji Ozawa** Symphony no. 1 Sinfonia concertante for oboe, bassoon, violin and cello Ode to Napoleon Verklärte Nacht
6 April 18	**Holst** **Mahler**	**Seiji Ozawa** The hymn of Jesus Modern psalm **New England Conservatory Chorus, Lorna Cooke De Varon,** Conductor Symphony no. 1

Thursday A Evening/6 Concerts
Floor: $37, $33, $27, $20
1st Balcony: $37, $33, $27
2nd Balcony: $27, $20, $13

Thursday B/8:30 pm
Romantic Series

1 January 17	**Piston** **Paganini** **Strauss**	**Michael Tilson Thomas** Sinfonietta Violin concerto no. 3 **Henryk Szeryng** Also sprach Zarathustra
2 February 7	**Haydn** **Strauss** **Sibelius**	**Colin Davis** Symphony no. 87 Four last songs **Jessye Norman** Symphony no. 1
3 March 28	**Bruckner**	**Carlo Maria Giulini** Symphony no. 2 Remainder of program to be announced

Thursday B Evening/3 Concerts
Floor: $18.50, $16.50, $13.50, $10
1st Balcony: $18.50, $16.50, $13.50
2nd Balcony: $13.50, $10, $6.50

Open Rehearsals
Thursdays/7:30 pm

The music played during these rehearsals is ordinarily drawn from the program for the following day's concert

1 September 27		**Seiji Ozawa**
2 October 18		**Colin Davis**
3 November 8		**Seiji Ozawa**
4 January 3		Conductor to be announced
5 January 10		Conductor to be announced
6 February 14		**Colin Davis**
7 March 14		**Seiji Ozawa**

Subscription price: **$16**
Single tickets on sale at **$3** each, all seats unreserved.

Spectrum Concerts

These programs, unusual in character and presented in an informal manner, will be announced at a later date.

1 November 29	**Michael Tilson Thomas**
2 January 24	**Michael Tilson Thomas**
3 April 11	**Michael Tilson Thomas**

Spectrum/3 Thursday Concerts
Floor: $15, $12, $9
1st Balcony: $12, $9
2nd Balcony: $6

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Symphony Hall, Boston, Mass.
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Thomas D. Perry, Jr., Manager

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Photographs: Suzanne Estel

Subscription Concerts 1973-74

Seiji Ozawa Music Director
Ninety-Third Season
Colin Davis & Michael Tilson Thomas, Principal Guest Conductors

All programs are subject to change.

Friday/Saturday

Friday at 2:00 p.m.
Saturday at 8:30 p.m.

These series have been increased to twenty-two concerts in order to give our regular subscribers the opportunity of hearing two Spectrum concerts.

● September 28/29 — **Seiji Ozawa**
Berlioz — The damnation of Faust
Edith Mathis, soprano
René Kollo, tenor
Donald McIntyre, bass
Thomas Paul, bass
Tanglewood Festival Chorus, John Oliver Conductor

2 October 5/6 — **Seiji Ozawa**
Beethoven — 'Emperor' concerto
Christoph Eschenbach
Ligeti — Melodien
first Boston performance
Brahms — Symphony no. 1

● October 19/20 — **Colin Davis**
Beethoven — Overture 'Leonore' no. 2
Stravinsky — Orpheus
Sibelius — Symphony no. 4

4 October 26/27 — **Colin Davis**
Haydn — Symphony no. 84
Stravinsky — Dunbarton Oaks
Vaughan Williams — Symphony no. 4

● November 2/3 — **Seiji Ozawa**
Rachmaninov — Symphony no. 3
Schuller — Capriccio stravagante
first Boston performance
Debussy — La mer

6 November 9/10 — **Seiji Ozawa**
Tchaikovsky — Violin concerto
David Oistrakh
Symphony no. 6 'Pathétique'

● November 23/24 — **Rafael Kubelik**
Beethoven — Symphony no. 5
Bartók — Concerto for orchestra

8 November 30 December 1 — **Michael Tilson Thomas**
Spectrum program

● December 7/8 — **Michael Tilson Thomas**
Bach — Suite no. 3
Strauss — Also sprach Zarathustra
Brahms — Piano concerto no. 2
Malcolm Frager

10 January 4/5 — **William Steinberg**
Program to be announced

● January 11/12 — **William Steinberg**
Program to be announced

12 January 18/19 — **Michael Tilson Thomas**
Piston — Sinfonietta
in honor of the composer's 80th birthday
Paganini — Violin concerto no. 3
Henryk Szeryng
first Boston performance
Tchaikovsky — Suite no. 3

● January 25/26 — **Michael Tilson Thomas**
Spectrum program

14 February 1/2 — **Michael Tilson Thomas**
Monteverdi — Vespers (1610)
Soloists
New England Conservatory Chorus, Lorna Cooke De Varon, Conductor

● February 8/9 — **Colin Davis**
Haydn — Symphony no. 87
Strauss — Four last songs
Jessye Norman
Sibelius — Symphony no. 1

16 February 15/16 — **Colin Davis**
Schumann — Piano concerto
Michael Roll
Tippett — Symphony no. 3
Heather Harper, soprano
first American performance

● March 1/2 — **Okko Kamu**
(Overture)
Beethoven — Symphony no. 4
Aulis Sallinen — Symphony
first Boston performance
Strauss — Till Eulenspiegel

18 March 8/9 — **Seiji Ozawa**
Haydn — Symphony no. 1
Sinfonia concertante for oboe, bassoon, violin and cello
Schoenberg — Ode to Napoleon
Verklärte Nacht

● March 15/16 — **Seiji Ozawa**
Mozart — Piano concerto in A, k. 488
Maurizio Pollini
Stravinsky — The firebird

20 March 29/30 — **Carlo Maria Giulini**
Bruckner — Symphony no. 2
Remainder of program to be announced

● April 4 (Thursday) April 5 — **Carlo Maria Giulini**
Beethoven — Mass in C
Soloists and Tanglewood Festival Chorus, John Oliver, Conductor

22 April 19/20 — **Seiji Ozawa**
Holst — The hymn of Jesus
Schoenberg — Modern psalm
New England Conservatory Chorus, Lorna Cooke De Varon, Conductor
Mahler — Symphony no. 1

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2nd Balcony: $60, $50, $40

Tuesday A/8:30 pm

1 October 9 — **Seiji Ozawa**
Beethoven — 'Emperor' concerto
Christoph Eschenbach
Ligeti — Melodien
Brahms — Symphony no. 1

2 October 30 — Program to be announced

3 November 27 — **Rafael Kubelik**
Beethoven — Symphony no. 5
Bartók — Concerto for orchestra

4 December 18 — **Michael Tilson Thomas**
Bach — Suite no. 5
Tchaikovsky — Suite no. 2
Strauss — Also sprach Zarathustra

5 January 8 — **William Steinberg**
Program to be announced

6 January 29 — **Michael Tilson Thomas**
Bach — Concerto for two violins
Joseph Silverstein, Jerome Rosen
Concerto for two pianos
Brandenburg concerto no. 2

7 February 12 — **Colin Davis**
Beethoven — Overture to 'Coriolan'
Schumann — Piano concerto
Michael Roll
Sibelius — Symphony no. 1

8 March 12 — **Seiji Ozawa**
Mozart — Piano concerto in A, k. 488
Maurizio Pollini
Remainder of program to be announced

9 April 2 — **Carlo Maria Giulini**
Bruckner — Symphony no. 2
Remainder of program to be announced

10 April 16 — The firebird
Stravinsky
Remainder of program to be announced

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Tuesday B/7:30 pm

1 October 16 — **Colin Davis**
Beethoven — Overture to 'Coriolan'
'Emperor' Concerto
Christoph Eschenbach
Brahms — Symphony no. 2

2 November 6 — **Seiji Ozawa**
Rachmaninov — Symphony no. 3
Schuller — Capriccio stravagante
Debussy — La mer

3 November 20 — Conductor and program to be announced

4 January 22 — **Michael Tilson Thomas**
Bach — Suite no. 3
Piston — Sinfonietta
Tchaikovsky — Suite no. 3

5 March 5 — **Seiji Ozawa**
Haydn — Symphony no. 1
Sinfonia concertante for oboe, bassoon, violin and cello
Bach — Concerto for two violins
Joseph Silverstein, Jerome Rosen
Schoenberg — Verklärte Nacht

6 April 9 — **Michael Tilson Thomas**
Bach — Brandenburg concerto no. 2
Schoenberg — Accompaniment to a film-sequence
Strauss — Also sprach Zarathustra

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Tuesday C/8:30 pm

1 October 23 — **Colin Davis**
Beethoven — Overture 'Leonore' no. 2
Stravinsky — Orpheus
Sibelius — Symphony no. 4

2 November 13 — **Seiji Ozawa**
Schoenberg — Violin concerto
Joseph Silverstein
Tchaikovsky — Symphony no. 6 'Pathétique'

3 December 4 — **Michael Tilson Thomas**
Spectrum Program

4 January 15 — Conductor and program to be announced

5 February 5 — **Colin Davis**
Beethoven — Overture to 'Coriolan'
Haydn — Symphony no. 84
Vaughan Williams — Symphony no. 4

6 March 26 — Conductor and program to be announced

Tuesday C/6 Concerts
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2nd Balcony: $27, $20, $13

Thursday A/8:30 pm

1 October 4 — **Seiji Ozawa**
Beethoven — 'Emperor' Concerto
Christoph Eschenbach
Ligeti — Melodien
Brahms — Symphony no. 1

2 October 25 — **Colin Davis**
Beethoven — Overture 'Leonore' no. 2
Stravinsky — Orpheus
Sibelius — Symphony no. 4

3 December 20 — **Michael Tilson Thomas**
Bach — Suite no. 3
Tchaikovsky — Suite no. 2
Strauss — Also sprach Zarathustra

4 January 31 — **Michael Tilson Thomas**
Monteverdi — Vespers (1610)
Soloists and **New England Conservatory Chorus, Lorna Cooke De Varon,** Conductor

5 March 7 — **Seiji Ozawa**
Haydn — Symphony no. 1
Sinfonia concertante for oboe, bassoon, violin and cello
Schoenberg — Ode to Napoleon
Verklärte Nacht

6 April 18 — **Seiji Ozawa**
Holst — The hymn of Jesus
Modern psalm
New England Conservatory Chorus, Lorna Cooke De Varon, Conductor
Mahler — Symphony no. 1

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1st Balcony: $37, $33, $27
2nd Balcony: $27, $20, $13

Thursday B/8:30 pm Romantic Series

1 January 17 — **Michael Tilson Thomas**
Piston — Sinfonietta
Paganini — Violin concerto no. 3
Henryk Szeryng
Strauss — Also sprach Zarathustra

2 February 7 — **Colin Davis**
Haydn — Symphony no. 87
Strauss — Four last songs
Jessye Norman
Sibelius — Symphony no. 1

3 March 28 — **Carlo Maria Giulini**
Bruckner — Symphony no. 2
Remainder of program to be announced

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2nd Balcony: $13.50, $10, $6.50

Open Rehearsals Thursdays/7:30 pm

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2 October 18 — **Colin Davis**
3 November 8 — **Seiji Ozawa**
4 January 3 — Conductor to be announced
5 January 10 — Conductor to be announced
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7 March 14 — **Seiji Ozawa**

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1 November 29 — **Michael Tilson Thomas**
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3 April 11 — **Michael Tilson Thomas**

Spectrum/3 Thursday Concerts
Floor: $15, $12, $9
1st Balcony: $12, $9
2nd Balcony: $6

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Symphony Hall, Boston, Mass.
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Thomas D. Perry, Jr., Manager

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GAZETTE (E)
WORCESTER, MASS.
D. 92,743
SEP 25 1973

EAGLE-TRIBUNE (M) (E)
LAWRENCE, MASS.
D. 48,000
25 1973
New England Newsclip

SUN (E)
LOWELL, MASS.
D. 54,500
SEP 25 1973
New England Newsclip

NEWS-TRIBUNE (E)
WALTHAM, MASS.
D. 17,000
SEP 25 1973
New England Newsclip

TIMES (E)
PAWTUCKET, R. I.
D. 39,000
15 1973
New England Newsclip

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
SEP 25 1973

GLOBE (E)
BOSTON, MASS.
D. 195,032
SEP 25 1973
New England Newsclip

MAESTROS HUDDLE — Seiji Ozawa, (right) who Monday became the 15th director of the Boston Symphony orchestra, chats with famed 'Pops' conductor Arthur Fiedler as the two met in Boston. Ozawa, from Japan, conducted the orchestra in rehearsal despite injured right hand. He strai the hand lifting family suitcases over the week

Arthur Fiedler, 78, and Seiji Ozawa, 38. (Photo by Ted Dully)

MICHAEL STEINBERG

The Ozawa-Watch begins

Yesterday morning at 10:37, Seiji Ozawa gave his first downbeat as Music Director of the Boston Symphony Orchestra. Not that he and the orchestra are strangers — he has been its guest conductor many times since 1964, and for the last four summers he has been in charge of the Berkshire Festival at Tanglewood — but it was the first rehearsal of his first season.

Before that, coffee and picture-taking. Ozawa, in a white over-the-head embroidered shirt and as always a pleasure to look at for the vitality he radiates, shook hands with his left, the right wrapped in an Ace bandage. "Suitcases," he explained. "I'm the tour leader for my family — the only man" (the other Ozawas are his Russian-Japanese wife, Vera, and their daughter, Seira, who will be two Dec. 29). Mayor White was there, and 78-year-old Arthur Fiedler, who has seen them come and go, Muck, Rabaud, Monteux, Koussevitzky, Munch, Leinsdorf, Steinberg, and now Ozawa, born when Fiedler had already been running the Pops a half dozen years.

The players were seated and ready when a small procession made its way to the podium. First to speak was Robert H. Gardiner, Vice-President of the Trustees: cold and stiff words of welcome, congealed in cliches (and can't they find someone who can deliver two minutes' worth of commonplaces without reading each syllable?). Then, "on behalf of each and every lady and gentleman artist of the Bohton Symphony Orchestra," violist Jerome Lipson, expressing pleasure, promising cooperation, and predicting "the greatest era in the history of the Boston Symphony Then the Mayor, with practised, professional ease: "You've gained a new Music Director: I understand I've gained a tennis partner." Ozawa knows what orchestras think of talking conductors, so he didn't say a thing.

The music to be rehearsed was Berlioz's dramatic legend, "Faust's Damnation" (performance dates in Symphony Hall are 28 and 29 Sep. and 9 Oct.). It begins quietly, with Faust alone in the fields at sunrise, so for a better show, Ozawa began with the roof-raising Hungarian March. "Just for a few minutes, the March, please," he said, twirling index fingers to say "cameras," and off they went. When the March was over, the visitors left. Ozawa took a moment to introduce the new players to their colleagues, then he said, "now to work," and the quiet opening music began.

For Ozawa, the 38-year-old son of a Japanese dentist and the brother of a sculptor (who is also an innkeeper in Kyoto), a professor of German literature, and an actor, this is the top of the greasy pole. In his profession, there is no better or more important job than the Music Directorship of the Boston Symphony. And the downbeat yesterday rounds off a sequence of events that began in 1957, when he heard the Boston Symphony under Charles Munch in Japan, an experience that crucially served to fire his determination to become a conductor. (Piano, his first love, was out because he had broken both index fingers at rugby). Munch was on the jury when Ozawa won the International Competition at Besancon in 1959, and it was Munch who in 1960 arranged for him to study at Tanglewood where he won the Koussevitzky Prize.

That led to the rest: Assistant Conductor to Leonard Bernstein at the New York Philharmonic, Music Director of the Toronto Symphony, the Ravinia Festival, the Berkshire Festival, the San Francisco Symphony, an interim year as Music Adviser to the Boston Symphony, and now BSO Music Director. He continues to hold his San Francisco position.

The Boston Symphony Orchestra Inc. hopes that Ozawa's assumption of power means an end to the uncertainty that has clouded the orchestra's fortunes since 36-year-old Guido Cantelli, who was being groomed as Charles Munch's successor, died in a plane crash in 1956. In the event, Munch was succeeded in 1962 by Erich Leinsdorf, and he in 1969 by William Steinberg, but neither arrangement was a success with the public, the orchestra, and the critics.

Ozawa's appointment, announced February 1972, is a fresh start after a deep breath. The orchestra, which had some say in the decision, is pleased, and its pleasure is reflected in the renewed liveliness and finesse of its playing. As for what it is the Symphony will play beautifully — Ozawa's interest and strength, to judge by his programs and his past achievements, lies in 19th and turn-of-the-century repertory, particularly that with a certain element of flash. This year's programs are weak in 18th-century music and outrageously neglectful of contemporary developments. For the time being, Ozawa and the orchestra are relying on Principal Guest Conductors Colin Davis and Michael Tilson Thomas to balance the ticket, but in the long run the responsibility for a sensible and enlivening artistic policy devolved upon the Music Director.

There is no malice in reminding that in 1962, when Leinsdorf was the new man, Symphony Hall was drenched in optimism about "the greatest era in the history of . . ." What we all want is for the Boston Symphony once again to be what it was under Koussevitzky and Muck, an artisitc and intellectual excitement center for this city. The Ozawa-Watch begins, and now we shall see if a new era began at 10:37 yesterday.

2

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
SEP 25 1973
New England Newsclip

SEIJI OZAWA chats briefly with Boston Mayor Kevin H. White and Boston Pops conductor Arthur Fiedler before conducting first rehearsal with the Boston Symphony Orchestra in his new position as Music Director. The bandaged hand he is displaying was injured slightly while carrying his family's luggage on arrival here. He later removed bandage during the rehearsal.

Mayor White Welcomes Ozawa to Hub Symphony

By ELLEN PFEIFER
Music Critic

Clad in his customary turtle neck and a loose embroidered shirt, 38-year old conductor Seiji Ozawa opened his first orchestral rehearsal Monday morning as Music Director of the Boston Symphony Orchestra.

After a brief ceremony on the Symphony Hall stage that included welcoming statements by officials and players of the orchestra and by Boston Mayor Kevin H. White, Ozawa gave the first downbeat. Apparently eager to get down to business and appearing a little uncomfortable with the fuss being made, he launched into the familiar and festive Rakoczy March from Berlioz' "The Damnation of Faust," the work which will open the BSO season Friday afternoon.

The March being concluded, Ozawa politely dismissed the press and spectators and went on with his work, conducting an orchestra with which he has been associated for almost a decade. Apparently, being Music Director hasn't made him feel any differently.

Introducing the orchestra to Ozawa in his new capacity, Robert H. Gardiner, vice president of the trustees of the BSO, reminded the players and public that the symphony had been anticipating that moment for a year and a half. Ozawa was named music director-designate in the spring of 1972, but because of prior commitments — notably his position as Music Director of the San Francisco Symphony Orchestra — he was able only to take on a Music Advisorship during the 1972-73 season. In this position, he contributed to the planning of the season and conducted on several occasions, but on a limited basis.

OZAWA raises his baton for the first time as Music Director of the Boston Symphony Orchestra. The Music: Berlioz' Rakoczy March from the "Damnation of Faust."

Ozawa has, however, been a frequent guest conductor with the BSO for a number of seasons and, since 1970, has been Artistic Co-Director of the Berkshire Music Festival at Tanglewood.

The Manchurian-born conductor is known to be very popular with the orchestra musicians and the congenial relationship was quite obvious in the demonstration of cheering, clapping and foot-stamping which followed the welcoming speech by Jerome Lipsom of the Players' Committee.

Noting the anticipation with which classical music buffs had awaited the arrival of a full-time orchestra leader, Mayor White stated, "You now have a new Music Director and, as I learned this morning, I've gained a tennis partner." He added, more seriously, that Ozawa "will bring new vitality to the musical life of the city."

Ozawa, who received his training at the Toho School of Music in Tokyo won the Internation Competition of conductors in Besancon, France, in 1959 and, the following year, won the Koussevitzky prize at Tanglewood. As a result of this exposure, he became an assistant conductor with the New York Philharmonic in 1961.

Since that time, he has conducted major symphony orchestras throughout the world and served as Music Director of the Toronto Symphony and guest conductor of the Ravinia Festival and the Cleveland and Philadelphia Orchestras. He retains his position as Music Director of the San Francisco Orchestra, a post he holds concurrently with his new BSO duties.

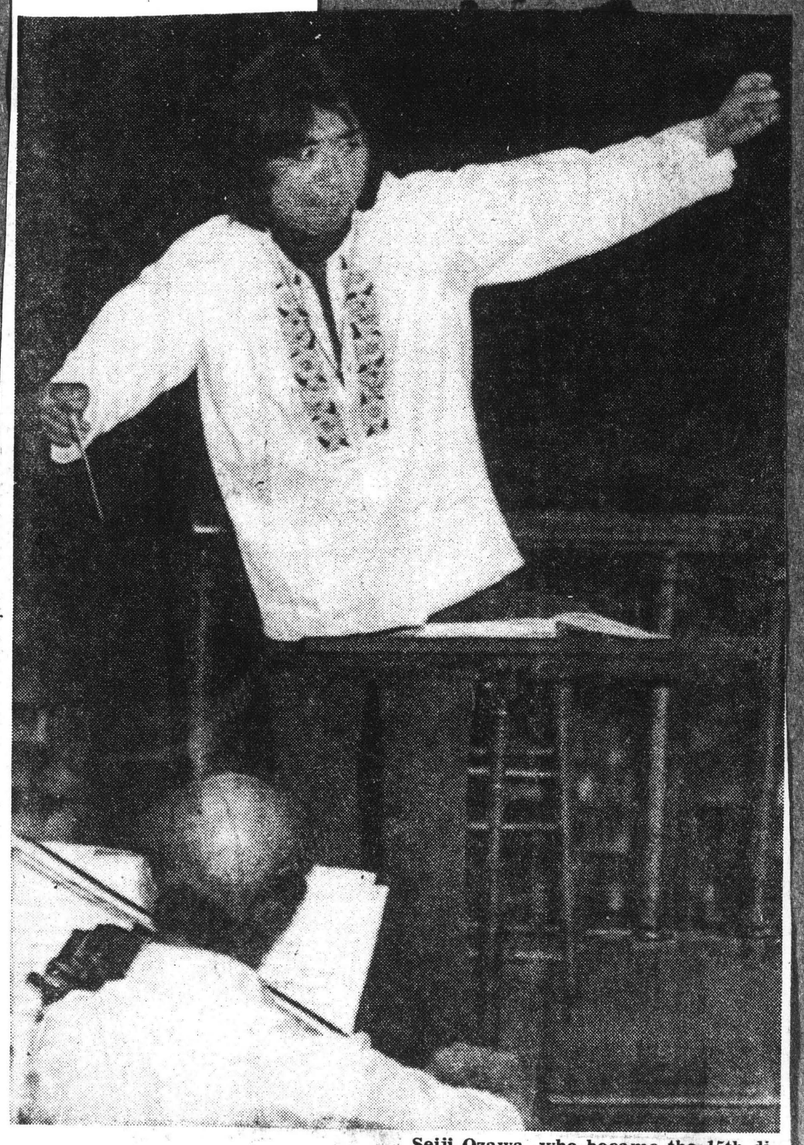
HERALD NEWS (E)
FALL RIVER, MASS.
D. 42,275
SEP 28 1973
New England Newsclip

NEWS (E)
NEWPORT, R. I.
D. 15,387
SEP 26 1973
New England Newsclip

Trio of Directors

Boston Mayor Kevin White, left, extends an official welcome to Seiji Ozawa as he takes over as the 15th music director of the Boston Symphony. At center is Boston Pops Director Arthur Fiedler. AP Wirephoto

PRESS-HERALD (M)
PORTLAND, MAINE
D. 53,743
SEP 25 1973
New England Newsclip

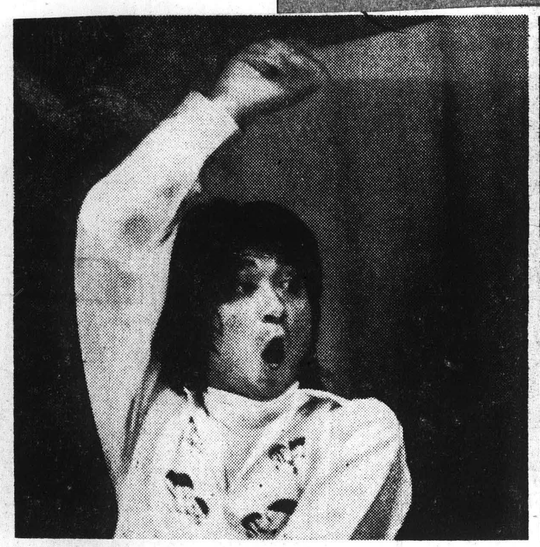


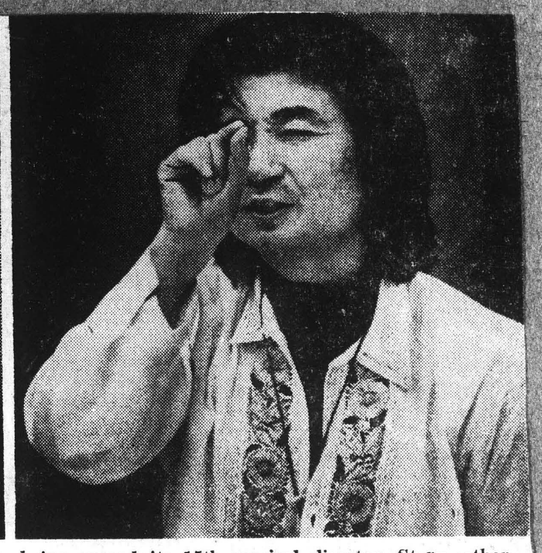
Boston Symphony under new hand

Seiji Ozawa, who became the 15th director of the Boston Symphony Orchestra Monday, conducts despite having strained his right hand lifting suitcases over the weekend. He was welcomed officially by Boston's Mayor Kevin White and Boston Pops conductor Arthur Fiedler. (UPI)

GLOBE (M)
BOSTON, MASS.
D. 261,042
SEP 25 1973
New England Newsclip

3





Seiji Ozawa presents a variety of expressions and gesticulations — not to mention varied attire — as he leads the Boston Symphony Orchestra in a rehearsal of music from Charles Gounod's opera, "Faust." It marked 38-year-old, Japanese-born conductor's first appearance with the orchestra since being named its 15th musical director. Story. other photo, Page 31. (Globe photos by Ted Dully)

ENTERPRISE-SUN (E)
MARLBORO, MASS.
D. 10,150
SEP 20 1973
New England Newsclip

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 137,897
SEP 12 1973
New England Newsclip

SEIJI OZAWA, new music director of the Boston Symphony Orchestra, conducts the orchestra's 93rd winter season on Thursday, Sept. 27 at 7:30 p.m. at Symphony Hall in Boston. Selections will include Hector Berlioz' "La damnation de Faust," legende dramatique op. 24. Soloists for this work are Edith Mathis, Stuart Burrows, Harry Theyard, Donald McIntyre, the Tanglewood Festival Chorus and the St. Paul's School Boy Choir.

Ozawa takes BSO helm with Sept. 28 concert

After spending last season as the Boston Symphony's music adviser, Seiji Ozawa officially becomes music director of the orchestra with the opening of the 93rd Boston season on Friday afternoon, Sept. 28, at Symphony Hall.

A large-scale musico-dramatic presentation, the Berlioz "Damnation of Faust," will be given on Friday at 2 p.m., and on Saturday evening, Sept. 29, at 8:30, with a repetition on Oct. 9, to begin the Tuesday evening A series. Three of the principal slolists —soprano Edith Mathis (Marguerite), tenor Stuart Burrows (Faust), and baritone Donald McIntyre (Mephistopheles) — will be making their BSO debuts on Friday, with tenor Harry Theyard, also in his firs appearances with the orchestra, replacing Mr. Burrows on Saturday evening and on Oct. 9. basso Thomas Paul returns to sing Brander at all performances.

The Tanglewood Festival Chorus, and the St. Paul's School Boy Choir, directed by John Oliver and Theodore Marier, respectively, will also be heard in the "legende dramatique," which is being performed in Boston for the first time since 1955, when Charles Munch was the conductor. Ozawa directed a Tanglewood performance during the 1971 Berkshire Festival.

Among the events scheduled for the period before this year ends are Boston premieres of Gyorgy Ligeti's "Melodien," and Gunther Schuller's "Capriccio Stravagante," under Ozawa's baton; guest appearances by Colin Davis and Rafael Kubelik; a "Program of Transcriptions," including the local premiere of the John Cage-Lou Harrison "Suite for Toy Piano," conducted by Michael Tilson Thomas, and as the opening concert of 1974, an all-Wagner program under William Steinberg's direction.

Three new members will join the orchestra this season:

Cellist Martha Babcock, a graduate of Radcliffe, formerly with the Montreal Symphony, a Piatigorsky Award winner at the Berkshire Music Center, and this past spring, soloist with Boston Pops.

Violinist Victor Yampolsky, a native of Kirgizia, USSR, was a student of David Oistrakh at Moscow Conservatory, later a member of Moscow Philharmonic and its assistant conductor under Kiril Kondrashin. He emigrated to the United States, instead of to Israel as planned, and spent last summer at Berkshire Music Center.

Violist Michael Zaretsky, born in the Ukraine, also left Russia for Israel, where he became principal violist of the Jerusalem Broadcasting Orchestra and soloist of Radio Israel. Before his emigration there, he had studied at Moscow State Conservatory, later joining the Moscow Broadcasting Symphony Orchestra. In the process of coming to the United States, both he and Mr. Yampolsky were aided by Leonard Bernstein and Zubin Mehta, whom they met in Rome. The two conductors respectively recommended them to the Berkshire Music Center and secured the assistance of United HIAS Service, a Jewish immigration agency, to speed the trip.

L. Sn.

GLOBE (M)
BOSTON, MASS.
D. 261,042
SEP 26 1973
New England Newsclip

Welcome to Ozawa

When Elliott Carter, now the most exciting and highly regarded of our living composers, picked a college in 1926, he chose Harvard "because of its proximity to the Boston Symphony and to all the advanced musical activity that was then going on under Koussevitzky." It has been a while since the orchestra was that kind of magnet, that sort of artistic and intellectual excitement center, and this is the challenge to Seiji Ozawa, 38, who today conducts his first concert as Music Director of the Boston Symphony, 93.

That the orchestra has been in a slump is no secret, and Ozawa's arrival has been looked to with special anticipation and hope. The players, who for the first time had some considerable say in the choice of a new Music Director, are happy. The public is responsive, and the measure for that is simple: subscriptions are up, and some of the shorter series are sold out in advance for the first time in years. Ozawa comes, then, with the blessing of both his constituencies.

His orchestra, player for player, is the equal of any in the world, and they have a magnificent hall. Ozawa has plenty going for him. There is plenty as well to make life difficult for the Music Director of a major orchestra: his employers, the Trustees, are responsible men and women whose involvement with music is apt to be remote; it gets more and more expensive to run an orchestra while income cannot be correspondingly increased, so that the financial pinch gets worse; the cultural climate, with its push to replace education with popularization, is not friendly to quality.

Seiji Ozawa is young (though Sir George Henschel, the BSO's first conductor, was just 31 when he took over), energetic, dedicated and superbly equipped as a conductor. We welcome him in Boston as an old friend, a guest conductor on many occasions, Music Director of Tanglewood for the past four summers, and someone who has in fact known the BSO longer than we have known him, because hearing the orchestra on its Japanese tour in 1957 was crucial in fixing his determination to become a conductor. His career has unfolded rapidly, and even now we share him with the San Francisco Symphony, whose Music Director he has been since 1970. What he has taken on here is at once tough and enviable. Welcome, good wishes and a long stay!

4

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000

OCT 4 1973

New England Newsclip

Ozawa Begins BSO Directorship

By DAVID STERRITT

With a single "dramatic legend" of a work — lengthy, theatrical, alternately lyrical and fiery — Seiji Ozawa has begun his tenure as music director of the Boston Symphony Orchestra.

For his first appearance in his new role, the much-celebrated conductor has chosen an appropriate vehicle. Berlioz's "La Damnation de Faust" rises and falls in musical peaks and valleys, providing ample opportunity and challenge for the interpreter. Likewise its characteristically keen orchestration and narrative thrust make it a splendid medium for personal communication between podium and audience.

Thus, for listeners eager to make fresh, intimate acquaintance with their new orchestral guru, the Op. 24 "legende dramatique" of Berlioz offers a potent and multifaceted meeting ground. It is a piece of typically Berliozian stature, using Goethe's "Faust" — as in itself an epic feat of imagination — as starting point for all sorts of heady and fantastical invention.

The metaphysical complexities of Goethe's vision are largely subjugated to a heart-pounding sense of drama, which builds effectively through various episodes of beauty, romance, and eloquent despair. Inevitably, these sundry musical gems are all directed toward and ultimate galloping ride to hell and the infernal chorus of the damned pouring out its soullessness in senseless syllables — a colossal double climax guaranteed to tingle anyone's spine before the final loveliness of "celestial spirits," the chorus here augmented with a boys choir, welcoming the heroine's soul to heaven. Not quite Goethe's plot, but that's entirely beside the point.

Cautious Demeanor

Friday afternoon's performance had its own peaks and valleys of effectiveness. Occasional lyrical passages seemed overrefined, sapped of some strength; and Ozawa maintained a cautious demeanor at certain moments when barely restrained thunderousness might justifiably burst into outright thunderclap.

Yet on the whole, the work's "infuriate glamouring song" — to borrow some words of Goethe's — seemed every bit as strongly shaped as its "gentle, powerful sounds of Heaven." The conductor's approach was commanding and imaginative throughout, shaping the work firmly, evoking some feisty emotion, guiding the orchestra forcefully (except during isolated moments in Parts 1 and 2 when the woodwinds seemed not in full touch with the other forces).

The BSO, Tanglewood Festival Chorus, and Boston Boy Choir seemed supple and responsive, and the well-chosen soloists were in fine voice. Stuart Burrows's gorgeous tenor — last heard here in the Opera Company of Boston's "La Traviata" — seemed capable of any expressive feat with its wide range and flexible repertoire of tonal nuances. Donald McIntyre gave a ripely theatrical performance as Mephistopheles, combining an aptly demonic wit with tastefully tempered musical presence.

Edith Mathis made a warm and charming Marguerite, with Thomas Paul rounding out the cast as a sturdy Brander. All will be on hand for the work's final performance on Oct.9 except for Burrows, who will be replaced as he was Saturday night by Harry Theyard.

SENTINEL
FRANKLIN, MASS.
W. 9,973

OCT 31 1973

New England Newsclip

Ozawa, New Director of BSO, Had Early Love of Music

BOSTON — On Thursday, Nov. 1 at 8:30 p.m., Music Director Seiji Ozawa will conduct the Boston Symphony Orchestra in the first of the three Providence series concerts this season at Veterans Memorial Auditorium.

Ozawa opens the concert with the Rachmaninov Sympohny No. 3 in A, op. 44, and follows with the Schuller Capriccio stravagante. The concert closes with Debussy's La mer.

Ozawa, music director of the Boston and San Francisco Symphony Orchestras, was born in 1935, in Hoten, Manchuria, which was then a part of Japan. His family early recognized his love of music and arranged for him to receive lessons on traditional Japanese instruments.

Not long afterwards, at age seven, he also began to study the piano and Western music, and when he was 16, he enrolled as a piano student at the Toho School of Music in Tokyo. There, as a result of a finger broken while playing football, he decided to devote his time to composition and conducting, which he studied under the guidance of Professor Hideo Saito. His first conducting appearances were with the NHK and the Japan Philharmonic Orchestras, and his success was such during these early years of his career that in January 1959 he was chosen by the NHK and the Friends of music magazine as the outstanding talent of the year.

At the urging of Professor Saito, Ozawa left Japan for Europe in the fall of 1959, in order to broaden his musical experience. The enterprising young conductor persuaded a Japanese firm to give him a motor scooter and free transportation for the trip in exchange for his promotion of their product.

Travelling around the continent on motor scooter and supporting himself with various odd jobs, he entered the International Competition of Orchestra Conductors at Besancon, France, in the fall of 1959 and won first prize. One of the judges was the Music Director of the Boston Symphony Orchestra, the late Charles Munch, who invited the young conductor to study at Tanglewood the following summer.

At the end of the Tanglewood season, Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.

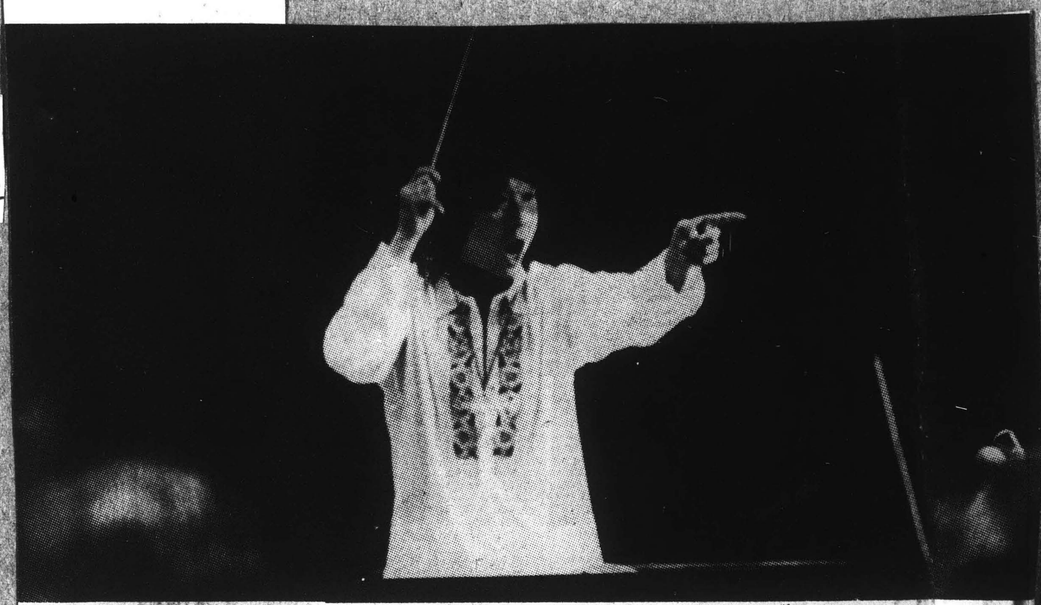
Shortly afterwards, he won a scholarship to study with Herbert von Karajan in West Berlin. It was there that Leonard Bernstein, who was touring Europe with the New York Philharmonic, asked him to accompany him and his orchestra on a tour of Japan during the spring of 1961 and to return to New York during the 1961-1962 season as one of his assistants. He directed several concerts of the Philharmonic that season, though it was with the San Franciso Symphony Orchestra, during the same season that he made his first full-length professional concert appearance in North America.

Ozawa's debut with the Toronto Symphony occurred during the 1963-1964 season and his success there led to his appointment as music director of that Orchestra beginning with the 1965-1966 season. During his initial season with the Toronto he guest conducted a number of major orchestras in the United States and Europe, having in the previous season added the London Symphony and Lamoureaux Orchestras to the list of his European debuts.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897

SEP 25 1973

New England Newsclip



By Barth J. Falkenberg, staff photographer

Starters

As Seiji Ozawa began conducting a rehearsal session of the Boston Symphony yesterday, he also officially began his own new career as music director of the orchestra. Having been ceremonially welcomed by Mayor Kevin H. White of Boston a few minutes earlier, Maestro Ozawa rehearsed the musicians in their first session together since Tanglewood.

4

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000

OCT 4 1973

New England Newsclip

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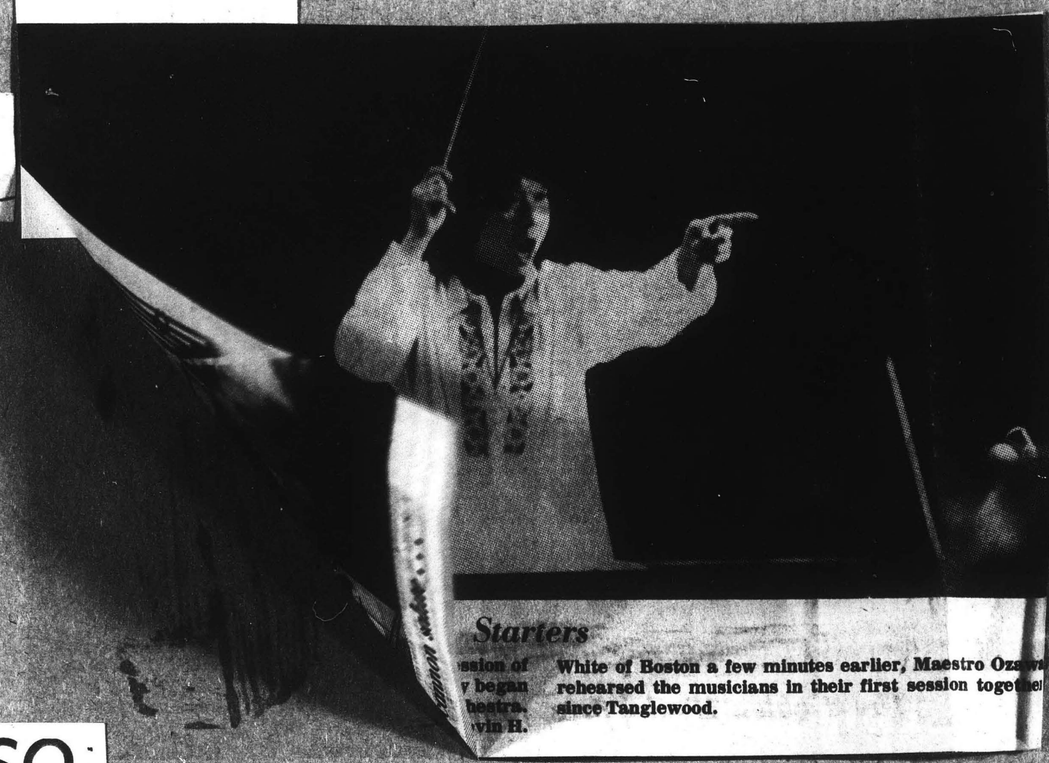
CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897

SEP 25 1973

New England Newsclip



Starters

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SENTINEL
FRANKLIN, MASS.
W. 9,973

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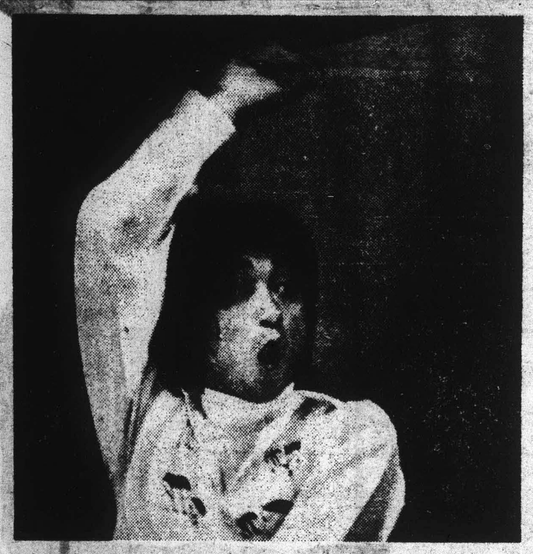
Shortly afterwards, he won a scholarship to study with Herbert von Karajan in West Berlin. It was there that Leonard Bernstein, who was touring Europe with the New York Philharmonic, asked him to accompany him and his orchestra on a tour of Japan during the spring of 1961 and to return to New York during the 1961-1962 season as one of his assistants. He directed several concerts of the Philharmonic that season, though it was with the San Franciso Symphony Orchestra, during the same season that he made his first full-length professional concert appearance in North America.

Ozawa's debut with the Toronto Symphony occurred during the 1963-1964 season and his success there led to his appointment as music director of that Orchestra beginning with the 1965-1966 season. During his initial season with the Toronto he guest conducted a number of major orchestras in the United States and Europe, having in the previous season added the London Symphony and Lamoureaux Orchestras to the list of his European debuts.



Words & Music

EastWest Journal
October 1973

Ozawa Ablaze

by Patti Schmieg

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GLOBE (E)
BOSTON, MASS.
D. 195,032
SEP 24 1973
New England Newsclip

Seiji Ozawa, right, welcomed today as 15th director of the Boston Symphony by Mayor Kevin White, left, at Symphony Hall, shows mayor hand he strained lifting family suitcases over weekend. Boston Pops conductor Arthur Fiedler is at center. The injury has not hampered Ozawa's work as he led the orchestra in its first full rehearsal. (UPI) PAGE ONE

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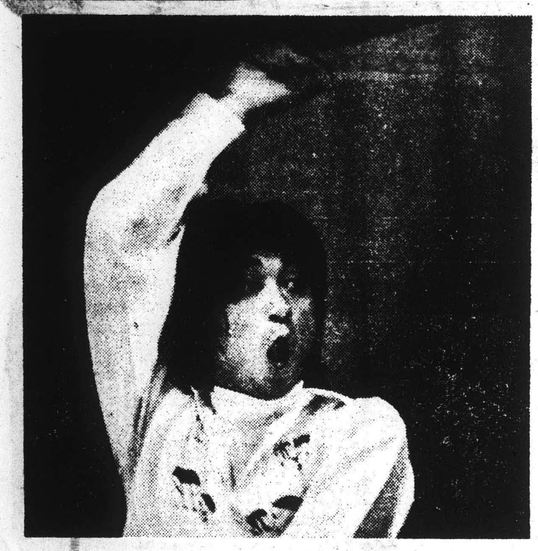
GLOBE (E)
BOSTON, MASS.
D. 195,032
SEP 25 1973
New England Newsclip

Newsclippings which document Mr. Ozawa's inauguration as BSO Music Director, October 1973.



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SEP 25 1973

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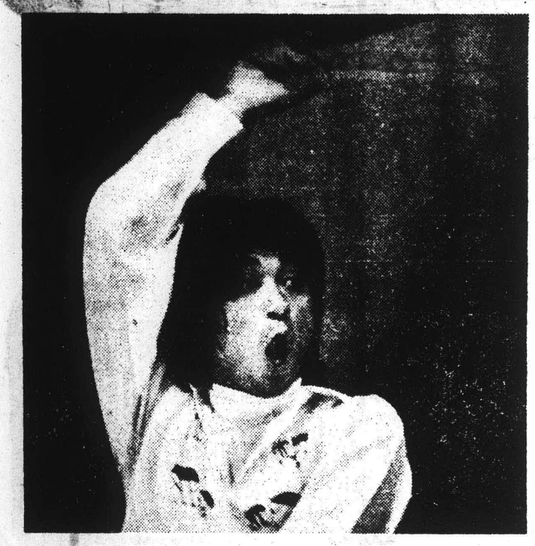

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D. 195,032
SEP 25 1973
New England Newsclip

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6

Week 1 Sept. 28/29

Berlioz: The Damnation of Faust

GLOBE (M)
BOSTON, MASS.
D. 261,042

SEP 29 1973 New England Newsclip

MICHAEL STEINBERG

Orchestra gave all Ozawa asked

Yesterday afternoon, Seiji Ozawa conducted his first concert as music director of the Boston Symphony. His welcome at the beginning of the afternoon was distinctly friendly, with many in the audience standing to applaud him, but next time he starts out on a new job he might be well advised to choose a program with a loud ending and something less long than Berlioz's "Damnation of Faust." When it ended, most of the audience was concerned only with getting out, and, indeed, ladies had been determinedly shuffling or striding toward the exits for the last three quarters of an hour.

Ozawa conducted "The Damnation of Faust" at Tanglewood in 1971, but it seems we have not had it in Boston since Munch did it in 1954. High time then, because it is so beautiful. Berlioz was ruthless and possessive with Goethe—as ruthless and possessive as Goethe had been with the Faust legend—but by legitimate authority: He knew and understood the poet, completely and profoundly. The man was equipped to deal with the irony of Mephistopheles, to see the mixed pain and pride behind Faust's aspirations, to know the abyss of Faust's and Marguerite's love for each other. The composer had the range and command of musical language: no one has gone beyond what he said in Marguerite's "D'amour l'ardente flamme" to the theme of love betrayed, and the writing of that took heart and brain and ear, all three.

I see that with a few reservations, particularly about cuts, I found Ozawa's 1971 performance "marvelous," which I admit astonishes me. I don't know which of us has changed, but I thought his work yesterday often rather flat and on the surface. He strikes me as a Berlioz conductor by fiat (party that of Deutsche Grammophon, who plan to record the major works with him) or by act of will more than by affinity. With "Faust," he was respectful and energetic, but not imaginative or responsive. He tended to neutralize Berlioz's many modifications of speed volume, and, for example, in the postlude to Faust's "Merci, doux crepuscule!" he gave us, with the straight-ahead, purely "musical" playing of the meandering violin line, no suggestion of the touching picture of Faust walking quietly about Marguerite's room for the first time, examining it "with passionate curiosity."

The singing of Stuart Burrows as Faulst was unflawed pleasure. His tenor voice is virile, pliant, lyric (and yesterday it was "there" from the first note); he uses it with intelligence, ardor and taste. On the other hand, getting Edith Mathis to sing Marguerite is less a believable response to the question of who can do it best (or well) than the decision of a record company to push one of its important properties. Marguerite wants to be a mezzo with ease and lightness at the top, or, failing that, a soprano with unusual intensity and character in her low notes. Mathis is an admirable artist and singer, but as Pamina or Aennchen or Sophie; here, miscast, she was pallid. The Mephistopheles, Donald McIntyre, had wit, rhythm, presence, and projection, but not the sensuous warmth that is needed when you get to "Voici des roses" (in his operatic life in Europe, he specializes in growly and declamatory parts). Thomas Paul was incisive and quick as Brander, but a bit hollow and unsure in pitch when he returned in the Epilogue as an Earthly Voice, Judith Dickison then being his satisfactory Celestial counterpart.

The orchestra gave Ozawa all he asked for, and had he asked for more — like all the pianissimos Berlioz wanted — they would no doubt have given him that, too; they were in admirable condition and high spirits.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897

OCT 1 1973 New England Newsclip

Ozawa lifts baton as BSO director

By David Sterritt

With a single "dramatic legend" of a work — lengthy, theatrical, alternately lyrical and fiery — Seiji Ozawa has begun his tenure as music director of the Boston Symphony Orchestra.

Music

For his first appearance in his new role, the much-celebrated conductor has chosen an appropriate vehicle. Berlioz's "La Damnation de Faust" rises and falls in musical peaks and valleys, providing ample opportunity and challenge for the interpreter. Likewise its characteristically keen orchestration and narrative thrust make it a splendid medium for personal communication between podium and audience.

Thus, for listeners eager to make fresh, intimate acquaintance with their new orchestral guru, the Op. 24 "legende dramatique" of Berlioz offers a potent and multifaceted meeting ground. It is a piece of typically Berliozian stature, using Goethe's "Faust" — as in itself an epic feat of imagination — as starting point for all sorts of heady and fantastical invention.

The metaphysical complexities of Goethe's vision are largely subjugated to a heart-pounding sense of drama, which builds effectively through various episodes of beauty, romance, and eloquent despair. Inevitably, these sundry musical gems are all directed toward the ultimate galloping ride to hell and the infernal chorus of the damned pouring out its soullessness in senseless syllables — a colossal double climax guaranteed to tingle anyone's spine before the final loveliness of "celestial spirits," the chorus here augmented with a boys choir, welcoming the heroine's soul to heaven. Not quite Goethe's plot, but that's entirely beside the point.

Cautious demeanor

Friday afternoon's performance had its own peaks and valleys of effectiveness. Occasional lyrical passages seemed over-refined, sapped of some strength; and Ozawa maintained a cautious demeanor at certain moments when barely restrained thunderousness might justifiably burst into outright thunderclap. Yet on the whole, the work's "infuriate glamouring song" — to borrow some words of Goethe's — seemed every bit as strongly shaped as its "gentle, powerful sounds of Heaven." The conductor's approach was commanding and imaginative throughout, shaping the work firmly, evoking some feisty emotion, guiding the orchestra forcefully (except during isolated moments in Parts 1 and 2 when the woodwinds seemed not in full touch with the other forces).

The BSO, Tanglewood Festival Chorus, and Boston Boy Choir seemed supple and responsive, and the well-chosen soloists were in fine voice. Stuart Burrows's gorgeous tenor — last heard here in the Opera Company of Boston's "La Traviata" — seemed capable of any expressive feat with its wide range and flexible repertoire of tonal nuances. Donald McIntyre gave a ripely theatrical performance as Mephistopheles, combining an aptly demonic wit with tastefully tempered musical presence.

Charming Marguerite

Edith Mathis made a warm and charming Marguerite, with Thomas Paul rounding out the cast as a sturdy Brander. All will be on hand for the work's final performance on Oct. 9 except for Mr. Burrows, who will be replaced as he was Saturday night by Harry Theyard.

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020

OCT 11 1973 New England Newsclip

In Concert

Ozawa Begins Well

By Peter M. Knapp

It's now official. The Boston Symphony Orchestra has a permanent music director following a year without one and the William Steinberg interregnum, and the beginning of that new directorship has been auspicious for Seiji Ozawa.

Not that Ozawa has been a stranger hereabouts and particularly at Tanglewood where he has guided the orchestra since Erich Leinsdorf left in 1969. But he's now in charge, and the orchestra is able to plan and dream for hopefully another great era.

Symphony Hall has been undergoing some renewal and renovation for the opening of the 93rd season — air conditioning has been installed, as well as a downstairs bar and new corridor chandeliers — not especially attractive ones in my opinion.

As a style note, the men of the BSO have abandoned the long locks and sideburns and the several beards of a few seasons ago, and Ozawa is wearing a white turtleneck and beads under his tailcoat. Bars, air conditioning and turtlenecks — and oh yes, television, WGBH-TV was taping the program — what would Henry Lee Higginson have said?

To open his season, Ozawa chose a hefty production — Hector Berlioz' dramatic legend "La Damnation de Faust", a work which the BSO has been doing about once every two decades. Ozawa did close the 1971 Tanglewood season with the work, but the version heard Tuesday night in Symphony Hall had greater dramatic impact and was in all respects a very special event.

Like much of Berlioz, his treatment of the "Faust" legend tends to grow on a listener. It is not a comprehensive treatment of Goethe's poem, rather a series of compressed dramatic episodes. Berlioz was not reluctant even to invent a scene — "on a plain in Hungary" — for the admitted purpose of inserting a brilliant version of the Hungarian Rakoczi March, which never fails to make its mark.

The four main sections and 20 linked scenes present the dramatic highlights of the story — the twist being Faust's damnation rather than his redemption. With this compression and episodic treatment, the weighty philosophical issues posed by Goethe are hardly hinted, and Berlioz sacrifices character development and thus audience involvement with the characters as in opera. But his virtuosity and flair for theatrical musical events brings off what on paper scans as scenic hopscotch.

And above all, the work abounds with astonishing examples of compositional wizardry; not all the ideas come off, but one has to admire the fertile mind and daring of a musician trying such stunts as uniting two colliding choruses in the conclusion of Part 2, or inventing a nonsense demon-language for the depiction of Pandemonium. Throughout, there is a dazzling display of Berlioz' instrumental legerdemain, exquisite details of orchestration, and intricate polyphony.

Ozawa has a special flair for this kind of music, an instinctive sense of theater and sound and color. One may quibble about details and definition of certain passages, but Ozawa's Berlioz has scale, vividness and a vitality which, coupled with some of the BSO's most resplendent playing, made this performance compelling. (The one spot of real uneasiness occurred in the Scene 14 trio and chorus which nearly came unhinged.)

Of particular impact were the march, the rowdy drinking scene in Auerbach's cellar, the chilling Ride to the Abyss (the gentle Gounod could never conjure up such demonic measures), and perhaps the climax of the evening, Edith Mathis' emotion-packed, artfully shaped singing of "D'amour l'ardente flamme" abetted by Ozawa's sensitive accompaniment. The Swiss soprano, making her BSO debut as Marguerite, is a superb artist with a voice of sunshine and fresh air.

Also impressive was the personality filled Mephistopheles of baritone Donald McIntyre, a London opera stalwart. McIntyre belongs to the select group of gifted singing-actors, communicating through vocal and facial inflection. With his rugged baritone and expressive features, McIntyre characterized a sly, witty, cynical devil obviously programmed to triumph over the dead-pan Faust.

As that unfortunate gentleman, tenor Harry Theyard sang very well, especially in the Invocation to Nature, but without much projection of personality and ran into vocal distress in the duet with Marguerite. Bass Thomas Paul effectively handled Brander's song, and there was first-rate, clean-cut singing by the Tanglewood Festival Chorus joined by the Boston Boy Choir in the caramel-coated Apotheosis of Marguerite.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500

OCT 4 1973

New England Newsclip

Ozawa Disappoints in Opening Of Boston Symphony Season

With the fanfare over and a new music director at the helm, the Boston Symphony Orchestra opened its ninety - third season last weekend. The buildup had been fully Madison Avenue in style with radio and newspaper ads proclaiming "Ozawa Wants You," and urging listeners and readers to "Put a little Ozawa in your life." If the taste of the performances in Symphony Hall were to match the taste of the advertising, the audiences might have steeled themselves for a season of shlock.

Fortunately, in one respect, it wasn't that way. Seiji Ozawa, the much lauded new musical director, had chosen to launch his incumbency with the presentation of a superbly eloquent work, Hector Berlioz' dramatic legend for soloists, chorus, boys choir, and orchestra, "La damanation de Faust." The Berlioz epic was the lone piece on the program.

Goethe had a way of fascinating the musical imagination with his Faust legend. Many composers took it as their text for one form of composition or another. Gounod and Boito chose it as the libretto for operas. Wagner wrote a concert overture and Liszt a symphony. Mahler's Eighth Symphony, the Symphony of A Thousand, is also based on the Faust story, and so is Busoni's opera "Doktor Faust." No single work can be said to have inspired more musical settings than the powerful Goethe masterpiece.

Berlioz was instantly enthralled by a French translation of Faust and said he always carried it with him, reading it everywhere, whether at dinner or in the theater, or even in the streets. Twice he tried his hand at writing music for Faust, first his Huit scenes de Faust and then, nearly twenty years later, La damnation itself.

In composing the Damnation, Berlioz took liberties with the Faust story, moving the opening of its four parts to Hungary in order to validate the inclusion of the Rakoczi March which had captured his fancy. The famed march became the climax of Part One and subsequently of the excerpts frequently presented at orchestral concerts.

From beginning to end, the music is profound and passionate, stunningly orchestrated in the manner of Berlioz and it remains one of the high points among his works for voices and orchestra. The cast calls for Faust, a tenor; Marguerite, a mezzo soprano; Mephistopheles, a baritone; Brander, a bass; and a chorus and boys' choir.

Friday afternoon, Stuart Burrows was the Faust. I heard the Saturday evening performance with Harry Theyard in the title role and he was a keen disappointment. His voice was forced and short of the many different colors the music demands.

Donald McIntyre, the Mephistopheles, unfortunately suffered an attack of laryngitis on Saturday and despite gallant efforts was obviously performing under a great handicap that evening. Thomas Paul was excellent as Brander and the Tanglewood Festival Chorus, directed by John Oliver, and the Boston Boy Choir, directed by Theodore Marier performed admirably.

Edith Mathis, the Marguerite, is a fine soprano whose talents are better suited to other roles. Marguerite is not her cup of tea. She was clarly unsuited to the role. Judith Dickison sang effectively in the epilogue as the celestial soprano.

What about Ozawa? It has been years since the Orchestra played so cleanly and sounded so brilliantly. There was nothing it could not do and it seemed to have a very warm regard for the new maestro. This speaks well for the new regime and promises good sounds to come.

But sound is only one part of orchestral satisfaction. Drama, excitement, mood are others. If the interpretation of La damnation is any indication of what lies ahead, there could very well be a "let's not go so fast" attitude in some minds about putting a little Ozawa in their lives. For all the elegant orchestral playing, the better moments of the singing, and the applause of the audience, it was essentially a dull performance that never probed the dramatic content of the Berlioz score.

Ozawa, like Miss Mathis, may be better suited to other works. One can only hope so.

H.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

SEP 29 1973

New England Newsclip

Symphony Open on Grand Note

By ELLEN PFEIFER
Music Critic

Berlioz La Damnation de Faust" was the chosen vehicle to open the Boston Symphony Orchestra's 93rd season and Seiji Ozawa's first as Music Director yesterday afternoon at Symphony Hall. Employing large orchestra, soloists and chorus and dealing with cosmic reality, the work was an appropriatly splashy gesture for such an occasion.

It is, of course, something more than an occasional piece. A grandly dramatic canvas, it is Berlioz supreme effort on behalf of a work (Goethe's drama) which he cherished and identified with throughout his life.

As with most of Berlioz music, this is definitely quirky — the melodic phrases, which a musician friend of mine calls "stream of consciousness," are irregular and always surprising; the orchestral effects and colors uniquely Berlioz. In fact, this idiosyncratic idiom, which never quite loses its strangeness, is perhaps what accounts for audience's general lack of symphony, buth now and in Berlioz time, for the composer's music.

Nevertheless, "The Damnation" is masterful. In its depiction of a gothic world peopled with dark spirits, devils eager to lure men's souls to the abyss, and great battles between evil and good, it is unsurpassed by the numerous other settings of Goette's work.

There is nothing, for example, quite so hair-raising as

Concert Review

Faust's and Mephistopheles' wild ride to the Abyss with the philosopher's shouts of terror and the infernal horses' pounding hooves. Nothing like the Pandemonium, the dead souls' screams of triumph (Hell seen as unremitting and unbearable noise) when Faust gallops over the brink.

On the same dramatic plane, if a little less overpowering, there is an intoxicating Sprites' Ballet which charms Faust into enchanted sleep; the cynical Amen fugue attached to a ribald song with which Berlioz very obviously ridiculed his Conservatoire masters; and the very lovely and touching "seduced and abandoned" scene for Marguerite with its orchestral flashbacks. And there is lots more.

Ozawa, who has conducted the "Damnation" at Tanglewood, obviously has an affectionate and admiring feeling for it. He also understands that sort of thing musically — it is perhaps the kind of idiom for which he has the greatest affinity. Friday afternoon's performance, therefore, was exciting — although, to be honest, still not quite as much of a turn-on as one might have expected.

The new music director has a fine sense of pace and direction and sensitivity for Berlioz unusual color combinations, however, his dynamic architecture leaned rather too heavily in the direction of loudness which resulted, for example, in a Hungarian March which sounded so loud and final that people were almost forced to applaud its conclusion. A rather strange thing to happen only three sections into the work.

Berlioz wrote impossible things for his tenor (Faust) — music meant to penetrate with steely tone thick orchestral textures and, yet, also lyrical love songs; plus a lot of high notes which many respectable tenors almost strangle on.

Ozawa's soloist, Stuart Burrows, had the high notes and the lyricism. However, good Alfredo and Tamino that he is, he didn't have the punch when it was needed. Given that one limitation, though, he sang with good dramatic sense, musicality and intelligence.

9) Week 2 Oct. 4/5/6/9
Beethoven: 'Emperor' Concerto
Ligeti: Melodien
Brahms: Symphony No. 1

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
OCT 9 1973 New England

Whitestone Photo

Ozawa was on the podium

Surging Brahms brings audience to feet

By David Sterritt

When Seiji Ozawa made his first appearance as the Boston Symphony's music director, a week and a half ago, an enthusiastic audience greeted him with a standing ovation before he had conducted a single note.

Music

During Ozawa's second program, heard last Friday afternoon, matters changed only slightly. This time the standing O came when the music had ended — after a surging Brahms First Symphony had brought the listeners forcefully to their feet by sheer strength of sound.

Perhaps the symphony's impact was subtly enhanced by its position in the proceedings — following Gyorgy Ligeti's 1971 "Melodien" for orchestra, a concentrated and complicated work packing a very different kind of effect. And perhaps the mighty "Emperor" Concerto of Beethoven made an especially apt program-opener, its sturdily conducted mass realizing both gorgeous logic and thrusting emotional weight. But it was Brahms who most clearly won the day, his Symphony No. 1 in C minor, Op. 68, managing to dominate even so strong and varied an afternoon with apparent ease.

Ozawa's rhythmic strength

When he wants to, the nimble Ozawa can command a most extraordinary rhythmic strength. This special attribute permeated the Brahms opening movement, underlying and underlining the full, sweeping string work and dramatic urgency that lay the groundwork for the piece as a whole.

The Andante offered more of the same, plus a slow poetry. This was followed by a properly spare third movement, and n the symphony's compelling conclusion — Ozawa drawing a majestic grace from its recurring triumphal strains, and imbuing the immaculate overall development with a fine charge of dramatic rightness.

Beethoven's Piano Concerto No. 5 in E flat received a similarly substantial performance, with Christoph Eschenbach the versatile and confident soloist. He worked well with Ozawa, the two evidently sharing a stolid if not particularly warm approach to the work.

The central Adagio, played at a surprisingly slow tempo, rose to occasional moments of extravagant lushness, yet Mr. Eschenbach maintained a stance of careful objectivity throughout the concerto. Ozawa countered this with a ripe, sometimes punchy approach, for a balanced and moving final impression.

Ligeti's reputation

Ligeti, an inventive and resourceful composer, received a sudden boost in fame when his "Atmospheres" showed up as a theme in Stanley Kubrick's brilliant film "2001: A Space Odyssey." Alas, the composer is reportedly most unhappy with both the film and the use of his music in it.

What is done cannot be undone, especially in the mass medium of cinema. But Ligeti's "serious" reputation will surely endure. Boston was reminded of it once again on Friday, through the BSO's precise reading of his "Melodien."

The piece is shaped like some lopsided surrealist arch. It begins with a spare, airy-eerie complex of fragments: builds to a climax that seems almost crashing for so small an orchestral force; and then fades vanishingly into nothing. It is short without seeming small, jagged without seeming rocky, difficult yet unpretentious.

Programming "Melodien" between the Beethoven and the Brahms was an adventurous decision, and not a wholly successful one. Ligeti's busy texturizing contrasted with the others' sonic might to the others' advantage; a sparser environment would have been more appropriate to a work of such self-conscious economy of means. Yet it lent an evocative extra dimension to a musicianly afternoon at Symphony Hall, and — in its first Boston performance — it offered another welcome look at a most significant contemporary composer.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
OCT 6 1973 New England Newsclip

Eschenbach's Beethoven Tops

By ELLEN PFEIFER
Music Critic

In the recently published monumental biography of Gustav Mahler, the composer's conducting (which made his reputation long before his compositions did) is characterized through reports of contemporary journalists, and over and over, the 19th century critics praise Mahler's tremendous control over dynamics.

He was said to be capable of producing wide varieties of shading, infinite colors and great contrasts.

It was this kind of dynamic control, along with his marvelously clear articulation, that characterized Christoph Eschenbach's playing of the Beethoven Piano Concerto No. 5 in E-flat with the Boston Symphony Orchestra and Seiji Ozawa Thursday evening.

RATHER unusually for Eschenbach, his playing of the concerto seemed not to be inspired by any particularly individual conception — although there were some localized eccentricities which proved sometimes magical insight, sometimes just irritating.

Instead, the idea seemed to be to take a too well-known work, play it absolutely straight but musically, sensitively, lovingly. Something which happens none too often with the "Emperor."

Something else which doesn't happen very often: this was not a performance in which the performer banged

• Concert Review

hell out of the piano (to quote the elegant phrase of Harold Schoenberg).

IF THERE was the proverbial contest between orchestra and piano for dominance, the latter certainly wasn't competing on the basis of over-kill. Which brings us back to Eschenbach's dynamics.

Throughout the three movements, one was struck by the multiple levels of sound at the pianist's disposal, but perhaps nowhere was he so beautifully in command as in the opening statement of the second movement. Ozawa and the orchestra, who begin the movement, matched him nuance for nuance with absolutely the most sensuous tone I've heard in some time.

FOR MY PART, everyone should have gone home after that — there would be nothing to match the moment in what followed.

The Boston premiere of Gyorgy Ligeti's "Melodien" was next on the program and it proved to be 12 minutes of the same piece Ligeti has been writing for some time now. An amusing program note pointed out that Ligeti was distressed that his "Atmospheres" had been used (without permission, incidentally) as background music for the apes and mystical stone blocks in Kubrick's "2001."

I have to admit that "Melodien" is enough like "Atmospheres," at least initially, to take me back to the apes and blocks.

ALTHOUGH it purports to concentrate on melody and rhythm, the two-year-old work is a sort of atmospheric color piece similar to other Ligeti pieces and has a shimmering, occasionally chattering surface. Harmonically, it is surprisingly conventional, even lush, and there is always a good deal of simultaneous activity going on.

Although initially attractive it is really too long and too much the same throughout.

To compensate the audience for this contemporary excursion, Ozawa programmed the Brahms Symphony No. 1 in C-minor, which sounded rather rough and crude although the listeners found it exciting music-making, to judge from their ovation.

GLOBE (M)
BOSTON, MASS.
D. 261,042
OCT 6 1973 New England Newsclip

MICHAEL STEINBERG

An exciting BSO concert

With Crumb, Ligeti, and Martino as the competition, the week's best modern piece turned out to be by Beethoven — the Emperor Concerto, which Christoph Eschenbach played Thursday evening with Seiji Ozawa and the Boston Symphony. A dangerous remark, cheaply sententious (a commencement address — by whom? for what school?), but I don't mean it as a slap at our contemporaries, and it was Beethoven's newness, his huge and effortless originality that was projected so excitingly at Thursday's concert.

It is not often you perceive those qualities in a work as much played and as enshrined as the Emperor. You are reassured by the familiar sounds or you are invited to play "comparing pianists" games, but actually there is nothing reassuring about a piece of such audacity and irregularity, and Thursday's performance drew attention only to Beethoven.

It is an audacity of economy, of the exuberant outrageousness of building so grand a structure from material of such purposeful neutrality. Beethoven's compensation is to lavish prodigious and subtle inventiveness on the details of the piano figurations. He restricts the colors, too, but what a range of possibilities he reveals in grey and silver and blue, and what adventure he finds in the sound of muted strings, a solo clarinet, a duet of piano with pianissimo kettledrum. The dialogue of solo and orchestra is wild, offering always what you least expect in distribution of emphasis, length of statement, and punctuation.

With Eschenbach's and Ozawa's performance I have just one quarrel: the "Adagio un poco mosso" sounded lovely, but it is just not believable that Beethoven can have imagined anything like so slow a tempo. For the rest, Eschenbach's playing was pianistically brilliant, in hard and accurate focus, forceful and keen, alert, witty. In the Adagio, I have rarely heard a pianist so enjoy the difference between three and four, and that exhilarating, glad moment when the finale suddenly explodes free was felt and played with a freshness that made it almost as startling as it must have been 160 years ago.

Eschenbach and Ozawa work with special rapport, and there was a wonderful sense both of sureness — as in a virtuoso trapeze team — and of humor to their ensemble. Much of the finale consists of provocative remarks by the piano, to be fielded somehow by the orchestra, and the quality of Eschenbach's launchings and Ozawa's catchings was delightful to observe (and, I must add, one rarely sees a pianist who so intensely and effectively thinks "across" the orchestral phrases and paragraphs in which he does not play).

Ligeti's "Melodien" is his version of the International Twittering-Machine Piece. What the Los Angeles program annotator (quoted in our program book) had in mind when he wrote, "it is unlikely you will hear the 'melodies' of the title because there are so many of them occurring simultaneously," I can't imagine. Many melodies, or melodic fragments, are easily heard in this short, mildly engaging, cutely scored, slightly tricky piece.

Ozawa ended with the Brahms First, and that was impressive: massive without being ponderous, unforced, and, above, all, superbly rhythmic. The Symphony Concert As Adventure is still an option.

Week 3

(9)

GLOBE (M)
BOSTON, MASS.
D. 261,042
OCT 20 1973
New England Newsclip

Colin Davis conducts BSO in 'Leonore,' 'Orpheus' and Sibelius 4th

BSO

By Michael Steinberg
Globe Staff

An interesting study in economy, the three pieces Colin Davis conducted at yesterday's Boston Symphony Concert: Beethoven's "Leonore" Overture No. 2, "Orpheus" by Stravinsky, and the Sibelius fourth symphony.

"Leonore" No. 2 is the crazy one, No. 3 its rational revision. The craziness lies in the combination of extraordinary deletions and compressions (leaving out the recapitulation, for example) with extreme rhetorical extravagances. Economy has become outright theatrical.

Twenty-five years ago, when "Orpheus" was new, the critics got all exercised over its having almost no loud music — really just the 14 bars when the bacchantes close in for the kill. It is, in fact, a marvel of restraint, of tenderness and serenity. The orchestra is modest and sounds still more so, the harmonies are restricted and cool. But it is also beautiful, in the rightness, the chastity of expression, the patience with which this story of anguish and terrible impatience is told. Musically, there is one miracle after another, and I love especially those that arise from Stravinsky's way with voicing that makes common chords sound as though he had just invented them (a cunning he shares with Beethoven).

For true Sibelians, the fourth is the summit, and it is also th symphony most likely to interest musicians otherwise not sympathetic to him (tourists prefer the flashier second or fifth). It is laconic, close-mouthed. We know, though, that what is held down in one place will erupt in another, and so from time to time it screams. Once, in the Largo, whe Sibelius thinks nobody is listening, it sings. It is a half-hour spent with a man who is obsessive and ungracious, but strong and sure of who he is — tiresome and compelling together, therefore.

An exceptionally interesting program (though recommended primarily to the sober), eloquently performed, and available again tonight, Tuesday, and Thursday.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
OCT 22 1973
New England Newsclip

Leningrad Philharmonic, BSO Perform Modern Symphonies

By ELLEN PFEIFER
Music Critic

Two symphonies composed in the Twentieth Century — during which the form has not been taken quite so for granted as in the previous century — occupied places on the programs of the Boston Symphony Orchestra and the Leningrad Philharmonic both at Symphony Hall Friday.

The first, Sibelius' craggy, difficult No. 4, dates from 1910 when further extensions of the traditional tonal system seemed impossible and composers were beginning to move on to new or non-systems and the forms which could be engendered from them. The latter, the 15th symphony by Shostakovich, the Leningraders' compatriot, dates from 1972 and is the work of a man dedicated to bucking a trend, one who has

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continued to see possibilities in an "old-fashioned" procedure.

COLIN DAVIS, who also conducted a wonderfully clean, beautifully logical performance of Stravinsky's ballet, "Orpheus" (choreography by Balanchine), made the Sibelius sound just exactly Balanchine), made the Sibelius sound just exactly like what it is: a lush, decadent art work.

The piece which has provoked criticism since the first performance and still isn't dear to the hearts of audiences (to judge by Friday's lukewarm reception), has been denounced as "cubist music," "dissonant and dolefule mutterings, gene lly leading nowhere," and "a mixture of musical quassia and wormwood."

Actually what really bothered all those folks and audiences today, one suspects, is that there are no complete melodies. There are a number of lush possibilities, but Sibelius never let them become more than a truncated suggestion. Everything is tremendously compact and economical.

THERE IS ALSO the matter of his ending all the movements with very tentative-sounding cadences — many open octaves — and without any great fortissimo climaxes, and the unremittingly dark, gloomy atmosphere and the rather forbidding chamber music-like groupings of instruments by families.

All these things militate against instant approachability and the Sibelius, has therefore been thought of as mysterious, uniquely original, puzzling. Actually, it is a fairly conventional structure with clearly defined form and tonal scheme and harmonies that sound different because of use of things like the whole tone scale and tritone.

IT IS, HOWEVER, a fascinating work, especially in the context of Sibelius' other music — never does he make any concessions to prettiness. The work is tough, muscular and needs to be thoroughly chewed to be enjoyed. But it is worth the effort, and Colin Davis and the BSO gave a marvelous performance of it phrases and wonderfully con— with beautifully shaped trolled dynamics.

The Shostakovich 15th is also characterized by its chamber-music like disposition of instruments and general absence of orchestral tuttis. It, however, does not have the grit displayed by the Sibelius.

For a visiting orchestra like the Leningrad Philharmonic (under Gennady Rozhdestvensky), it is a natural — a brilliant show-piece by which to show off the orchestra's considerable wares.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
OCT 23 1973
New England Newsclip

Colin Davis and BSO— Sibelius to Stravinsky

By David Sterritt

"The time seems near, if it has not actually arrived, when the chastened sublimity of a moor, a sea, or a mountain, will be all of nature that is absolutely in keeping with the moods of the more thinking among mankind."

Critic Cecil Gray once cited these words of Thomas Hardy — from "The Return of the Native" — in attempt-

Music

ing to explain the strange appeal of Sibelius's Fourth Symphony, a work of "deepest tragedy and gloom . . . elusive and baffling." Perhaps indeed, as Hardy suggested, "It is a question if the exclusive reign of orthodox beauty is not approaching its last quarter."

Today the symphony as a whole sounds tamer than it apparently did to critics in 1913. One of them found it to be "cubist music" at a time when cubism itself was still a new mystery; another heard in it "harmonic idioms" that would place Sibelius in "the very vanguard of the leading innovators of today."

Epic sweep

Yet there remains a darkly inviting epic sweep to the "chastened" A minor Op. 63 of the man who also gave us "Finlandia." This mood of shadowy, twilight beckonings faded evocatively into new life through the Boston Symphony's first-rate performance on Friday afternoon, under the baton of "principal guest conductor" Colin Davis. The flowing incisiveness of the first movement, and the almost Wagnerian fullness of the third, lent particular weight to this strong program-closer.

Problems cropped up occasionally. In the second movement, for example, conductor Davis often seemed to be receiving less dynamic expressiveness than he sought — an unusual situation, since Davis is known to have a particularly good relationship with the BSO. Yet such a momentary difficulty was more than overshadowed by the magnificently strong string work of the Largo movement, and by the precision of articulation that also marked the symphony's latter half.

'Orpheus' ballet

The Sibelius was preceded by Stravinsky's "Orpheus" ballet, a deliberately minimal work in three rigorously refined scenes. Davis reached for and grasped a striking balance among the orchestral forces, deftly maintaining his footing while stepping through the work's understated but often tricky rhythms and syncopations.

The concert began with Beethoven's Overture "Leonore" No. 2, Op. 72a — interpreted broadly and dramatically, marred only by some careless offstage trumpet work (yet one must sympathize with the trumpeter's probable problem in adjusting his intonation to an orchestra on the other side of a wall).

The program was heard again in Symphony Hall on Saturday evening, and will be repeated tonight and Thursday night — complete with its mood-boosting critical quotations in the program notes.

TIMES (E)
BEVERLY, MASS.
D. 9,514
OCT 10 1973
New England Newsclip

Davis to lead BSO in Sibelius

BOSTON—Principal Guest Conductor Colin Davis conducts the Boston Symphony Orchestra in works by Beethoven, Stravinsky and Sibelius in a Thursday evening Open Rehearsal on October 18 and in the Friday afternoon, October 19 concert, the Saturday evening, October 20 concert and concerts on Tuesday, October 23 and Thursday, October 25.

Mr. Davis opens the concerts with Beethoven's Overture "Leonore No. 2," and follows it with Stravinsky's "Orpheus," ballet in three scenes. The closing piece of the concerts is Sibelius' Symphony No. 4 in A minor.

Colin Davis, principal guest conductor of the Boston Symphony Orchestra, is musical director of the Royal Opera, Covent Garden.

His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, and Festival Ballet and the Ballet Rusee.

In 1957 he became assistant conductor of the BBC Scottish Orchestra.

Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of Don Giovanni.

This marked a turning point in Davis' career; he was shortly afterwards appointed musical director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared with the Minneapolis Symphony.

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Week 4

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,997

OCT 29 1973

New England Newsclip

Colin Davis conducting

First-time masterworks for the BSO

By Louis Snyder

A number of fortunate composers had their works heard in "first time" Boston performances over the weekend. Their names? Haydn, Stravinsky, Vaughan Williams, Sauguet, Elkan, and Poulenc. A fairly distinguished group.

It all began when the Boston Symphony, in its second week under principal guest conductor Colin Davis's direction, introduced Haydn's Symphony No. 84 in E flat to Boston, and vice versa (it appears to have surfaced first in Paris in the 1780's).

Music

Then the BSO gave its first performances of Stravinsky's chamber "Concerto in E flat," better known as "Dumbarton Oaks," and the mighty Vaughan Williams Fourth Symphony in F minor, a BSO premiere to shiver Symphony Hall's sacred timbers. Putter-downers of the traditional Friday afternoon audience must have been confounded by its enthusiastic reception of the 15-instrument Stavinsky, and the all-out Vaughan Williams. The artistocratic Haydn went without saying.

While the Haydn symphony, one of several commissioned in 1786 by an exclusive Parisian musicmaking organization, was all elegance and charm, and the better known Stravinsky "Concerto," also a 1937 commission from an American philanthropist, showed the composer at his most characteristically inventive, it was the pre-World War II Vaughan Williams work that proved itself made-to-order for Mr. Davis and the Boston Symphony.

It is this F-minor symphony, so gnarled and intense, that many commentators and hearers felt should have a "program," that is, specifically "be about something" — war, anger, violence, perhaps. But the composer always denied it. "I don't know whether I like it," he said "but this is what I meant," and ended the discussion there.

"What he meant" is contained in a tumultuous four-movement work which basically builds rugged, seemingly disproportionate hunks of sound into what suddenly becomes an awesome monument for the hearer. It is practically themeless, and from the immense roar that begins it, one finds oneself caught up in an onward rush of insistent tone and instrumentation too powerful to withstand. This is not cacophony, however, but a mass of solid musical ideas, each with its kernel of warm if fleeting familiarity, even at first hearing.

Handel and Haydn open

Mr. Davis and the orchestra gave it a magnificent performance on Friday — in fact the entire program was further evidence of the high standard of achievement that results when this conductor and these musicians get together.

There was music of considerably less substance on the program that opened the 159th season of the Handel and Haydn Society at Jordan Hall on Friday night. Under Thomas Dunn's direction, numbers about or by "Ghosts, Gypsies, Necromancers, and Brahms" were on the Hallowee nish bill of fare, which seemed to suit the taste of many in the good-sized audience, despite some heavy attempts at cuteness.

As its token contribution, as a singing society, to such Handel and Haydn's "novelty" programs, the chorus led off with Brahms's "Fest und Gedenksprueche" ("Festival and Memorial Sayings"), three serious and impressive unaccompanied part songs "for times of great national solemnities," which aren't heard too often. They were beaurifully done by singers and their conductor. But after that, the mood turned capricious.

Since at these variety concerts the line between solemnity and laughter is rather thin, the remaining three numbers — all local rarities — were salon-type pieces, intentionally on the lighter side. There was an attempt at staging Henri Sauguet's "La Voyante" ("The Fortune Teller") by having the lady in question direct her musical comments on "Card-reading," "Astrology," and "Palmistry" at two rather puzzled-looking couples seated at cafe tables. Behind two painted screens, three oboes and a bassoon played the witty Sauguet score, while mezzo Jan Curtis rose above the unproductive stage direction in which she was involved by singing superbly.

Charles-Henri Alkan's "Funeral March for a Dead Parrot" found the chorus dressed in mourning, intoning their one line, "Polly want a cracker? What?" and Mr. Dunn conducting with a black feather retrieved from an empty birdcage. It all seemed a lot more trouble than it was worth.

During the final number, Francis Poulenc's "Le Bal Masque," with baritone David Evitts, and the orchestra, the chorus remained as a human (non-singing) backdrop, wearing masks, while four songs set to nonsense syllables, were performed, concert-style before them. Poulenc is always a pleasure, and Mr. Evitts, Mr. Dunn, and the instrumentalists did well by him. But since the unintelligible French words, translated at great length in the program, were all important, both in the Sauguet and Poulenc, why wasn't there enough light on in the hall so they could be followed by the audience? That seemed like carrying a joking evening too far.

Two by Bream

There were no advertised Boston premieres on the program of lute and guitar music that Julian Bream played at Jordan Hall to sell-out audiences on Saturday evening and yesterday afternoon. But surely Joamrosio Dalza, a 16th-century Venetian lutenist, and Simone Molinaro, who, Mr. Bream pointed out, played the loudest of instruments (the organ in Genoa Cathedral) and the softest (the lute), are hardly well known, though they deserve to be.

It has become legendary that Mr. Bream, Orpheus-like, "with his lute made trees and the mountain tops that freeze, bow themselves when he did sing." This time, on his annual Boston visit, his rapt audiences found again that singing excepted it was true — the selections by Dalza, Robert Johnson (four), Molinaro (two), and John Dowland (two), all of which he introduced in his endearing informal manner, were conveyed with the utmost artistry and irresistible charm.

For the guitar half of the program, two sonatas by Domenico Scarlatti, the Sonata No. 2 in C major by Fernando Sor, and Benjamin Britten's Nocturne, after John Dowland's song, "Come Heavy Sleep," written expressly for Mr. Bream, reaffirmed his mastery of this instrument. The Sor sonata particularly, which calls for a full catalog of effects, was brilliantly played, and the Britten, which is a contemporary treatment of variations leading backward to their theme, demanded and received virtuoso treatment from this ingratiating performer. There were standing ovations, cheers, applause, and two encores before the audience finally let Mr. Bream retire.

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020

OCT 31 1973

New England Newsclip

In Concert

Judicious Performances

By David Noble
Patriot Ledger Correspondent

Since the arrival of Seiji Ozawa as music director of the Boston Symphony Orchestra there have been countless reports telling how delighted the orchestra members are with the Japanese conductor.

This delight is nice to hear about, because such positive emotions often are reflected in an orchestra's work.

A test of the orchestra's playing was provided in the BSO's past two Friday concerts when the ensemble tackled two tricky works from Stravinsky's "middle" period, the "Dumbarton Oaks" concerto of 1937 and the ballet score, "Orpheus," written 10 years later.

These are classic tests of an orchestra's ensemble and morale because they are written in the bare, texturally stripped-down style the composer adopted after 1914, and expose mercilessly such players as the principal double-bassist or second oboist — players who usually are "covered" in more conventional music.

Testing

This test was made both more difficult and more easy by the fact that both works were conducted by Colin Davis: more difficult perhaps because he is a guest conductor; more easy because he is respected by the BSO players, who stood when he took the podium for the first of these concerts as if he were a judge entering a courtroom.

The "Orpheus" that was played in that program was not a disappointment, on the whole.

Those manifold problems of co-ordinated phrasing in the winds, and of correct tuning in the brass, that grew into the BSO's playing during the resentments of the Leinsdorf years and the indiscipline of the transitional period that followed, were audible under the surface.

But the fact there was a surface was encouraging. In fact, Davis kept the players' noses to the grindstone, and they responded well. Those little problems in the winds (some of them not so little) have hardened into habits that are not going to be overcome in a couple of rehearsals, even ones conducted by Davis. But the fact remains, their bitterly hard task was faced with full professionalism.

The music of Orpheus, pretty almost to the point of blandness over its rewarding complexities, is suited well to Davis' soft-spoken approach to Stravinsky. So, despite mistakes of detail and an audible appearance of walking on eggs, it all came out rather nicely indeed.

Mixed

Reactions were divided: A trumpet player (not a BSO member) came up to me at intermission and asked, "Were you as appalled by that as I was?"; A pianist sitting near me, however, murmured a sentence as the last chord died away — "That really is a beautiful piece, isn't it?" All the Boston reviews I saw were complimentary.

After that concert a leading member of the orchestra commented, "After we've played it a few more times it'll be solider. We did all we could in rehearsal; beyond a certain point you have to do it under fire."

A week later the "Dumbarton Oaks" concerto (really titled Concerto Grosso in E-flat) was a milder test in that it only calls for 15 instruments, and thus in practice can be done by an orchestra's stronger players.

So it turned out. The flute solos of Doriot Dwyer and the prominent bassoon passages played by Sherman Walt were not always done in just the way Davis was conveying to the ensemble as a whole, but things went more confidently than they had in "Orpheus."

The music of the "Dumbarton Oaks," something of a sly joke on Bach's "Brandenburg" concertos, is more ruggedly rhythmic than that of "Orpheus." Davis conducted it in a way that minimized its local disruptions, however, and brought out its broader structural ingenuities unusually well. Friday's audience and Boston's critics seemed pleased.

Comparisons

The "Orpheus" was played between Beethoven's second "Leonore" overture, reticent and spacious in comparison with the better known No. 3, and Sibelius's Fourth Symphony, reticent and pessimistic in comparison with the better known No. 2. All in all, it was a long afternoon's draught of excellent white wine.

Haydn's 84th Symphony, alive with that composer's characteristic musical oddnesses, and Vaughn Williams' Fourth Symphony, turbulent and gruff in a way quite uncharacteristic of its author, surrounded Stravinsky's concerto in last weekend's program.

In these concerts Davis clearly earned the judicial honor the players had awarded him.

GLOBE (M)
BOSTON, MASS.
D. 261,042

OCT 27 1973

New England Newsclip

Colin Davis and the BSO delight Symphony-goers

By Michael Steinberg
Globe Staff

The works by Beethoven, Stravinsky, and Sibelius which Colin Davis chose for his Boston Symphony program last week all had a certain enigmatic, veiled quality. Yesterday, with two diversions and one oration, everything was very open. The diverters were Haydn (Symphony No. 84) and Stravinsky (Dumbarton Oaks Concerto), the orator was Vaughan Williams (Symphony No. 4 in F minor).

"Well, gentlemen, if that's modern music, you can have it," V. W. once told an orchestra at the end of a rehearsal of his Fourth. It was a once-only venture for him into "modern music," and many commentators, including some as close to him as Adrian Boult, have read its dissonances and explosions as political criticism and prophecy (it was sketched 1931-32 and completed 1934). I am more persuaded by the interpretation of the composer's widow: she sees the Fourth as a Rembrandt-like self-portrait of a man capable of "towering furies" and full of "fire, pride, strength."

Whatever, it is tremendous. Granted that sometimes the scoring is raucous and the form stiff, but even those ungracious qualities come across with a firm sense of, by God, it's written that way on purpose. And its triumphs are on a grand scale — the huge-ranged melodies and masterful harmonic layout of the first movement (the one of the four composed with by far the greatest finesse), the dangerous and completely convincing building of another darkness-to-daylight bridge as in Beethoven's Fifth, the potent and original use of the B-A-C-H theme, but most of all what it is as a whole, in the exuberance of its anger and in its moments of tranquility.

Davis caught it all, and the Boston Symphony played wonderfully for him.

Week 5

(11)

4
HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
OCT 30 1973
New England Newsclip

Colin Davis Creates Interesting Parallel

By ELLEN PFEIFER
Music Critic

Colin Davis' program with the Boston Symphony Orchestra Friday afternoon offered an interesting parallel to the one he conducted a week ago: both contained a Stravinsky work, a Classic (or borderline Classic), and the fourth symphonies piece of Sibelius and Vaughn Williams respec-

Concert Review

Aside from having the same number within their composers' symphony catalogues, the two symphonies each represented a shocking departure (at least to most listeners) from what the composers had previously written. Each took a decisive step away from the past. Each was iconoclastic and each remains among the least favored works by otherwise extremely popular musicians.

The Sibelius, which we heard last week, was a tough, gritty, uncompromising work which, underneath a forbidding surface, proved genuinely rewarding and moving. The Vaughan-Williams piece, heard Friday, preceded the composer's "Dona Nobis Pacem" by one year and, like that work, seems to be very noisy without a lot of substance.

By no means as unapproachable and knotty as the Sibelius, it sounds pretty tame to a listener in 1973—whatever was revolutionary about it in 1934 has mellowed considerably. Davis and the BSO gave it an eloquent performance, raging in the angry parts and lyrical in the more lushly melodic ones.

There was also a fine performance of Stravinsky's "Dumbarton Oaks" Concerto in which architecture was cleanly shaped and the various textures highlighted with an unusual clarity. A fizzy Haydn Symphony No. 84 completed the program.

Fizzy might well describe the program for the opening of the Handel and Haydn Society season Friday evening.

Entitled "Ghosts, Gypsies, Necromancers, and Brahms," it opened with the chorus in a ragged performance of Brahms' "Fest- und Gedenksprueche" (Festival and Memorial Sayings).

Following this was Sauguet's "La Voyante" in which Jan Curtis played a seer in white brocade and rhinestone earrings, whose den looked like an ice cream parlor, and whose blase customers dressed in evening attire and sipped pink lemonade. The music was French pastry.

The Ghost of the title was that of a departed parrot who was lamented in straight-faced fashion in Alkan's Marcia Funebre sulla Morte d'un Pappagallo." Chorus members in black watched mournfully as conductor Thomas Dunn and assistants brought out an empty bird-cage, placed it center-stage and covered it with black crepe. Then they intoned endlessly "As-tu dejeune, Jaco," which loosely translated means "Polly want a cracker?"

Finally, in the best offering of the evening, David Evitts sang Poulenc's "Le Bal Masque" with the chorus, of course, masked (black on white face, white on black face). Poulenc's sardonic, tongue-twisting, rapid-fire songs are settings of whimsical poems by the eccentric poet Max Jacob and Evitts, pokerface did them superbly,

GLOBE (M)
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New England Newsclip

THE ARTS

Rachmaninoff 3d provides sensuous feast for Ozawa

MICHAEL STEINBERG

Not long after the premiere of his Third Symphony, Rachmaninoff noted that there seemed to be just three people who liked it: Sir Henry Wood, the conductor, Adolf Busch, the violinist, and himself. Interesting that his list did not include Stokowski, who conducted that first performance, and that may have some bearing on what Rachmaninoff called the work's "sour" reception by the public and the critics.

Thirty-seven years later, it has more friends, but not many. Seiji Ozawa, who conducted it at yesterday's Boston Symphony concert, clearly is one, and I would guess that his superb performance made some converts. My own admiration for it is pretty new: when Kondrashin conducted it here in 1970, I heard only "Rachmaninoff imitating Rachmaninoff writing a symphony," though (I add by way of slender excuse) responding to a crude performance.

It is in three movements, or better, four-in-three in that a scherzo is offered as middle section of the Adagio. The finale disappoints: it goes in for a lot of mere churning, and where the big climactic tune is meant to come, Rachmaninoff manages only, "this is where it will be, I'll fill it in later." But the first two movements are strong, orderly, and with lots of handsome Rachmaninoff melody.

Written soon after the Corelli and Paganini variations, the Symphony is a bit fatter than either, but, if you take a broad perspective, clearly enough in his late style. That means a rather tougher sound, more flexible rhythm, tighter economy, and a more ingeniously playful approach to composition generally. And the sound is stunning. Rachmaninoff wrote with the Philadelphia Orchestra in mind, and, working from a combination of knowledge, fantasy, and refined taste, he gave the score his all in virtuosity. The Adagio is especially rich in this respect but the whole work, from its lovely opening (clarinet, muted horn, muted solo cello, all in unison and pianissimo) to the most extravagant martial brilliance of the finale, is a sensuous feast. The orchestra played brilliantly, and it would be nice if Ozawa could some time put Rachmaninoff's last work, the Symphonic Dances, on his schedule.

Gunther Schuller (another friend of the Rachmaninoff Third) may well be the most versatile musician I have known, but, God knows, I never thought to see him try to make his mark as a humorist. His "Capriccio stravagante," written last year for San Francisco plays quotation games and makes a few surprising noises, but except for an amusing stop-and-go jazz piece, it hasn't a thing in it to raise the "bemused smile or chuckle" Schuller mentions in his panifully arch program-note. And long, my goodness.

To finish up, Debussy's "La mer," bright and clear, but with not a bit of salt or kelp.

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BOSTON, MASS.
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New England Newsclip

'Capriccio Stravagante' Lacks Humor for BSO Audience

By ELLEN PFEIFER
Music Critic

Gunther Schuller's "Capriccio stravagante," given its first Boston performance Friday by the Boston Symphony Orchestra and Seiji Ozawa, is described by its composer as essentially a "fun-piece . . . a light piece which does not pretend to plumb profound depths of expression and meaning" and also a work which falls within the tradition of musical humor established by Mozart's Musical Joke and Carlo Farina's "Capriccio stravagante" (1627).

Having derived its title and sectional architecture from the 17th century Farina work, Schuller's piece is written in a contemporary idiom and utilizes the very large turn of the century orchestra bolstered by harpsichord and a wide variety of percussion instruments.

It's a peculiar concoction.

Schuller himself anticipates in his program note that the language of the music—"contemporary and couched in atonality"—might prevent audiences, who find such writing "unintelligible or downright annoying," from perceiving the humor in the work. And he goes on to say that the humor isn't of the belly-laugh variety anyway.

He's right, and the audience didn't seem to get the joke. To be honest, this reviewer didn't find it very amusing. But the unfunniness is not due entirely to the musical language. (To be sure, a modern idiom will and did put off many people—the lady

• Movie Review

next to me, in fact, was positively hopping mad.) "Capriccio stravagante" isn't really funny because it is too obscure an in-joke.

Both Mozart's Joke and Farina's "Capriccio" had fun at the expense of other people's music—the Farina piece even has the alternate title "Kurtzweiliges Quodlibeet."

Schuller's piece also plays with music of his era and there are to be heard quotes and paraphrases and compositional cliches in his "Capriccio." But to find such references amusing one has to recognize them and to do so, he has to have a thorough acquaintance with contemporary music. Most audiences run at the sight of a 20th century work so such an acquaintance is not theirs.

However, assuming that the audience will recognize the playful and obscure references, the composer still has to use them in a funny or, at least, amusing way and that, I think, was the problem. Mozart's Joke, for example, is sophisticated, but it is funny. The more one understands about music, the better it becomes, but basically it is funny because Mozart knew how to tell a good joke. Schuller didn't in this case.

Which is a shame, because the work itself is extremely well-crafted, displaying a virtuosic way with orchestral colors and their combinations, considerable spirit, some striking ideas, and even occasional puckishness (the Till-like mocking laugh which concludes the work).

Also on the Friday program was Rachmaninov's Third Symphony with its blowsy melodies and fatalistic use of the Dies Irae and Debussy's "La Mer" in a beautifully played, if sticky, interpretation.

JEWISH ADVOCATE
BOSTON, MASS.
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NOV 8 1973
New England Newsclip

Music in Review

By GERALD A. BERLIN

BSO — EYE vs. EAR

The programs this season add up to the most weirdo collation in recent history. So far, though, it has always turned out that more has met the ear than the eye. Last weekend's proceedings were squarely in point—the Rachmaninoff Symphony no. 3 in A minor, Schuller's Capriccio stravagante and Debussy's La mer. Who would break down the door to get at that? Yet the fare provided some better than ordinary listening.

The linch pin was the Rachmaninoff symphony. Unlikely as it may seem, the vogue for this composer was once such that Irving Kolodin, writing in 1949 of the earlier Second Symphony could aver that it was "surpassed only by the works of Sibelius in popularity among the achievements of living composers." By 1959, when the latest Groves Dictionary came out, Rachmaninoff was noted only by four paragraphs and put down severely in the doing.

The return to involvement with the music of romanticism is now running at considerable velocity, and a lot of us find ourselves listening with attention and pleasure again to kinds of pieces that we would have dismissed as sound track drivel a very short while back. The first rank romantic repertory is distinctly lean, hence the exhumation of a good many of the ilk of a lower order of magnitude. Such is the A minor Symphony, which had not been done here since Koussevitsky introduced it locally in 1947.

Taken in terms of its acknowledged post-Tchaikovskian boundaries, the work is characteristically warm and distinctive, beautifully balanced (save for the subject of the slow movement) and flecked with melodic inventiveness and instrumental richness. Moreover, there are elements in it that have the makings of the materials for a second Norton Lecture Series, such as the subtle advertence to the *Dies irae* and the traditional American anthem, and "Shenandoah" — items that had eluded me all my listening life until they appeared in the remarkable program notes by Jack Diether. Mr. Ozawa's reading was notable in its sinuousness, lovely sound and crafting of details.

Incidentally, Rachmaninoff, whose100th season this is, had a very special relationship to Boston. One of the few soloists ever to make Koussevitsky cower at a rehearsal, he was thrice offered the post of conductor of the Orchestra, twice to succeed Max Fiedler and then Muck.

We digress, though. Making its first Boston performance and jumping out at the audience from the purring velvety sounds of the Rachmaninoff was the Gunther Schuller work. Commissioned in celebration of the 50th anniversary of the San Francisco Orchestra and dedicated to that orchestra and its music director, Mr. Ozawa, it received its first performance in San Francisco in December 1972. It is a vintage example of the intricate, sonorous, ear-catching pieces of contemporaries that we so often get: a horn call here, a triangle there, the strings glissandoing elsewhere. This one actually had a self-contained combo. All very enjoyable while in process, but try to take some of it home with you.

Finally, La Mer. In many ways this piece is one of the greatest things in its genre, but hearing it again and again in the days of Dr. Munch flattened out enjoyment beyond resuscitation. Or so it would seem. To encounter it again after a long sabbatical, one in such a posture could still find ever so much of its ineffability and evocativeness. As throughout the concert, the orchestral playing was absolutely first-rate. Still, conceding that comparisons are odious, there was somethin lacking from those bygone times, and that something was that final element of spontaneity, a catalyzing excitement—just as was the case with the *Damnation of Faust* last month. For all the beauty of the sound, incisiveness of attack, perfection of intonation, that hard fact remains.

This week Joseph Silverstein is doing the Schoenberg violin concerto. Still in the same programmatic vein, there will be Tchaikovsky's *Pathetique*. Mr. Ozawa again conducts.

2

(12)

Week 5

A solid, varied concert schedule

By ELLEN PFEIFER
Music Critic

World premieres of two works by Gunther Schuller and Charles Wuorinen, a performance of two 18th Century concerti on a reproduction Fortepiano, and a program of orchestrated Scott Joplin rags are three standouts in this week's packed-solid schedule of musical events.

Creating perhaps the most speculation, however, is the uncertainty as to whether Sviatoslav Richter will really give those two performances here on Thursday and Sunday. The Soviet pianist was rumored to be cancelling, after having deliberately missed a U.S.-bound boat recently and then claiming illness.

The two premieres will be featured in concerts by the Boston Symphony Orchestra (Friday and Saturday) and the BSO Chamber Players (this afternoon) and include Schuller's "Capriccio Stravagante" and Wuorinen's Bassoon Variations with Harp and Percussion.

To judge by its title, the former promises to pay its respects to old music (Schuller, one will recall, has had a longtime interest in early music and his last piece to be premiered by the BSO, "Museum Piece", utilized musical compositions of Mozart's mediocre contemporaries).

The performance of Wuorinen's piece by the Chamber Players is some indication that the musicians and composer have patched things up since their last collaboration (the stormy premiere of the Concerto for Amplified Violin at Tanglewood in 1972).

Apparently both sides are now willing to forgive and forget an incident in which players were apparently uncooperative and unreceptive toward the new piece and the composer wrote an angry denunciation of them in a subsequent Sunday New York Times.

One of the other facets of Gunther Schuller's many-sided talents will also be on display this week when his New England Conservatory Ragtime Ensemble performs rags by Joplin, Jelly Roll Morton and others. The concert, in Jordan Hall Saturday at 8:30 p.m., will include some selections from the Ensemble's No. 1 Best-selling recording of Joplin's "The Red Back Book."

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"ALTHOUGH the harpsichord has become popular on the concert stage by now, the renaissance of the early piano is just beginning," states the Cambridge Society for Early Music program book. So, to nudge this renaissance just a bit, the society's second concert of the season tomorrow night will feature works performed on a replica Johann Andreas Stein Fortepiano. Apparently it was this type of instrument that Mozart praised highly and which was typically used in the Viennese school of the 18th Century.

The Stein piano represented an improvement on the early German instruments because it was the first to employ an escapement action (a device which resulted in a touch that was lighter and shallower than other pianos and which facilitated performance of the sparkling passagework characteristic of the Viennese school).

The peculiar color and capabilities of this instrument are contrasted with the harpsichord in the Double Concerto in E-flat major by C.P.E. Bach and are again utilized in Mozart's Concerto K. 449, also in E-flat major, which is something of a tribute to C.P.E. and others in the Bach family.

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CHRISTIAN SCIENCE MONITOR (M)
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Starker, Schuller, Sabicas

Big welcome for music stars

By Louis Snyder

There were some impressive personalities making music in and around Boston this past weekend — Seiji Ozawa, Janos Starker, Gunther Schuller, and Sabicas, to name just a few.

A new piece by Mr. Schuller, commissioned and already played by the San Francisco Symphony, was given its local premiere by the Boston Symphony under the direction of Mr. Ozawa, who is San Francisco's music director too. Cellist Starker, unaccountably absent from these parts for nine years, returned in a burst of glory as soloist with the enterprising Harvard-Radcliffe Orchestra in Cambridge, and flamenco fans were on hand to welcome back the high-priest of that genre' Sabicas.

Before he introduced Mr. Schuller's "Capriccio Stravagante," Mr. Ozawa brought back Rachmaninoff's Symphony No. 3 in A minor, which the BSO hasn't played here since 1947.

The Third Symphony is a large-scale undertaking, the kind in which Mr. Ozawa and the BSO excel. He shaped it artfully, and they played it for all the rich ingredients it contains, not the least being, always surprisingly, the American folk song, "Shenandoah," which achieves main-theme status, along with quotes from Russian religious and secular music. Listeners found it fresh and vital, and gave conductor, musicians, and symphony an enthusiastic reception.

There was another warm greeting given to Mr. Schuller and the performers after his "Capriccio Stravagante," a lively caper which, according to the composer, bows in the direction of a similar "fun piece," Carlo Farina's 17th-century invention with the same name.

Mr. Schuller's jocularity is based on quite different tonal materials — thoroughly modern, but of such general instrumental diversity as to suggest an aural cartoon, if that can be imagined. Pizzicato strings, woodwinds of varied sonorities, percussion in many forms, deep-voiced cellos, and throbbing bass all contributed to this good-humored series of segments.

The program (to be repeated tomorrow evening at 7:30) concluded with Debussy's "La Mer" ("The Sea") in which there might have been detected some Pacific touches by Mr Ozawa added to the more Atlantic version wherein Symphony Hall has been awash these many years. A little rougher than one is used to, perhaps, but still imbued with salt spray and undulation.

Janos Starker's return

The Harvard-Radcliffe Orchestra, whose conductor is James Yannatos, scored the soloistic coup of the local season thus far by inviting Janos Starker to appear at its first concert on Friday evening at Sanders Theater in Cambridge.

Mr. Starker, who is one of the top ranking cellists of our day, needs to be heard only once to confirm this designation, and it was evident by the end of Friday's program that he had done so again. An audience that jammed Sanders to the rafters gave him the longest and loudest standing ovation experienced hereabouts for quite some time.

The elbow-to-elbow situation, so well known in Sanders' pews on a crowded night, existed on the stage too. There, about 95 or so university musicians filled all the space except for Mr. Yannatos's podium, and a small raised platform on which Mr. Starker was perched rather precariously.

All this seemed to make no difference to the cellist, whose technique unostentatiously amazed the eye, and whose tone melted in the ear. In Vivaldi's D major Concerto, played with classic and stylish grace, he tended to give the instrumentalists a run for their money in the opening Allegro, but the whispered Larghetto, which is not so demanding of the orchestra, provided a chance to hear Mr. Starker at his most refined and stunning best.

The concert had begun with Hindemith's "Morgenmusik" for two trumpets and two trombones, soaringly conveyed from that wide, seldom used, balcony ledge high above the Sanders stage. Then, following the Vivaldi, Mr. Yannatos threw caution to the winds, and led his musicians through a vigorous performance of Stravinsky's wonderful "Petrushka" (the 1947 revision).

While the utmost in musical nuance may not have been achieved throughout, Mr. Yannatos kept his forces well coordinated — no easy task in this piece, particularly — and there were solo passages (trumpet, oboe, piano, violin, flute, for instance) that added splendidly to the whole. This is, after all, an extra-curricular organization, with a more or less transient membership, and, as such, may well provoke wonder and admiration.

There was hissing during the next number — but not of disapproval. An over-pressured steam valve (apparently) burst its bounds with such a racket that the Dvorak B minor Concerto, which Mr. Starker, conductor, and orchestra had started promisingly, had to be halted until the situation was remedied.

It was to everyone's credit that, after the interruption, the mood and the music were recaptured in equal measure. The student instrumentalists were again playing relaxedly, and Mr. Starker was pouring out golden cello tone in behalf of a work that is one of the instrument's masterworks. The audience explosion at its close made the steam valve's outburst sound like a sigh, and it brought about many bows by soloist, conductor, and orchestra, as well as two impeccable solo encores by Mr. Starker, whose happy return was never for a moment in doubt.

Flamenco by Sabicas

There is a very special audience for the art of Sabicas, a group who wouldn't be turned on by any other Andalusian playing Bach transcriptions on a guitar. The difference is that the music of Sabicas is all flamenco and all his own, and short of actually being there, it brings Spain to life in all its aspects like a series of dazzling colored tonal postcards.

Jordan Hall was filled with these admirers Saturday night when Sabicas, born Augustin Castellon, made his first smiling, dapper appearance. And they were still there after he had added four encores to a program with such evocative titles as "Flamenco Rhapsody," "Nights in Cadiz," "Remembrance of Carmen Amaya," "Homage to Malaga," "Holy Week in Seville" (a Sabicas must), "Inspiration," and "Compliments to the Spanish Style."

But it was more than a travelogue. Sabicas wraps himself around his guitar, and suddenly, with dulcet clarity, his busy fingers are making the strings sing, speak, mourn, laugh, and sigh the sounds of Spain we have experienced or dreamed of.

Seiji Ozawa, Symphony Conducter Is Teriffic

By DOROTHY DALE

SYMPHONY HALL HAS BEEN invaded — invaded by a sprite with a spirit of overwhelming intentness and joy .... more than that a sprite with such extraordinary talent that his ability to reach out and touch everyone withing the large confines of that elegant hall is nothing short of miraculous.

It was our first experience. We had not before heard the Boston Symphony under the baton of Seiji Ozawa, the new director of that famous orchestra. As we recall the afternoon. we found ourselves tingling all over again as we called up the memory.

The orchestra was playing Rachmaninoff for its opening number and that in itself was enough to sharpen our anticipation. And there we were in the middle of the balcony in that final stir that reaches its own height just before the director makes his entrance.

The arms of the hall formed by the 3 balcony rows above rows running down the side were clearly in our vision. So vivid were they with the ladies predominantly in brilliant red with some accenting the picture in an acid-like blue, that we thought of those painters of another era that used to delight in a typically Boston scene.

How I wished just one of them — Childe Hassam, A. C. Goodwin, Jane Peterson — were there to recreate the scene in oil.

THE HUSH CAME suddenly. There he was — Seiji Ozawa .... so tiny so quick of step so bright and happy that he almost shone lighting up the whole hall. And up the tiny figure jumped onto that huge-appearing podium, the baton raised, the silence complete, Symphony No. 3 in A minor was swelling into the hall, filling with its utter beauty of sound, every corner and every heart.

But what of him? What had we expected, what did we see. A tiny figure in black, black pants that fit the small leg closely, a black jacket that was not cut to fit, square it hung on the figure, black shining hair, brushed away from the face but hanging squarely to the shoulder, wide and thick.

The arms go up and the sleeve we see is also closely fitted. These arms are extraordinarily long and thin as are the legs. And they all work for the talent of this unusual man. One knee is bent, one leg stretched straight, the arms spread to their full length and the entire orchestra is gathered into the heart of Director Ozawa who makes us think of a huge spider weaving a web of the most excruciatingly glorious sound we'd heard for a long time.

Rachmaninoff we love you but we have never heard you interpreted so beautifully. It was sheer extravagant beauty — swelling, soaring, teasing, tempting, the exquisite sound was all around us .... the strings reaching with their soft singing wooing us, touching us, thrilling ....

Then it was over and the applause of those hundreds there was its own music reflected in the joyous impish oh so youthful face that turned to us.

AFTER INTERMISSION THERE was further evidence of the extraordinary talent of this man who might very well lay the direction his talent took to an accident. Seiji Ozawa played soccer in his youth and when he wasn't playing soccer he was playing his favorite instrument — the piano. One day while pursuing the game, he was injured and the injury was mostly in his hand. Bad enough so the piano would never be the instrument of his talents. It was then that he began to compose and yearn to lead an orchestra.

ENTERPRISE (E)
BROCKTON, MASS.
D. 54,587
NOV 7 1973
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CAPRICCIO STRAVAGANTE by Schuller, an extremely modern fantasy was chosen for the filling before the Debussy. Delicate, playful and delightful as interpreted by Ozawa this pleased the audience no end. And we were a happy part of that audience listening to the charming poo poos and baa baas as Mr. Ozawa made the symphony talk while every so often the audience too, in the same gay spirit, laughed right out loud.

The number reminded us of an Alexander Calder mobile — a rather large one, mais naturelle. The mobile was at loose and at the mercy of an eratic breeze which, wafting it this way and that, jangled its tiny pieces for delightful tinkles and every so often knocked together some of its larger pieces for a haw, haw and a rumble of some extension.

HOW HAPPY EVERYONE looked as they streamed forth from the hall late that afternoon. The invasion of Symphony was complete. The sprite who had come from out of the west with his unlimited joy had sent joy into thousands of hearts. May he continue for a long time to come.

Week 5

A solid, varied concert sc

By ELLEN PFEIFER
Music Critic

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specifically, to a work of the same title composed by one Carlo Farina in 1627.

Schuller intends "Capriccio Stravagante" to be "a fun piece," a musical joke a la Mozart (which, of course, was a spoof on the bad musical composition of Mozart's mediocre contemporaries).

The performance of Wuorinen's piece by the Chamber Players is some indication that the musicians and composer have patched things up since their last collaboration (the stormy premiere of the Concerto for Amplified Violin at Tanglewood in 1972).

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CHRISTIAN SCIENCE MONITOR (M)
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While the utmost in musical nuance may not have been achieved throughout, Mr. Yannatos kept his forces well coordinated — no easy task in this piece, particularly — and there were solo passages (trumpet, oboe, piano, violin, flute, for instance) that added splendidly to the whole. This is, after all, an extra-curricular organization, with a more or less transient membership, and, as such, may well provoke wonder and admiration.

There was hissing during the next number — but not of disapproval. An over-pressured steam valve (apparently) burst its bounds with such a racket that the Dvorak B minor Concerto, which Mr. Starker, conductor, and orchestra had started promisingly, had to be halted until the situation was remedied.

It was to everyone's credit that, after the interruption, the mood and the music were recaptured in equal measure. The student instrumentalists were again playing relaxedly, and Mr. Starker was pouring out golden cello tone in behalf of a work that is one of the instrument's masterworks. The audience explosion at its close made the steam valve's outburst sound like a sigh, and it brought about many bows by soloist, conductor, and orchestra, as well as two impeccable solo encores by Mr. Starker, whose happy return was never for a moment in doubt.

Flamenco by Sabicas

There is a very special audience for the art of Sabicas, a group who wouldn't be turned on by any other Andalusian playing Bach transcriptions on a guitar. The difference is that the music of Sabicas is all flamenco and all his own, and short of actually being there, it brings Spain to life in all its aspects like a series of dazzling colored tonal postcards.

Jordan Hall was filled with these admirers Saturday night when Sabicas, born Augustin Castellon, made his first smiling, dapper appearance. And they were still there after he had added four encores to a program with such evocative titles as "Flamenco Rhapsody," "Nights in Cadiz," "Remembrance of Carmen Amaya," "Homage to Malaga," "Holy Week in Seville" (a Sabicas must), "Inspiration," and "Compliments to the Spanish Style."

But it was more than a travelogue. Sabicas wraps himself around his guitar, and suddenly, with dulcet clarity, his busy fingers are making the strings sing, speak, mourn, laugh, and sigh the sounds of Spain we have experienced or dreamed of.

Seiji Ozawa, Symphony Conducter Is Teriffic

By DOROTHY DALE

SYMPHONY HALL HAS BEEN invaded — invaded by a sprite with a spirit of overwhelming intentness and joy .... more than that a sprite with such extraordinary talent that his ability to reach out and touch everyone withing the large confines of that elegant hall is nothing short of miraculous.

It was our first experience. We had not before heard the Boston Symphony under the baton of Seiji Ozawa, the new director of that famous orchestra. As we recall the afternoon. we found ourselves tingling all over again as we called up the memory.

The orchestra was playing Rachmaninoff for its opening number and that in itself was enough to sharpen our anticipation. And there we were in the middle of the balcony in that final stir that reaches its own height just before the director makes his entrance.

The arms of the hall formed by the 3 balcony rows above rows running down the side were clearly in our vision. So vivid were they with the ladies predominantly in brilliant red with some accenting the picture in an acid-like blue, that we thought of those painters of another era that used to delight in a typically Boston scene.

How I wished just one of them — Childe Hassam, A. C. Goodwin, Jane Peterson — were there to recreate the scene in oil.

THE HUSH CAME suddenly. There he was — Seiji Ozawa .... so tiny so quick of step so bright and happy that he almost shone lighting up the whole hall. And up the tiny figure jumped onto that huge-appearing podium, the baton raised, the silence complete, Symphony No. 3 in A minor was swelling into the hall, filling with its utter beauty of sound, every corner and every heart.

But what of him? What had we expected, what did we see. A tiny figure in black, black pants that fit the small leg closely, a black jacket that was not cut to fit, square it hung on the figure, black shining hair, brushed away from the face but hanging squarely to the shoulder, wide and thick.

The arms go up and the sleeve we see is also closely fitted. These arms are extraordinarily long and thin as are the legs. And they all work for the talent of this unusual man. One knee is bent, one leg stretched straight, the arms spread to their full length and the entire orchestra is gathered into the heart of Director Ozawa who makes us think of a huge spider weaving a web of the most excruciatingly glorious sound we'd heard for a long time.

Rachmaninoff we love you but we have never heard you interpreted so beautifully. It was sheer extravagant beauty — swelling, soaring, teasing, tempting, the exquisite sound was all around us .... the strings reaching with their soft singing wooing us, touching us, thrilling ....

Then it was over and the applause of those hundreds there was its own music reflected in the joyous impish oh so youthful face that turned to us.

AFTER INTERMISSION THERE was further evidence of the extraordinary talent of this man who might very well lay the direction his talent took to an accident. Seiji Ozawa played soccer in his youth and when he wasn't playing soccer he was playing his favorite instrument — the piano. One day while pursuing the game, he was injured and the injury was mostly in his hand. Bad enough so the piano would never be the instrument of his talents. It was then that he began to compose and yearn to lead an orchestra.

ENTERPRISE (E)
BROCKTON, MASS.
D. 54,587
NOV 7 1973
New England Newsclip

CAPRICCIO STRAVAGANTE by Schuller, an extremely modern fantasy was chosen for the filling before the Debussy. Delicate, playful and delightful as interpreted by Ozawa this pleased the audience no end. And we were a happy part of that audience listening to the charming poo poos and baa baas as Mr. Ozawa made the symphony talk while every so often the audience too, in the same gay spirit, laughed right out loud.

The number reminded us of an Alexander Calder mobile — a rather large one, mais naturelle. The mobile was at loose and at the mercy of an eratic breeze which, wafting it this way and that, jangled its tiny pieces for delightful tinkles and every so often knocked together some of its larger pieces for a haw, haw and a rumble of some extension.

HOW HAPPY EVERYONE looked as they streamed forth from the hall late that afternoon. The invasion of Symphony was complete. The sprite who had come from out of the west with his unlimited joy had sent joy into thousands of hearts. May he continue for a long time to come.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
NOV 10 1973
New England Newsclip

Silverstein's Solo At BSO Marvelous

By ELLEN PFEIFER
MUSIC CRITIC

As Leonard Bernstein pointed out in his Norton lecture Tuesday evening, Arnold Schoenberg's correspondence is full of poignant remarks about the general non-acceptance and misunderstanding of his music by concert-goers. One particularly haunting letter states:

"Is it so much to be taken for granted if, in the face of the whole world's resistance, a man does not give up, but continues to write down what he produces? . . . I do not know what the great have thought about this . . . I know only one answer: they had

• *Music Review*

things to say that had to be said. Once, in the army, I was asked if I was really the composer Arnold Schoenberg. 'Someone had to be,' I said, 'and nobody else wanted to, so I took it on myself.'"

Since his death, appreciation for Schoenberg has not been dramatically forthcoming — at least among lay listeners — and, in fact, the composer has remained one of the thorniest and most off-putting musical figures.

But, there does seem to be hope. At the Boston Symphony Orchestra concert yesterday, Joseph Silverstein and Seiji Ozawa collaborated in the Violin Concerto, Op. 36 and drew what could be called a warmly polite response.

Certainly that (and more) was deserved. Silverstein's playing of the prodigiously difficult solo part was marvelous. He had all the brilliant pyrotechnics, the multiple stops, harmonics, the difficult bowings (which violinist Louis Krasner called "the very edge of instrumental brinkmanship) completely under control and the lyric melodies were played with gorgeous tone and sensitivity.

The orchestra, under Ozawa, performed with similar virtuosity and musicality its wonderful, multi-hued part — Schoenberg's selection of colors and the endlessly inventive ways he put them together is astounding.

The concerto, as a whole, is masterly, but what was most moving was the Andante Grazioso with its, yes, beautiful melody lines. Certainly this one work puts the lie to George Rochberg's contention (as stated in the preface to his newly-recorded Third String Quartet) that the 12-tone method is incapable of expressing graciousness or anything but a twisted, tortured intensity.

After the Schoenberg, Ozawa conducted Tchaikovsky's Symphony No. 6, which one might have expected to get the crumbs of rehearsal time (what with a difficult contemporary work on the program). But, no. Ozawa Ozawa gave us a Sixth which was beautiful thought out and performed; a Sixth without the usual syrup, but with taut lines and clean articulation. If anything, it was a slightly austere Sixth in which the great subordinate theme of the first movement lacked just the slightest elasticity and dynamic flexibility.

Nevertheless, it was performance in which the greatest possible care was taken to follow all the directions to the letter. It resulted in a wonderfully crisp and martial third movement and, what really floored mme, a real "pppppp" by the solo bassoon at the transition into the development section of the first movement. Certainly, no one has managed to play it that quietly before.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
NOV 12 1973
New England Newsclip

BSO's crowd-teaser and -pleaser

By Louis Snyder

Seiji Ozawa's latest Boston Symphony program paired a crowd-teaser and a crowd-pleaser — a viable combination for audiences over the weekend at Symphony Hall and on live radio broadcasts of the concerts.

Music

Tomorrow evening's repetition at the hall is also being taped for later television airing.

When Arnold Schoenberg's Concerto for Violin and Orchestra (Op. 36) had its premiere in 1940, a Philadelphia writer described it as combining "the best sound effects of a hen yard at feeding time, a brisk morning in Chinatown, and practice hour at a busy conservatory." Fortunately, most listeners everywhere have grown a new pair of ears in the interim, and now they can have the last laugh at the naivete of this assessment.

Not that the concerto, played on this occasion by concertmaster Joseph Silverstein (as it was in its only other BSO hearings in 1965), is easily assimilated. Its performance history has proven that, as indicated in illuminating program notes by Michael Steinberg, writing of its structure (". . . what is required — and at an extreme level of concentration — is a chamber-music sense of the place in *context*, horizontal and vertical, of every event"), and by reminiscences of violinist Louis Krasner, soloist in the Philadelphia premiere. ("Efforts were exerted repeatedly to thwart the performance and to effect its cancellation.")

'I can wait'

In fact, the composer himself agreed: "The Concerto is extremely difficult, just as much for the head as for the hands. I am delighted to add another *unplayable* work to the repertoire. I want the Concerto to be difficult and I want the little finger to become longer. I can wait," he was quoted as saying.

At Symphony Hall on Friday afternoon, no one booed, laughed, or stamped out. Three decades of listening have made a difference. Reaction observed varied from absorption to complaisance to drowsiness, but the attentive ones were caught up in the sound, and they were in the majority. Barnyards, rush hour, and student practice no longer suggested themselves on Friday to even the most uninvolved, for several reasons. Twelve-tone writing has, albeit under some protest, slipped into the inquiring hearer's consciousness — he is no longer alarmed when tossed into a sea of agitated notes without a melody to hang on to. And he further gains assurance from performances in which knowledgeable participants are obviously at ease and in active agreement.

Technical virtuosity

The performance by Mr. Silverstein, Mr. Ozawa, and the BSO was of that persuasive, relaxed kind. If the concerto is still considered "unplayable" in any quarter, the soloist demonstrated the contrary in an unostentious display of technical virtuosity. As for keeping everything in its place in the score, horizontally and vertically, Mr. Ozawa seemed, as far as one could judge by ear, to have succeeded admirably. From the musicians' point of view, the concerto represented the brilliant result of a highly cooperative effort.

To the average listener, however, the work still speaks in academic terms, impressive but with the cool logic of mathematics. The ambience of Friday's performance began to hint that its appeal may be deeper, but there remains only one way to be sure — more frequent repetitions.

The program's second half — Tchaikovsky's Symphony No. 6 in B minor ("Pathetique") — has not, over the years, lacked repetitions; in fact, one might have expected, on this occasion, that it was being offered as recompense for patient listeners to the earlier, iffy number.

Such was not the case, happily. The Sixth, as shaped by Mr. Ozawa and conveyed by the orchestra, was strong and sensitive without descending to sentimentality — a revealing exhibition of the basics of Tchaikovsky, too often overornamented and overindulged.

GLOBE (M)
BOSTON, MASS.
D. 261,042
NOV 10 1973
New England Newsclip

Tchaikowsky, Schoenberg and BSO

By Richard Dyer
Globe Correspondent

There are at present 24 recordings of the Tchaikowsky 6th Symphony and three of the Schoenberg Violin Concerto, and you could tell which piece most of the people had come to Symphony Hall yesterday to hear. The applause for the Schoenberg was sturdily polite, after (and at one point between the movements of) the Tchaikowsky enthusiastic, and I wondered how many knew that the Evening Transcript in 1898 called the Pathetique a foul ditch and sewer, vulgar, obscene, billingsgate, rot.

Unlike such other artifacts of 1936 as "Gone With the Wind," "Peter and the Wolf" and "You Can't Take It With You," the Schoenberg has no whiff of must about it; it is still challenging, still demanding to performers and listeners, still very beautiful.

It is a piece of formidable logic, but it is silly to insist on that — Washington provides daily examples, worthless because based in unconvincing premise. What is important is that the concerto sounds. And what sounds! The score has few of the verbal demands for sweetness and expressivity that dot the Tchaikowsky, but Schoenberg doesn't need them — everything is there already when it is executed exactly, as it was yesterday — the constantly shifting perspectives on the thematic material, illuminated by rhythmic and instrumental pointing.

And fortunately neither Joseph Silverstein, the soloist, nor Seiji Ozawa belongs to that school that believes that the way to preserve Schoenberg's meanings is the freeze-dry process. Silverstein's virtuosity was transcendent, but that wasn't the point; his performance though spare was warm-hued, unsparing.

The Tchaikowsky is one of those pieces irrevocably segmented for me by the side-breaks on the Toscanini 78's. This time for once, swept along by the fervor, pampered in plush, I forgot all about them. Far from the continence of that informing childhood one, this was not a performance to "live with," I guess, but a wonderfully voluptuary way to spend an adulterous afternoon.

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Week 7

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897

NOV 26 1973

New England Newsclip

Kubelik and the BSO in a showcase concert

Music

By Louis Snyder

Thanksgiving at home, Harvard-Yale football at New Haven, and the Osmond Brothers at Boston Garden notwithstanding, Symphony Hall was sold out with turnaways on Saturday evening for Rafael Kubelik as guest conductor with the Boston Symphony in a program to be repeated tomorrow evening at 8:30.

They were climbing the walls to get in to hear the Metropolitan Opera's (and Bavarian Radio's) music director conduct Beethoven (Symphony No. 5), and Bartok (Concerto for Orchestra), not only because of his world preeminence as interpreter of the orchestral repertoire, but because there seems to exist between him and his Boston Symphony colleagues a tacit agreement to make music with honors even. It was an all-out virtuoso encounter.

Beethoven's Fifth Symphony, not played by the BSO in Symphony Hall for six years, obviously received special treatment from Mr. Kubelik. It was, interestingly enough, rather spare, without the pulsing heart of a Walter or the frantic discipline of a Szell, but perhaps cleaner in an interpretative sense than most versions one hears on discs. Under Mr. Kubelik's baton, it achieved its overwhelming effects through quasi-architectural means — the structural summation, impeccably built, ultimately revealed a towering musical monument that is the Fifth.

Conductors have always been fascinated by the Fifth Symphony, and the past is full of critical outcries against "this mania for original interpretations." In his current biography, "Mahler," Henry-Louis de La Grange quotes an outraged reaction to his subject's conducting of Beethoven in 1892: "One has no right to indulge in subtleties with a work like the Fifth Symphony." But the critic was reminded by a contemporary of the composer that Beethoven himself often took liberties in performing his own works, and fortunately today's audiences are intrigued by the variety of new strengths and colorations found by conductors in this and other hitherto traditionbound masterpieces.

BSO's 'own' concerto

The second half of the program — Bartok's Concerto for Orchestra — is, of course, a precious Boston Symphony property. Commissioned for it by the Koussevitzky Foundation, and premiered in Symphony Hall in 1944 (and repeated in the same subscription series a month later), the work has, somehow, always seemed to "belong" to the BSO, despite its worldwide circulation.

And how the Bostonians played it for Mr. Kubelik on this occasion! Since every choir has its chance to shine in this delectable score, the performance produced a wonderfully high polish of glowing tonal textures, masterfully controlled by the guest director. Mr. Kubelik, who stands tall on the podium, was, both literally and figuratively, on top of the music, and maintained a balance and precision that permitted the Bartok work to flow with special eloquence.

There was a holiday mood in the hall on Saturday (the program will be repeated there tomorrow evening at 8:30), and enthusiasm after both the Beethoven and the Bartok was loud and long, as it well deserved to be.

GLOBE (M)
BOSTON, MASS.
D. 261,042

NOV 24 1973

New England Newsclip

Kudos to Kubelik, BSO — and Bartok

By Robert Taylor
Globe Staff

MUSIC REVIEW

Rafael Kubelik, now Music Director of the Metropolitan Opera, made an exceedingly favorable impression here when, in 1971, he conducted (and later recorded with the Boston Symphony Orchestra) Smetana's cycle of six symphonic poems, "Ma vlast." Yesterday's concert reinforced that impression in a standard-repertory program of Beethoven's Fifth Symphony and Bartok's Concerto for Orchestra.

Certain items are associated with certain conductors. If the earliest association with the Bartok is Serge Koussevitzky, then Kubelik's dedication to it for the past two decades has linked his name with the score. These have been decades also in which the Bartok Concerto has become a staple of the record companies, principally because of its sonic qualities. And it has been treated so often in those terms, as though it were a sort of superior "Young Person's Guide to the Orchestra," that it is wholly refreshing to encounter musical ideas like Kubelik's, whose sensitivity to the weights and balances of rhythm is never coarsely virtuosic.

His tact with this music, a tact which enables its concerto grosso structure to appear with clarity, is accompanied by what is patently an intense personal commitment. The commitment made the difference between the Bartok and the Beethoven and overweighted the concert in favor of the former. Kubelik's approach to the Fifth Symphony is similarly understated; he does not strive for the grand line, and I found his lack of pomp engaging enough: a lyrical rather than a heroic performance, although like so many things lyrical it tends to fade quickly. The Bartok acquired driving urgency not so much because of Kubelik's attention to detail and tempo, pleasant as these were, but because of this vital sense of personal identification.

The orchestra played well for the guest conductor, and the elegaic charcter of the Concerto emerged in some limpid woodwind textures while the robust dances fully exploited the strings. It was all happily judged. Owing to a sudden indisposition on the part of Michael Steinberg, I found myself assuming his normal role, and could not help but reflect that I should be grateful for his holiday megrim. He returns next week.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

NOV 24 1973

New England Newsclip

Bartok's Concerto Warm, Sympathetic

By ELLEN PFEIFFER

• *Music Review*

One of the New York critics, after hearing Bartok's Concerto for Orchestra for the first time in 1945 when Dr. Koussevitzky and the Boston Symphony Orchestra brought it on tour, commented that the work represented "a wide departure from its author's harsher and more cerebral style. What is evident is the courage, which this composer never has lacked, with which he is striking out, in his late years, in new directions. The style is less involved and ingrowing than we have thought much of Bartok's late music to be, and it escapes in a large measure the pale cast of isolated thought which has brooded over so many of his pages . . . it is an emergence from pessimism."

Although one may find that reviewer to have been somewhat overimpressed with the difficulty of works which no longer seem so thorny, one has to agree with his observations. The Concerto for Orchestra, which the Boston Symphony Orchestra revived Friday afternoon under the direction of Rafael Kubelik, is a wonderfully warm and optimistic work. It is a clear reflection of the revival of hope and experienced by the dying Bartok upon being commissioned to write the score by Koussevitzky and that hope takes the form of boisterous wit, elegaic sentiment, dazzling contrapuntal virtuosity and extraordinary sound world.

Cast in Bartok's arch form — five movements in which the first and fifth and second and fourth sections are related through procedural elements and flank a unique central section — the work calls for brilliance from both the instrumental soloists (or duos) and the tutti players. It got that from the BSO players as well as a warm and radiant ambience encouraged by Kubelik. It was a performance marked by straightforwardness and absolute clarity — an explication that was at once precise and human.

The same could be said for the Beethoven Fifth Symphony which occupied the program's first half. Although, it is considered an overworked warhorse by many, it doesn't appear on programs half as often as one would expect of a warhorse and it was a pleasure to hear it. Particularly in Kubelik's careful, conscientious, selfless performance. It was the kind of interpretation that allowed one to rediscover Beethoven and his marvels again and that, I think, is saying a lot.

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In Concert

An Evening that Could Have Been Fascinating

By David Noble

Patriot Ledger Correspondent

Last week's BSO concerts were a demonstration of how music is translated; how a piece written for one instrument or a small group of instruments can be transcribed for symphony orchestra.

Since this was one of the orchestra's "Spectrum" concerts (played Thursday, with the same program repeated for the regular concerts Friday, Saturday and, again, tonight), conductor Michael Tilson Thomas illustrated the process of transcription with a lecture and some valuable before-and-after examples of the procedure.

First was a piece by John Cage, the radical innovator, transcribed by his almost equally radical colleague, Lou Harrison, for orchestra. Cage's piece was a "Suite for Toy Piano," a sweetly clinking miniature offered as a breath of fresh air in the ponderously neo-romantic American musical scene of 25 years ago. Harrison's transcription of it takes off on the put-on — Cage's tinkly games with Balinese temple music are blown back up to symphonic size.

With a little more effort for cleanness and crisp fluidity, the orchestra might have made something interesting in its own right out of Harrison's transcription, but Saturday night it was obvious that a relaxed approach to these matters was in effect.

The next offering of the concert was not so much a transcription as an extension of a chamber work, namely, Monteverdi's "Lament of Ariadne" — a work wildly popular in its time but now partially lost by fire. It was written as part of an opera on "Ariadne," all of which was burned by accident some time ago, but a fragment of the "Lament" survived because Monteverdi had transcribed it into a madrigal which has been preserved. That was one transcription; another was made of the piece when German composer Carl Orff rewrote the madrigal for mezzo-soprano and orchestra, and conjecturally restored the lost parts of the song, using the full text (which has been preserved.)

Soloist Rose Taylor was all heart, but the orchestra played tepidly again. I got the impression that Orff was not trying to reproduce the torrid soul of Monteverdi, even at the beginning when he was (freely) transcribing the madrigal. However, what he achieved at this seeming distance was presentable and interesting — one of Orff's better pieces, though not one of Monteverdi's. Monteverdi's madrigal version was sung by a dozen New England Conservatory students before Orff's restoration was played.

Then came — this was, in its own way, quite a night — a delicate Ravel orchestration of some movements out of Schumann's thunderously pianistic "Carnaval." Ravel managed to make something worthwhile out of this even through Saturday's performance, which was giving his transcription a dangerous resemblance to Offenbach. But beneath the frothy playing a wiry muscle was present in Ravel's writing as he rapidly shifted instrumentations to cope with the demands of Schumann's vigorous writing. The "Valse allemande" (German Waltz) came out particularly nicely in delicate orchestration and dulcet performance.

After intermission a Schoenberg orchestration of a chamber piece — the Piano Quartet in G Minor — by Brahms stole the show. Schoenberg, the reputedly grim, neurotic composer of bad dreams knocked everybody out with his loving and insightful transcription of the surging, romantic quartet.

If he took the opportunity to emphasize in his brilliant scoring how Brahms really anticipated some of the notorious Schoenberg procedures, no matter — cheering at the end of the muscular but careless performance showed that I wasn't the only listener who'd sat entranced.

Conductor Thomas went along with the orchestra's relaxed mood, confining his attempts at arousal to occasional accents and other local matters of that kind. His spoken program notes were briefer and more to the point than they have been on other occasions, and his performance of part of Cage's toy piano suite was excellent.

All in all — an interesting evening that could have been fascinating if only the orchestra players had felt that it was worth doing well.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
DEC 3 1973

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
DEC 6 1973

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
DEC 4 1973
New England Newsclip

Week 8

Transcriptions mark BSO concert

By Thor Eckert, Jr.

The Boston Symphony Orchestra's "Spectrum" series got off to a remarkable start Thursday evening under the baton of its innovator, Michael Tilson Thomas.

The evening was devoted to transcriptions.

The practice of transcribing has always been part of the music world.

Music

It was often done by the composer himself to allow a good tune to be performed by instruments or groups other than those for which it was originally conceived.

One of the most eminent transcribers was the virtuoso pianist, Franz Liszt, who reduced whole Beethoven symphonies (among a host of other things) to two-hand piano music.

As the BSO program showed, the art of transcribing smaller works into larger was a curiously 20th-century phenomenon. The proceedings opened with a relatively recent transcription: Lou Harrison's orchestral version of John Cage's "Suite for Toy Piano." Mr. Thomas first played excerpts of the original "Suite," composed as a continuing attempt to reduce to a minimum the notes played, and to get people to hear music in other and by other, than traditional ways and means.

The Lou Harrison transcription was rather conventional and large-scale. Though very engaging and pleasant, it was not especially faithful to Mr. Cage's intent.

Monteverdi madrigal

The next offering was an unprogrammed Monteverdi madrigal — the composer's own transcription of his "Lamento d'Arianna" well sung by members of the New England Conservatory Chorus. There followed Carl Orff's transcription and partial reconstruction of the original scene from the opera "Arianna" of which only this fragment remains. Mr. Thomas called the transcription some of the best work Orff has done.

The sound is modern and somewhat denser than Monteverdi would have it, but obviously Orff has a great reverence for the music that enhances the drama while letting Monteverdi "speak" for himself. Rose Taylor was the sonorous soloist in this stunning vehicle for mezzo-soprano. Why, one asks, was this only the first Boston performance of a work that surely deserves better?

First U.S. performance

To close the first half of the concert, Mr. Thomas led the BSO in the first U.S. performance of four segments of Robert Schumann's "Carnaval" orchestrated by Maurice Ravel. The pieces are clearly Ravelian without the incisiveness and tightness of his best efforts. Perhaps this orchestration is just too largescale to be convincing. This can be seen only as an interesting experiment, by a master orchestrator.

The program closed with a stunning reading of Arnold Schoenberg's transcription of Brahms's G minor piano quartet. Mr. Thomas called this the "transcription to end all transcriptions." Done in 1937, while Schoenberg was living in California, it was conceived as an extension of the Brahms sound (a fifth symphony) in terms of a 20th-century orchestra. For the most part, it remains faithful to that unique sound. Only in the third movement do "modern" elements (quite Mahlerian enter in: The last movement — a Hungarian gypsy rondo — is a riot of orchestral virtuosity (the piece demands a first-rank orchestra) translating, as it does, the music of the original four instruments into a broad orchestral palette. The effect of having a late Brahms sound in early Brahms music is quite bewitching.

This fascinating evening should have been better attended. As it was Symphony Hall was little more than half full. The Spectrum series deserves to survive. It is refreshing to attend a casual evening of great musicmaking, complete with informative and entertaining narrative from Mr. Thomas, who never ceases to amaze for his artistic maturity matched with that wonderfully theatrical flair that makes his concerts so satisfying.

From New York

The Chamber Music Society of Lincoln Center made an auspicious debut in Jordan Hall last Saturday. The group, formed in 1969 at the time of the opening of Alice Tully Hall (their artistic home) in Lincoln Center, New York City, brings together prominent musicians dedicated to the performance of chamber music literature.

The core of musicians for the Boston debut were Jaime Laredo (violin), Walter Trampler (viola), and Leslie Parnas (cello). They opened the evening with a fluid and well-balanced performance of Beethoven's String Trio in E flat.

Messrs. Laredo and Parnas then performed Zoltan Kodaly's "Duo for Violin and Cello." The work explores a wide range of sonorities for both instruments. It pits the two players against each other, each vying for the spotlight, but all too rarely do the instruments complement each other. When they do, as in the closing pages of the Adagio and parts of the last movement, when some wonderful Hungarian folk-tunes were introduced, the effect is compelling. For all of this, the performance could hardly be faulted, so fine was the playing.

After the intermission the "core" musicians were joined by Ani Kavafian (violin), Marcus Thompson (viola), and Laurence Lesser (cello) in an electrifying reading of Tchaikovsky's "Souvenir de Florence." The group attacked this virtuoso piece with an abandon that swept the audience up into the sunniness of this relatively unfamiliar work.

What was most remarkable about this group was the total dedication to ensemble music making, with soloists shining only when their instruments had the spotlight. Equally remarkable was the rich, warm blend of the players, who, even under pressure, never marred the sound with stridency.

The Chamber Music Society is a welcome addition to the ranks of Boston visitors, and it is hoped they will become an annual tradition.

Tilson Thomas & BSO

A Program of Transcriptions

It was Michael Tilson Thomas' turn to conduct the Boston Symphony Orchestra last weekend and over the first of the Spectrum group which he created a few years ago. This season, unlike in the past, the Spectrum programs have been incorporated into the regular subscription sequence.

For the initial Spectrum set, Thomas built the concert around the general theme of orchestral transcriptions. Four novelties formed the program: Lou Harrison's transcription of John Cage's Suite for Toy Piano, Carl Orff's version of Monteverdi's Lamento d'Arianna, the Schumann-Ravel Carnaval excerpts, and Schoenberg's transcription of the Brahms G minor Quartet for piano and strings.

In good Spectrum manner, Thomas introduced each of the compositions with brief remarks, and in all but the Schumann-Ravel presented a soupcon of the original before turning to the transcription. This technique, a leaf out of the book of Leonard Bernstein, tends to make of the concert an illustrated lecture. Although it may have validity in the lecture hall or before children and young people, there may be some question as to its appropriateness before a regular subscription concert audience which has most of the information available to it in the printed program book. That some were restless and anxious for Thomas to get on with the music seemed evident.

As for the music itself, the Schoenberg transcription was the major undertaking. Why Schoenberg, who broke away radically from conventional musical language and introduced the twelve-tone idiom, should in his sixties return to the tamer forms of Brahms was somewhat explained in the composer's letter to critic Alfred Frankenstein of the San Francisco Chronicle. Wrote Schoenberg of the Brahms, "1. I like this piece. 2. It is seldom played. 3. It is always played badly, because the better the pianist, the louder he plays and you hear nothing from the strings. I wanted once to hear everything, and this I achieved."

Schoenberg certainly achieved it in brilliant orchestration, though whether Brahms, were he living in 1937, would have approved and used such instruments as the xylophone and E-flat clarinet we shall never know. The Quartet sounds bigger than it is, which raises the question of whether clothing the music in full orchestral attire destroys the intimate mood of the original. Chamber music has a special quality which is lost in an orchestral setting.

The same thing tends to be true, it seems to me, of transcriptions in general. A composer chooses a medium so that the medium is part of his artistic message. Changing the medium provides something entirely different, and however effective it turns out, the result is not the original work, even when the original creator himselfs attends to the transcription, as Brahms did with the Variations on a Theme of Haydn. (The exception, I suppose, would be Ravel's treatment of Moussorgsky's Pictures at an Exhibition.)

Given this observation, the other three transcriptions on the program were more opulent than their originals, but hardly as successful in esthetic expression. Ravel's version of the Schumann Carnaval ran to the tinny side and greatly detracted from the charm of the piano pieces. Harrison's resetting of Cage's suite lacked the childlike innocence of the toy piano, and Orff's treatment of the Monteverdi Lamento, even with the dramatic singing of Rose Taylor, offered yet another character to Monteverdi's poignant aria that didn't truly enhance the original music or even Monteverdi's own transcription into a five-part madrigal.

Perhaps one reason for these reactions was the rough playing of the Orchestra. The performances were neither relaxed nor polished, despite the appearance of the musicians in shirtsleeves and informal dress. One would have to say that the first set of Spectra concerts this time fell at the weak end of the spectrum.

H.

The San Diego Union
SAN DIEGO, CALIF.
D. 139,739 SUN. 246,007
DEC 15 1973

Boston Symphony Is Free-Wheeling

By DONALD DIERKS
Music Writer
The San Diego Union

NEW YORK — One of the agreeable things an orchestra can do with a 52-week season at home, and a sizable number of appearances out of town, is indulge itself and its audiences with music that is off the beaten track.

The Boston Symphony is such a fortunate ensemble and, for one of its numerous concerts in New York this season, it sallied forth into realms of the repertoire that are all but virgin. Thursday night at Carnegie Hall the orchestra, conducted by Michael Tilson Thomas, gave what it calls a "Spectrum Concert." The implication of the name, of course, is that the listener can expect a wide-ranging, free-wheeling sample of the entire orchestral repertoire.

THEATERS

This particular Spectrum Concert had "transcriptions" as its organizing theme. Everything played had been written originally for another medium and later expanded for the giant resources of the modern symphony orchestra.

Thomas, who is one of the few conductors who talks as good a game as the one he plays with a baton, gave verbal program notes and piano demonstrations to make his points.

For John Cage's Suite for Toy Piano, which was transcribed for orchestra by Lou Harrison, Thomas played the original composition on a cute, bright little piano purchased on his podium for the purpose. He explained that the suite had been composed as a reaction to the elephantine porportions of much of the music of the 19th and 20th Centuries. The following performance of Harrison's transcription for an elephantine orchestra brought the music full circle. The music was enjoyable apart from its interests as an aesthetic case study.

The "Lamento d'Arianna" by Monteverdi started life as a madrigal in the 16th Century and was transformed in the 20th Century to a work for orchestra and mezzo-soprano by Carl Orff. It was first sung in the original concert was Arnold Schoenberg's transcription of the Quartet in G Minor for piano and strings by Brahms — well-played — and well-sung by Rose Taylor — but the transformation of such a distinctive antique idiom into a modern medium was performed for Beethoven by than a little unsettling transcribing some of his quartets for orchestra. The

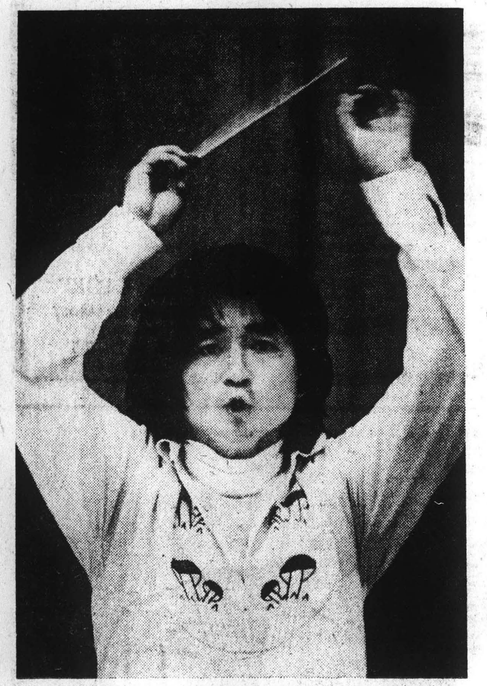
More successful, perhaps for the reason of a smaller time lapse, was Ravel's transcription for orchestra of three pieces from Schumann's piano composition "Carnaval," Opus 25. Ravel, the master orchestrator, created a work that was at once faithful to the spirit of the Brahms symphonies and the original and brilliant in its own right. It was a much more brilliant sound that Schoenberg achieved.

The centerpiece of this concert was Arnold Schoenberg's transcription of the Quartet in G Minor for piano and strings by Brahms — well-played — and well-sung by Rose Taylor — but the transformation of such a distinctive antique idiom into a modern medium was performed for Beethoven by than a little unsettling transcribing some of his quartets for orchestra. The strange thing with Schoenberg's transcription was, however, that the G Minor Quartet rarely sounded as if it were Brahms. The orchestral textures were clearer than those heard in any of the Brahms symphonies and it was a much more brilliant sound that Schoenberg achieved.

GLOBE
BOSTON, MASS.
S. 581.160

DEC 9 1973

New England Newsclip



Oh wow, Ozawa zaps the BSO. (Photo by Ted Dully)

The selling of the BSO's new image

By Carolyn Clay
Globe Staff

For a great many of its 93 years that august institution known as the Boston Symphony Orchestra has rested quite properly on its laurels and the assumption that Bostonians of taste and a modicum of musical sense could locate Symphony Hall all by themselves and would decorously clamor to slap their cash on the counter. It calls to mind the television tuna with the overwhelming yen to make the grade and get himself filleted by Starkist. An ad-campaign? Does the Pope advertise? Does the Boston Atheneum?

Well, there may have been some fast flips in the graves of some of the finer families this fall when Provandi Eastwood and Lombardi initiated that grinning photo of Seiji Ozawa, looking for all the world like he is just about to sell someone a used car, with the bold-faced logo to prop him up — "Ozawa Wants You." But sales are the best they've been in six years — since the end of the tenure of conductor Erich Leinsdorf.

It would appear that the Symphony's image is undergoing a facelift. Seiji Ozawa, newly inaugurated music director, is not yet 40; he wears his hair shoulder-length and shaggy and conducts in a frock-coat, turtleneck and beads. Michael Tilson Thomas, a principal guest conductor, is even younger and his commitment to Twentieth Century and little known music is apparent. Last week's Spectrum concert (also performed for the regular Friday afternoon and Saturday evening patrons), a program of transcriptions, included John Cage's "Suite for Toy Piano," rendered with all its tinny tinkle by the conductor himself while, upstairs in the Cabot-Cahners Room, liquor was dispensed from a bar along with cheese spread on Ritz crackers.

After-hours attire for the Ozawas is "casual."

Not to be misleading, the BSO has not undergone any kind of radical transformation. Ozawa was chosen very carefully when William Steinberg announced his intention a year or so ago to step down. Bringing in a new or even a guest conductor is a touchy business for the salesmen down at Symphony Hall. Ideally, the conductor must appeal not only to the youthful, new Boston audience whom they hope to seduce, but to the old faithfuls as well. After all, it is not young Harvardians who write out $100,000 checks to endow a chair in addition to buying their tickets.

Seiji Ozawa pleases everybody, and he has, according to press person Dianah Daniels "been handled very carefully." Artistic co-director of the Berkshire Music Festival at Tanglewood since 1970, Ozawa had already garnered a large following and his youth and apparent non-wasp origins made him a favorite of the young.

It was anticipated that there might be some hostility among hardcore orchestra patrons to the youthful foreigner, but this has not materialized. For one thing, Ozawa is a family man who has put down roots, bought a house, and though he still divides his time and commitment between the BSO and the San Francisco Symphony Orchestra of which he is coincidentally conductor, he exudes with his wife and young daughter a stability and permanence that are attractive. He is neither stand-offish nor "kicky" and takes an active role in the administrative dealings as well as the musical end of the orchestra.

This is not the first year that the BSO has undertaken to advertise, but the clever campaign is their most extensive effort to date. This is the first year that the BSO has bought time on a major radio station, WBZ for example, and not just the university stations.

The aim was to attract subscribers since it is cheaper to sell subscription tickets than to rely on selling individual concerts. Indeed, it was the dropping off of subscriptions several years ago that forced the Symphony to reassess its policy of aloofness and overcome the reluctance to "sell itself." Subscriptions began to pick up last year and this year, public relations manager, John Curtis reports they are selling out.

SYMPHONY, Page A-37 65

The selling of the BSO's new image

★ SYMPHONY
Continued from Page A-34 65

There are, of course, several subscription packages, and each has its particular appeal and its distinctive clientiele. Nowhere is the difference more marked than between the connoisseurs of Michael Tilson Thomas's 3-concert "Spectrum Series" and the Friday afternoon subscription audience, part of which is transported to Symphony Hall in buses from the Chilton Club.

Last week I attended the same concert, conducted by Boston favorite son Michael Tilson Thomas, on Thursday evening and on Friday afternoon. Only the music was similar. The Thursday night crowd, Spectrum subscribers, was small but considerably more appreciative of Tilson Thomas' offbeat approach and talky introductions to the program of transcriptions. A Schoenberg transcription of Brahms' Quartet for Piano and Strings, in G minor op. 25, greeted on Thursday evening by "Bravos" from the young, Cambridge-y looking crowd, was received coldly on Friday afternoon if the numerous exits between the movements can be counted as an indicator.

On Thursday evening the audience was casually dressed. A great many carried books like Germaine Greer's "The Female Eunuch." A few carried musical scores, presumably to keep Tilson Thomas on his toes. The group in the bar at intermission was discussing the music. They drank mostly cokes. The orchestra was coatless, and I heard no complaints. One young patron, seated down front, guzzled wine from a bottle throughout the first act.

On Friday afternoon, by contrast, there was no wine-guzzling during the performance and the intermission snacks ran towards sherry and ginger-ale. The Friday afternoon audience, preponderantly female, dresses to the teeth, and there is enough fur in the house to keep everybody warm as toast even if they turn the thermostat way down to conserve energy. The chauffeurs on the sidewalk didn't look too warm, but most of them were crowded into one another's limousines (a lot of Lincolns) for couple of a fast cardgames.

Ozawa is extremely concious of an obligation to appeal to all of his patrons and is careful to balance Twentieth Century composers on his programs with what is tried and true. Not always so with Michael Tilson Thomas, and Friday afternoon the hostility that greeted his Spectrum selections, and especially his chatty interjections, was apparent — at least from where Henry B. Cabot, Trustee Emeritus, was sitting. Midway through one of the conductor's spiels about "contrapuntal harmoney," Cabot requested pretty loudy that he "shut up." Mrs. Cabot confirmed that the outburst later on the phone, saying that she hoped her husband would be forgiven but that he hadn't expected "that kind of concert."

Week 9

17

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 137,897

DEC 10 1973

New England Newsclip

'All normal' again after shirtsleeve concert

Jackets are back at the BSO

By Louis Snyder

Members of the Boston Symphony and their guest conductor, Michael Tilson Thomas, were back in traditional performing garb for last weekend's subscription performances.

Something of a Symphony Hall flap had been caused the week previous when Thomas's three-year-old Spectrum series, verbally informative and sartorially informal onstage, was presented for the first time as a Friday afternoon subscription program, provoking everything from puzzlement to vocal resistance. What, performing without jackets?

This week everything was back to normal. Conductor Thomas addressed not a word to the audience about the program — Bach's Suite No. 3 in D, Strauss's "Also sprach Zar-

Music

athustra," and the Second Piano Concerto of Brahms, with Malcolm Frager as soloist. And on Friday everyone was impeccably dressed, and the audience was on its best behavior.

Whether or not clothes (or words) make the musician, Mr. Thomas and his musicians were in fine form. The Bach Suite, played by a reduced orchestra, was crisp and clean, and bore the Thomas hallmark in the form of unexpected tempos (the "Air" moved along at an unaccustomed but invigorating clip), and the two Gavottes, the Bourree, and the Gigue were eminently danceable.

"Zarathustra," which has acquired new meaning as cinematic space music in "2001 — A Space Odyssey," is probably better off in that context than in the wildly fustian description of its content given in the program notes. A few words from Mr. Thomas on that subject would be well worth hearing — but instead he concentrated on giving the tone poem a lushly theatrical reading, full of light and shade, with just enough but not too much accent on those ever-recurring, irresistible, Straussian tonal gimmicks, which trap even the most wary.

Like much of Strauss, "Zarathustra" can be shamelessly flamboyant and seductively melodic by turns — it is easy to be taken in by it all, particularly when the performance is as slick as the one Mr. Thomas and the BSO conspired to do last week. (The BSO will play it again at Avery Fisher Hall in New York on Dec. 12 and 14, and at Symphony Hall on Dec. 18.)

Mr. Frager, who seemed ubiquitous in Symphony Hall last weekend — two BSO concerts, and a Sunday afternoon recital with vocalists Evelyn Lear and Thomas Stewart — was repeating the Brahms B flat Concerto which he had played with the orchestra during the past summer at Tanglewood. It's a big concerto and Mr. Frager is a big talent, but whether they are made for each other temperamentally still remains a question.

Needless to say, there was no question of his impressive coverage of the keyboard or (this time) a happy musical partnership with Mr. Thomas and the orchestra. But variation in mood, from fire to lyricism, inherent in this many-faceted work, was hardly a distinguishing feature of the collaboration. Nevertheless, on Friday, there was a warmly enthusiastic reception for soloist, conductor, and musicians at the concert's close.

Annual 'Messiah'

Tradition was observed at Symphony Hall again on Friday evening when the Handel and Haydn Society presented its annual rendition of Handel's "Messiah," a custom begun by the society in 1815.

The hall was filled to capacity for this first of two pre-Christmas performances (it was repeated last night), which, over the years, have become a holiday must for Bostonians, young and older. Graybeards and blackbeards, schoolgirls and matrons, formals and informals, family groups, loving couples, and singletons were all there to hear the version of the "Messiah" (Haymarket Theater, London, 1745) which music director Thomas Dunn had chosen to perform this year.

This version, which is of chamber proportions, limits the chorus to about 32, the orchestra to a like number, and distributes the arias among four soloists — on this occasion soprano Barbara Wallace, mezzo Shirley Love, tenor Richard Shadley, and bass Ara Berberian. The reconstruction by Alfred Mann of the Haymarket performances, which, incidentally, were in April rather than at Christmas, is filled with ifs and maybes, according to the program notes, but for most of the Symphony Hall audience, these are of importance secondary to the rehearing of the familiar choruses, arias, and in this realization, several duets, in an agreeable context and ambience.

Mr. Dunn's choristers were in fine vocal shape (the ladies wore fetching red sashes on their black gowns), and the orchestra, showing evidence of having been well rehearsed, included some showy work by trumpeter Peter Chapman, bassoonist Donald Bravo, and the harpsichord and organ of David Carney and Daniel Pinkham. The vocal soloists, entrusted with "authentic embellishments, for which they were mostly unsuited stylistically, handled them gingerly at best. What price the echoes of La Francesina's "active throat" or the "sensational graces" of tenor John Beard whom Londoners heard at the Haymarket in 1745?

But "Messiah," in any of its five versions, is beloved under almost any circumtances because of its basic appeal through word and note, and Handel and Haydn deserves the thanks of generations for making and maintaining a home for it in Boston.

GLOBE (M)
BOSTON, MASS.
D. 261,042

DEC 8 1973

New England Newsclip

Reflections in the afternoon for Tilson Thomas and BSO

By Richard Dyer
Globe Correspondent

MUSIC REVIEW

Smollett's good Win Jenkins had the phrase for it, she did—speaking of what she called "holy mattermoney" she defined the way most people live as upon "dissent terms of civility." And that, I'm afraid, is what the BSO under Michael Tilson Thomas these days is like—it's like a formal dinner with friends whose marriage is in trouble: you love them both (Thomas's is a formidable musical intellect; the BSO is a very great orchestra); the varnish of amenity sends back its crooked reflections; nobody has a very good time.

There were some good ideas and some bracing playing in the opening Bach Suite (the 3d, in D), but both Thomas and the orchestra were inconsistent. If there was an interesting brisk tempo for the Air, there were also some languishing ritards in the Stokowski style; a lot of the playing was bottom-heavy, sludgy; any dancing to those gavottes, to the gigue, would be pretty glue-footed.

It was good next to hear something beyond the first couple of pages of Strauss's "Also Sprach Zarathustra." Thomas mercifully kept out of the frenzy department, and the orchestra at moments sounded as only the BSO in full cry can; other moments had a wonderful cleanness and clarity (the middle part of the science section, after Strauss gives up on his fugue). But too many of those slithering inner voices that contribute so much color and character just couldn't be heard, and my, how jittery (and uncharacteristic) so much of that brass playing was, how out of tune those trebles at the end (playing trebly removed from the treble degree of softness specified).

After intermission Malcolm Frager was soloist in the kind of performance of the Brahsn 2d that I usually admire, one that risks all (it's not the kind of piece that responds very well to patrician self-containment). Unfortunately this time there were too many lapses of concentration, leading to a bit of keyboard splutter and a lot of jangly, racous sound. After two movements I felt pretty pummeled; things settled down a little in the last two, with some especially pleasing fancies towards the end.

"The classics," breathed a lady at the exit, relieved to be spared the rigors of the unfamiliar, "there's nothing to say." Fortunately there is — that's why these pieces are classics — but not enough was said distinctly enough yesterday afternoon.

TIMES
PEABODY, MASS.
W. 6,043

NOV 23 1973

New England Newsclip

Boston Symphony Orchestra offers two concerts

BOSTON—The first of the highly successful Spectrum Concerts (conceived and conducted by Michael Tilson Thomas) takes place on Thursday evening, November 29 at 8:30 p.m. in Symphony Hall. The program, titled Program of Transcriptions, vividly illustrates the ways in which a group of twentieth century composers has rethought the works of other composers.

The program opens with the Cage-Harrison Suite for toy piano. Monteverdi-Orff's Lamento d'Arianna, with Rose Taylor as soloist, follows. The Sibelius-Stravinsky Canzonetta is the next work on the program, followed by the Schumann-Ravel Carnaval (excerpt). The concert closes with the Brahms-Schoenberg Piano quartet in G minor.

Michael Tilson Thomas conducts this concert with contralto Rose Taylor as soloist. The Spectrum concert format offers enlightening comments from the conductor and an informal atmosphere for the listener. Spectrum, now in its third year, has served to bring the Boston Symphony Orchestra a new corps of young and musically aware listeners, who appreciate its inventive programming. In its original statement of purpose, Spectrum vowed to span all musical time . . to present a true spectrum of all that has happened and is to happen in music. Anyone who has attended the concerts of the past two seasons can vouch for the fact that Michael Tilson Thomas is keeping that promise with Spectrum.

Spectrum is a series of three concerts. The following two are on Thursdays, January 24 and April 11. January's concert is titled Where We're At, and the April concert is titled Three Centuries of Drama in Music. Series tickets are available at this time.

On Friday, December 7 at 2:00 p.m. and Saturday, December 8 at 8:30 p.m. Principal Guest Conductor Michael Tilson Thomas conducts the Boston Symphony Orchestra in works of Bach, Strauss and Brahms. Mr. Thomas opens the concerts with the Bach Suite no. 3 in D and follows it with Strauss' **Also sprach Zarathustra**. Mr. Thomas closes the concerts with Brahms' Piano concerto no. 2 in B flat. Mr. Frager is piano soloist in this work.

Appointed assistant conductor of the Boston Symphony Orchestra at the beginning of the 1969-70 season, Mr. Thomas replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. Mr. Thomas conducted more than thirty of the Boston Symphony's concerts during that season, and was appointed associate conductor of the orchestra in the spring of 1970. Mr. Thomas has conducted all over the world and at this point is principal guest conductor of the Boston Symphony, music director of the Buffalo Philharmonic and music director of the Young People's Concerts in New York.

Malcom Frager is no stranger to the Boston Symphony. He performs nearly every summer at Tanglewood and has performed with the Boston Symphony in Boston. Mr. Frager is the first--and to date, the only--artist ever to have won what TIME Magazine called "two of the toughest competitions in music": First Prize at the Queen Elisabeth of Belgium International Piano Competition in Brussels, and the Edgar M. Leventritt Competition in New York. Mr. Frager has been in the forefront of the international musical scene ever since this double triumph over ten years ago.

p. 18

Week 9

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000

Orchestra in Fine Form

By LOUIS SNYDER
Monitor News Service

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MICHAEL TILSON THOMAS

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
DEC 20 1973
New England Newsclip

In Concert

Schoenberg and Strauss: A Hit and a Miss

By Peter M. Knapp
Patriot Ledger Staff

In the contemplation of Arnold Schoenberg as 12-tone Arnold, the shatterer of tonality, we tend to forget that in his early years he was a super-romantic. So it is not thoroughly surprising that in his later years Schoenberg abruptly went back to Brahms, choosing to transcribe for orchestra that composer's Quartet in G minor for piano and strings, Opus 25.

Why? As he explained in a letter to music critic Alfred V. Frankenstein, "I like this piece; It is seldom played. It is always very badly played, because the better the pianist, the louder he plays and you hear nothing from the strings. I wanted once to hear everything, and this I achieved."

And so he did, in a virtuoso labor of love, transforming the chamber work into symphonic dimensions for large orchestra. Michael Tilson Thomas has been programming this work with the Boston Symphony in recent weeks, and he led it again at Tuesday night's concert, paired with another example of ze orchestration brillante, Richard Strauss' "Also sprach Zarathustra."

New Creation

The Schoenberg made a big hit — so at least most listeners were not intimidated by the name and associations with grinding dissonance (but that's another story). While every transformation of art from one medium to another produces a new creation in its own right, Schoenberg remained faithful to Brahms, as he promised. The textures and sound are predominantly Brahmsian, as is the spirit.

One seldom gains the impression of orchestration beyond the scale of the music; the medium is different, the message remains. And Schoenberg's choice of instruments is unfailingly apt, especially in the typically Brahmsian wind voicings.

There are exceptions, of course — notably in the last movement, the "Rondo alla Zingarese," where no one with access to large modern orchestra could resist the temptation to let loose the color. And Schoenberg does, with dashes of glockenspiel, tylophone, tambourine and such.

Old Brahms might have been both astonished at the attention paid to his quartet and flattered by the transcription. (The original version, incidentally, was performed last March in Symphony Hall by the Guarneri String Quartet and pianist Peter Serkin in one of the Boston University Celebrity Series programs.)

Thomas' approach to this music was sympathetic as well, neatly balancing the many polyphonic strands (no mean feat with the highly contrapuntal texture) and putting a good deal of feeling into the surging music. A symphonic approach, rather than an attempt to re-establish a lighter chamber manner, occasionally on the loud side but making a big hit with the zesty Hungarian dances of the finale.

More Control

"Zarathustra" was not as successful, despite a number of admirable passages, primarily because Thomas tended to push the climactic moments too hard, losing some of the balances and details and rushing the phrases. It had a good deal of rhetorical punch but over-all this sprawling tone poem needs greater control and patience — even though anyone's patience is tried by some of the dry patches.

This hymn to Nietzsche remains one of Strauss' most frustrating endeavors, a piece of astonishing power and beauty in its best measures, and pomposity and banality at its worst. One of the best summaries of "Zarathustra" has come from Strauss' biographer, George R. Marek:

"There you have it, a work of curious anomalies, divided against itself. It overwhelms you with opulence and bores you with stuffiness. It lifts you with its inspiration and lectures at you in professorial tone. It is both fulsome and fabulous. It contains both romantic exuberance and doughy pedantry. It includes some of the best and some of the worst of the composer. With its virtues and its faults, both impressive, it could be called 'Thus Spake Richard Strauss.' "

Fair enough.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
DEC 8 1973
New England Newsclip

BSO Makes Return To the Conventional

By ELLEN PFEIFER
Music Critic

After his excursion into the curious world of transcriptions via last week's Spectrum Concert survey, Michael Tilson Thomas and the Boston Symphony Orchestra turned emphatically back to the conventional repertory in the BSO concert yesterday afternoon at Symphony Hall.

They began with Bach—the Suite No. 3 in D—which was played with harpsichord and close regard for stylistic conventions like over-dotting, but with still too much string vibrato and a generally bloated sort of sound where a slender, clean one is wanted.

Strauss' "Also Sprach Zarathustra" was next. With this work, I have always had difficulties. Not musical ones, however. The problems arise in trying to figure out what the music has to do with the Nietzsche poem. There are, of course, references—the titles of the musical sections are derived from the poem; there are programmatic elements in the music like the sunrise, the bells, the learned fugato, the dance—but all these still seem superficial correspondences. The music, for the most part, seems quite an independent entity.

In any event, Thomas and the orchestra performed it in a spacious, thoughtful manner—somewhat understated in comparison with some of the great extroverted interpretations of certain other contemporary conductors. The pacing was on the deliberate side and much attention was given to detail. Only occasionally did this bog down the unfolding events—notably in the fugato which literally crawled along and in which the theme showed a distressing tendency to disappear into the surrounding textures.

If the Strauss was thoughtful and carefully molded, the Brahms Piano Concerto No. 2 with Malcolm Frager was, by contrast, casual and even a

• *Concert Review*

little slovenly. Most of the first chair players having retired after the Strauss, the solo work proved less polished than usual (with some pitch problems from the cello and horn players particularly). The main trouble, though, seemed to be that the playing lacked any poetry whatsoever. Frager, too, who was using possibly the ugliest instrument I have heard for a long time, has performed with much greater sensitivity than he did on this occasion.

Week 10

p. 19

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
JAN 5 1974
New England Newsclip

Bruckner's Seventh At BSO Is Moving

By ELLEN PFEIFER
Music Critic

Brahms, who seemed always ready with a vinegary remark about the music of his contemporaries, referred to the symphonies of Anton Bruckner — his curious "opponent" in the 19th century Viennese Wagner controversy — as "boa constrictors."

• *Concert Review*

Large they were, too, both in total length and in the enormous expansion of individual movements, but, for the most part, not suffocating or overpowering. In particular, the Seventh, which was performed yesterday by the Boston Symphony Orchestra and William Steinberg, is neither of those, but deeply moving, complex but penetrable, grandly simple and unpretentious. A work which reveals, without any disguises, the gentle character of the intensely feeling Austrian.

Steinberg, who took into account the size of this giant work (1 hour and 15 minutes) when he scheduled the concert, decided to program it by itself. No introductory Bach or Mozart as half- baked warm-ups and no intermission. Thus, it was an exceptionally short concert — which came as a great surprise to many in the audience.

It was, without question, the right decision, however. The Seventh requires much concentration from the listener and much effort from the musicians. Anything that could precede or follow it would seem excesive.

Besides, after Steinberg's performance of it, I wouldn't have wanted to hear another thing — so lovely was the playing.

One hour and 15 minutes, notwithstanding, Steinberg set a broad and spacious pace— in places, too leisurely for this listener — creating a serene and luminous mood. And he reinforced this by refusing to blow the roof off Symphony Hall in some of those brass climaxes. At times, this restraint seemed a little frustrating and one wished the crescendi were performed with more ardor.

Also, one might have desired somewhat more refined ensemble — Steinberg's minimal gestures may not always speak emphatically enough to the musicians.

Yet, one forgot all that at moments such as the wonderfully transparent close of the great Adagio or the beautifully scaled crescendo that leads up to the famous "fff" and cymbal clash in the same movement. It was a calm, carefully judged and, occasionally even delicate, performance which is rare in a time when self-serving bombast is more often the rule. Maybe that's why it took the audience so long to applaud when it was over. Or why the applaus was so cool.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
JAN 10 1974
New England Newsclip

BSO Concert Offered Brucknerite Feast

There were many reasons why last weekend's concerts by the Boston Symphony Orchestra offered a remarkable satisfying musical experience. To begin with, the program provided a feast for Brucknerites since it contained only a single work, the Seventh Symphony in E, and it was played with elegance and distinction to celebrate the return visit of the Orchestra's former music director, William Steinberg, to Symphony Hall.

Bruckner, like Wagner and Mahler, has a special attraction for Steinberg and he conducts this rich post-romantic music in a modest unassuming way that underlines its virtues and minimizes its weaknesses. He lets the music move along at a steady pace, building its climaxes naturally and resisting temptations to force matters so that there is always a sense of proper proportion and never a feeling of sturm und drang.

The Seventh Symphony was Bruckner's first triumph after a series of heartbreaks suffered at the hands of hostile critics. Even that arch-enemy of the Bruckner - Wagner school, Dr. Edward Hanslick — the prototype for Wagner's Beckmesser — had to concede that the composer was called to the stage several times after each movement at the first Vienna performance in 1886. For the Seventh is a lofty, inspired work filled with the religious devotion of the simple Austrian peasant who comppsed it. And it is hard for even confirmed anti-Brucknerites to resist its majesty.

As performed last weekend, the Seventh shone in all its fervor and splendor. Mr. Steinberg was wise to let it stand alone as other conductors have done with the Beethoven Ninth or the Mahler Eighth. The symphony needs nothing to measure against and nothing else should be measured against it. This is musical architecture at its finest put on display in the best possible light.

The performance was all the more impressive because it was evident that the conductor has been ailing. His walk from the wings to the podium was halting and he sat through most of the third and fourth movements, giving an unobtrusive but commanding beat and clean cues to the musicians. His demeanor was an object lesson for conductors who believe that only wild gesticulation and elaborate choreography will elicit dramatic playing from an orchestra.

Steinberg put them to shame be getting his forces to play superbly with a minimum of physical effort. The brass — The Wagnerian tubas, in particular — were incomparable. More power to him!

Since Bruckner is rarely taken indifferently — one is either a rabid Brucknerite or a violent anti-Brucknerite — it was a great occasion for devotees of the Austrian's towering symphonies. Steinberg made it almost impossible to remain in the anti-camp.

H.

TIMES (E)
BEVERLY, MASS.
D. 9,514
DEC 19 1973
New England Newsclip

Steinberg to conduct BSO

BOSTON—In an open rehearsal on Thursday evening, January 3 at 7:30 p.m, former music director of the Boston Symphony William Steinberg rehearses Bruckner's Symphony no. 7 in E. Then on Friday, January 4 at 2:00 p.m., Saturday, January 5 at 8:30 p.m. and again on Tuesday, January 8 at 8:30 p.m., Mr. Steinberg performs the Bruckner Symphony no. 7 in E in subscription series concerts.

William Steinberg, music director of the Pittsburgh Symphony, who retired from the post of music director of the Boston Symphony at the end of the 71-72 season, was born in Cologne. Graduating from the conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming opera director two years later. In 1929 he was invited to Frankfurt as music director of the opera and of the famous museum-concerts. During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr. Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. Mr. Steinberg came to the United States in 1938 to assist in the formation and training of the NBC Symphony Orchestra.

During his time as associate conductor of the NBC Symphony Mr. Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as music director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Under Mr. Steinberg's leadership the Boston Symphony continued its steady progress as one of the fore most musical orginazations of the world. He led concerts not only in the United States, but also in the musical centers of England, Germany, Austria, Italy, Spain and France.

GLOBE (M)
BOSTON, MASS.
D. 261,042
JAN 5 1974
New England Newsclip

THE ARTS

Splendid Bruckner 7th by Steinberg and BSO

MICHAEL STEINBERG

There is a story that Handel, describing what it was like to compose the "Hallelujah" chorus in "Messiah," said, "I thought I saw the Heavens open and the great God Himself." The other composer the story always brings to mind is Bruckner, who has moments, particularly in the last three symphonies, whose radiant openness of sound and feeling partake of that kind of untroubled faith and exaltation.

It is a wonderful adventure in simplicity, really, Bruckner's way of composing music, that unsophisticated but almost always very sure laying end to end of great blocks, and the generous sense of euphony that is so unselfconscious but so original at the same time. The simplicity was clearly revealed in William Steinberg's beautiful performance of the 7th Symphony at yesterday afternoon's Boston Symphony concert.

Steinberg's way with Bruckner is musical rather than mystical (Jochum most convincingly presents the opposite view). Neither the hush nor the blaze is extreme, and there is no possibility ever of confusion with Mahler or any other passionately to-be-leaned-into music, certainly not Wagner, to whom this is a kind of elegiac love letter. This was all out of Haydn and Schubert, inevitably some Beethoven as well, and Steinberg played it very directly, economically, and with a most sure sense of destination.

Walking on and off the stage, he looked frail, and he conducted the scherzo and the finale up to the beginning of the coda sitting down. But the gestures and signals this time were ample and vigorous, and the orchestra responded with defined, nobly sonorous playing. They also applauded the conductor warmly at the end, as did the audience.

The Bruckner was the only work on the program, and that was good. Not that the 7th is extremely long, but even so the difference of coming to it completely fresh was remarkable. The more important point, though, is that the Beethoven 9th and the great Bruckner and Mahler symphonies want to stand by themselves, for that makes their performances feel more like a celebration or even a rite and not as part of an entertainment. That is in their spirit: like it or not, they do absolutely resist the claptrap about making concerts casual and friendly, and the Bruckner 7th, particularly in a performance of such selflessness, concentration, intelligence, and command, makes a musical declaration that justifies its hugely ambitious stance.

The program is repeated tonight and Tuesday, both at 8:30. Next week, William Steinberg conducts the Boston Symphony in a Wagner program of unusual interest, one including such rarities as the Prelude to Act II of "Tannhaeuser" in its original, long form, the Prelude to Act I of "Tristan" with Wagner's own concert ending, and the "Mighty Fortress"-quoting "Kaisermarsch" written to celebrate the founding of the German Empire in the wake of the Franco-Prussian war (a distasteful event, perhaps, but an interesting march).

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
DEC 20 1973
New England Newsclip

Christmas, New Year's concerts in Boston

Boston's music is plentiful in churches during the weeks of Christmas and New Year's, but there is something of a quietus in the city's concert halls. Arthur Fiedler and the Boston Pops, with the assistance of the Tanglewood Festival Chorus, help to fill the gap with a Symphony Hall "Pops Christmas Party" tomorrow (Friday, Dec. 21) at 7:30 p.m. and Saturday at 3 and 7:30 p.m. featuring traditional holiday music and a sing-along.

Except for Tuesday evenings, Dec. 25 and Jan. 1, when the Gardner Museum is closed, its free concerts will continue on Sunday and Thursday afternoons at 4: Fiori Musicali (Dec. 23); artists to be announced (Dec. 27), and UMASS Madrigal Singers (Dec. 30). Recitals to be given on Jan. 3 and 6 will be available by calling 734-1359 after Dec. 31.

The Boston Symphony resumes its schedule with an open rehearsal, under William Steinberg's direction, on Thursday, Jan. 3, at Symphony Hall of the program (Bruckner's Symphony No. 7 in E) to be performed Friday, Jan. 4, at 2 p.m. and Saturday and Tuesday, Jan. 5, and 8, at 8:30 p.m.

On the evening of Jan. 6 (at 8 p.m.), Boston Philharmonia, under James Paul as guest conductor, plays Handel, Bach, and Beethoven at the National Theater, Boston Center for the Arts.

TIMES
PEABODY, MASS.
W. 6,013

JAN 2 1974

New England Newsclip

Boston Symphony Orchestra offers several concerts

BOSTON — In an open rehearsal on Thursday evening, January 3 at 7:30 p.m., former Music Director of the Boston Symphony William Steinberg rehearses Bruckner's Symphony no. 7 in E. Then on Friday, January 4 at 2:00 p.m., Saturday, January 5 at 8:30 p.m. and again on Tuesday, January 8 at 8:30 p.m., Mr. Steinberg performs the Bruckner Symphony no. 7 in E in subscription series concerts.

William Steinberg, music director of the Pittsburgh Symphony, who retired from the post of music director of the Boston Symphony at the end of the 71-72 season, was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the opera and of the famous museum-concerts. During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr. Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. Mr. Steinberg came to the United States in 1938 to assist in the formation and training of the NBC Sumphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr. Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as music director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Under Mr. Steinberg's leadership the Boston Symphony continued its steady progress as one of the foremost musical organizations of the world. He led concerts not only in the United States, but also in the musical centers of England, Germany, Austria, Italy, Spain and France. Mr. Steinberg records for Deutsche Grammophon and RCA.

On Thursday, January 17 at 8:30 p.m., Friday, January 18 at 2 p.m., and on Saturday, January 19 at 8:30 p.m., Principal Guest Conductor of the Boston Symphony Orchestra Michael Tilson Thomas conducts the orchestra in works of Piston, Chausson, Paganini and Tchaikovsky. Violinist Henryk Szeryng is soloist.

Mr. Thomas opens the concerts with Piston's Toccata, followed by Chausson's Poeme for violin and orchestra. The Paganini Violin concerto no. 3 in E follows, and the concerts close with Tchaikovsky's Suite no. 3 in G.

Appointed assistant conductor of the Boston Symphony Orchestra at the beginning of the 1969-70 season, Mr. Thomas replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. Mr. Thomas conducted more than thirty of the Boston Symphony's concerts during that season, and was appointed associate conductor of the orchestra in the spring of 1970. Mr. Thomas has conducted all over the world and at this point is principal guest conductor of the Boston Symphony, music director of the Buffalo Philharmonic and music director of the Young People's Concerts in New York.

Henryk Szeryng, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. In 1933 he gave his first public performances in Berlin, Warsaw, Bucharest, Vienna and Paris, where he eventually studied harmony and counterpoint with Nadia Boulanger.

Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Szeryng also served as a translator for the Polish Government in Great Britain during World War II and accompanied the Polish Premier to Latin America in search of a home for displaced refugees. Impressed by the generosity and hospitality of the Mexicans in receiving these people, Szeryng later returned to Mexico to teach and in 1946 became a Mexican citizen.

Mr. Szeryng is fluent in seven languages. Today, when his itinerary takes him to another country he travels with a diplomatic passport as Mexico's official ambassador of culture. In addition to his convert appearances, Mr. Szeryng conducts a master class at the Mexican National University.

His recordings have been awarded the French Grand Prix du Disque six times. Mr. Szeryng's most recent performance with the Boston Symphony Orchestra was in February of 1963 when he gave the first Boston performance of the Lees Violin Concerto.

TIMES (E)
BEVERLY, MASS.
D. 9.514

DEC 27 1973

New England Newsclip

Steinberg will conduct Wagner program in Boston

BOSTON—Former Music Director William Steinberg conducts the Boston Symphony Orchestra in an All-Wagner program in an Open Rehearsal at 7:30 p.m. on Thursday, January 10 and in concert on Friday, January 11 at 2: 00 p.m., Saturday, January 12 at 8:30 p.m. and again on Tuesday, January 15 at 8:30 p.m.

Mr. Steinberg opens his program with the Overture to "Der Fliegende Hollander," followed by the Prelude to Act III "Tannhauser." The Venusberg music from "Tannhauser" is next performed, followed by the Prelude to "Lohengrin." The remaining three works on the program are the Eine Faust Overture, the Prelude to "Tristan and Isolde" and the Kaisermarsch.

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CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897

JAN 7 1974

New England Newsclip

Nonstop Bruckner

William Steinberg, beginning a two-week stay with the Boston Symphony, opened the orchestra's new year auspiciously over the weekend at Symphony Hall. He chose to perform Bruckner's Symphony No. 7 in E, not exactly a crowd-rouser, as the only number on the program — no intermission to chat in — so everyone, including the unwary, found themselves captives of the reticent yet declarative, hesitant yet persistent organist-professor-composer who spent a lifetime before achieving the hints of recognition that, only now, are reaching worldwide fulfillment.

Bruckner's Seventh Symphony, through a series of performances in 1884-85 outside Vienna, his adopted but unresponsive home, finally secured for him, at age 62, the local response he had waited for so patiently, despite an ingroup cabal against anyone known to be an admirer of Richard Wagner — Bruckner's idol. Doesn't it sound familiar, albeit in other contexts, and slightly silly today?

Steinberg's way with Bruckner has been demonstrated here before, but perhaps the circumstances have never been so right as in the weekend performances (to be repeated tomorrow evening at 8:30). In programming the Seventh alone, the conductor focused attention on a work and a performance that demand wholehearted concentration, not so much on account of its great length or the intricacies of its scoring, but for the nonstop flow of musical ideas which join and interweave with the greatest compositional ingenuity. The chase they lead the ear, if not merry, is devious and challenging.

Fortunately, from the vivid, open-structured Steinberg reading, what one takes away is a curiosity for further investigation. The persistent clarity, the balanced flow of string sound, and containment of the all-important brass sonority comprised a studied entity that is, in essence, the inevitable approach to Bruckner, whose music, after all, is not readily open to many "interpretations" in the self-indulgent sense.

The performance represented a tremendous show of virtuosity on the part of the orchestra's former music director, and it was aided and abetted by some of the most inspired playing the BSO has produced thus far in its 1973-74 season.

L. Sn.

p. 21

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
JAN 10 1974
New England Newsclip

Week 10

In Concert

One 7th Is Enough

By Peter M. Knapp
Patriot Ledger Staff

One long work sufficed for Tuesday night's program of the Boston Symphony Orchestra under the direction of former music director William Steinberg — Anton Bruckner's Symphony No. 7 in E. And while others have included, say, a short symphony or similar work on the same program with the Seventh, this hour and a quarter grand musical statement is quite enough for one evening.

It remains Bruckner's most often-played symphony of the nine he composed (or 11 if you want to add in the first two early works the composer did not regard as "mature") — the symphony that was his break-through in 1884 into public recognition as a composer of stature.

Even so, at that time of lingering Brahms vs. Wagner controversy, there were holdouts, the pro-Brahms Viennese critic Hanslick sniffing, "As every greater work of Bruckner has inspired spots, interesting and even beautiful places — between these flashes are stretches of impenetrable darkness, leaden boredom and feverish agitation." Even today, where Bruckner has achieved a niche of respectability, if not affection, a performance of a Bruckner symphony can evoke much the same audience response.

This is least likely to happen with the Bruckner Seventh, however, with its sense of circumstance, melodic richness and audience familiarity — even the long and difficult become accessible in the comfort-blanket of relatively frequent hearings. Unlike poor Hanslick and the other partisans, we have the luxury of being able to safely accept Brahms and Wagner and Bruckner.

Unquestionably, Bruckner clicked in the Seventh, which has that noble glow of importance without undue pomposity from the opening majesterial theme. The scherzo is immediately appealing with its powerful rhythms and originality. The brass choirs are unfailingly impressive. But what lifts this symphony onto a special spiritual level is the sublime adagio, Bruckner's moving homage to Wagner with its breath-taking climax — "that indescribably beautiful C Major passage, where the gates of Eternity burst open with a triumphant cymbal clash and the hero is welcomed into Valhalla," as one commentator put it.

Tuesday night's performance reflected the serious, painstaking and honest devotion of a musician whose career has been devoted to these qualities. William Steinberg does not look well and seems to have aged a good deal in the past year or so, and he conducted, with spare gestures even for him, sitting down for the last three movements. And yet this was authoritative direction, from memory; the long movements patiently developed with a view of how the components meshed into the whole, the pacing firmly controlled and over-all superbly organized.

It was not a flawless performance — the violins were screechy at times and the brass intonation went occasionally awry — and I have heard more potent, tension-laden performances of the Seventh. But it was spacious, direct and eloquent — free of Dr. Hanslick's "impenetrable darkness, leaden boredom and feverish agitation."

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 12,000
JAN 16 1974
New England Newsclip

Week 11

Wagner Soars, Thanks to BSO

By LOUIS SNYDER
Monitor News Service

BOSTON — "Wagner Schmagner," was the retort of an outspoken American soprano to an interviewer's query as to why she sang concert excerpts from Wagnerian operas but never a complete role onstage. In other words, for her a little Wagner at a time was plenty.

This was hardly the feeling, one may be sure, that prompted William Steinberg to program an all-Wagner potpourri with the Boston Symphony over the weekend at Symphony Hall (to be repeated tonight at 8:30). After all, not only is Steinberg going to conduct "Parsifal" complete at the Metropolitan Opera in April, but earlier in his career in Europe as well as in the United States, his reputation as a Wagnerian opera conductor was widely recognized.

Although the availability these days on recordings of "Wagner's Greatest HIts" has largely relegated this type of hors d'oeuvre programming to the sidelines in live performance, it certainly wasn't frowned upon in the golden days of such maestro-virtuosos as Koussevitzky, Toscanini, and Stokowski, to name a few.

And in Steinberg's experienced hands, the seven disparate orchestral selections became a wordless lecture in Wagnerian style of a strongminded, mellow interpreter, very much on his own terms. Out of their context in full performances of the operas one is perhaps more aware of a conductor's special approach to the "Flying Dutchman" Overture, and Preludes from "Tannhauser" (Act 3, original version), "Lohengrin," and "Tristan and Isolde" (with the composer's concert ending). In Steinberg's case it was thoughtfully measured, not subject to abrupt or startling contrasts — a continuing flow of visceral sound, free of the awesome heaviness that some directors feel Wagner demands.

On Friday afternoon, the musicians were at their most sonorous and congenial. As good as many of them are, how many opera orchestras can make Wagner soar the way the BSO does? The composer's felicitous instrumental treatment was lovingly complemented by all choirs, particularly in the "Lohengrin" and "Tristan" preludes, and solo passages were elegantly accomplished all around.

In addition to the operatic overture and preludes and the "Venusberg" music from "Tannhauser," there were two nonstage works — "A Faust Overture," relic of a never-realized "Faust" Symphony, and the "Kaisermarsch," a curious burst of patriotic bombast, played in Boston in 1871 the year of its first performance in Leipzig, and apparently only once since, in 1914. Both of them were treated with the same meticulous care by conductor and orchestra, but only the "Faust" fragment really deserved it. The march proved to be strictly "Wagner-Schmagner." However, the audience warmed to them all like old friends.

SUN
LOWELL, MASS.
S. 64,500
DEC 30 1973
New England Newsclip

Don't miss all-Wagner program with Steinberg

By ALFRED W. BURKE
Sun Music Critic

LOWELL — Usually if you want to attend an all-Wagner program you simply have to go to the Metropolitan Opera House. Regarding orchestral concerts one seldom, if ever, is treated to a list by the giant of the German school of operatic music.

However, the Boston Symphony Orchestra is going to offer you concert goers an opportunity to enjoy such a musical treat, not once, but four times. Note the dates: Thursday evening, Jan. 10; Friday (matinee), Saturday (evening) Jan. 11-12, and Tuesday evening, Jan. 15.

WILLIAM STEINBERG

What is actually happening is that the former music director of the BSO, William Steinberg, is going to be in Boston as guest conductor and he has chosen an all-Wagner list for the occasion. The conductor of the Pittsburgh Symphony is quite talented along the line of Wagnerian opera, having done much of it in German opera houses.

BOSTON-PHOENIX
BOSTON, MASS.
W. 100,000
JAN 22 1974
New England Newsclip

Ear Trumpet: Carrier Waves, etc.

By Richard Buell

Good Works Department. We begin with a few stiff, guilt-producing questions for regular readers of this department. What local radio station has the pluck to program a performance of Karlheinz Stockhausen's "Stimmung" in the middle of the afternoon, or indeed, at any time? Or has devoted an entire program to a discographical retrospective on the career of Albert Coates, (1882-1953) a Russian-English conductor of undeservedly meagre renown? And plays such oddments as the orchestral Portraits of Virgil Thomson? Where do you get such generous helpings of jazz, *live* jazz, even? And who won an Armstrong Award for a program called "Kids' Talk," which was recently written up in Newsweek?

Enough of this interrogation. The answer, of course, is WBUR, at 90.9 mHz, This reviewer relies heavily on WBUR for keeping abreast of interesting new records, no-longer-available old ones and much, much else. The point of this is that WBUR is a high-class shoestring operation with a budget *one-third* that of WGBH-FM, mind you, and that they're now passing the hat. WBUR gets along with the help of its friends, who are 1) Boston University; 2) the Corporation for Public Broadcasting; and 3) its hypercritical, stingy listeners. Most universities aren't as rich as they used to be (professors getting the axe and so forth), and money from the Feds is a sometime thing. So that leaves you and me. Be your own Prince Esterhazy and feel what it's like to be a patron of the good stuff. The standard sponsorship is $20; for students and retired people, $12. The address is 630 Commonwealth Avenue, Boston 02215, and the telephone is 353-2790. The next time you feloniously tape something from a WBUR broadcast, readers, look into your hearts and think the words "culture," "fun," "serendipity," and "money." All right, Ear Trumpet has spoken, and there will be no further haranguing in this column.

I have had occasion lately to wonder if compilers of musical reference books, if they are not a wee bit loopy to begin with, tend to glide off into the land of rampant whimsey. There is, I think, an impulse to communicate something other than mere *fact* in the following extracts from "A New Dictionary of Music" by Arthur Jacobs (Penguin paperback):

"*morendo* (IT.), dying — direction aimed not at the performer but at the music, which is to lose force and (if necessary) speed." And:

"Mossolov, Alexander Vassilievich (b. 1900), Russian composer (also pianist), pupil of Gliere. Won wide notice with orchestral piece 'Iron Foundry' (also known, unmetallurgically, as 'Steel Foundry'), 1928, incorporating a metal sheet, shaken. Expelled from Union of Soviet Composers for drunkenness, 1936; rehabilitated, and composed a harp concerto, 1939."

What must the contributors to the next edition of Grove's be going through? And, by the way, can someone tell me which twentieth-century European composer of the avant-garde stripe was attacked and killed by a lion?

The Boston Symphony Orchestra's programming lately has been blessedly free of that jadedness and excessive caution that can make institutionalized concert-going anytime, any place, about as uplifting as the forcible ingestion of a pound of Hostess Twinkies. Indeed, on the 11th, Music Director Emeritus William Steinberg was able to achieve the effect, not just the illusion, of novelty, with something so seemingly retrograde and 1930-ish as an all-Wagner concert.

How? To begin with, Mr. Steinberg conducted the music *Wagner* wrote, not the standard somebody-or-other's carpentered versions for concert use that you will hear from Gene Ormandy and his fabulous Philadelphians, for instance. It was thus a revelation and a delight to hear the structurally self-contained "Tristan" Prelude with Wagner's concert ending, which is endearingly spare and affecting. The "Tannhaeuser" Act III Prelude, in its original version, was news to me. An ample and well-upholstered piece, it seemed just the sort of thing that encourages this orchestra to send forth its plushiest sonorities. The "Faust" Overture hadn't been heard here for 20 years, the "Kaisermarsch" for 60 years. The former, an early, Weber-ish, "un-Wagnerian" affair, was pleasant; the latter was a rather unsettling bit of imperialist rum-tum, loud, manipulative (quoting "Ein feste Burg"), and almost convincing. It may be of some nostalgic interest to recall that Karl Muck, the BSO conductor who last programmed the "Kaisermarsch," was imprisoned as an enemy alien in 1918-1919, first at the East Cambridge Jail, later at Fort Oglethorpe, Georgia, where he was Prisoner No. 1337. He was thereafter deported. There are probably BSO subscribers who can recall that unpleasantness.

Wagner, genius, anti-Semite, and all-round bastard that he was, cannot *not* call up extra-musical associations, which may be why the ancient program notes by the late John N. Burk and the late Philip Hale were of such interest. All was discretion. As for this concert, it was gratifying to see the humane and venerable Mr. Steinberg in his element, conducting so knowingly; also to hear the respectful and vigorous playing that the BSO gave him.

It is Michael Tilson Thomas's turn again with this orchestra, and, need we say, that means surprises. Henryk Szeryng will be the violinist in the lovely Chausson "Poeme," which this orchestra has not done, surprisingly, since the Boston debut (mid-50's) of David Oistrakh or "King David," as Mr. Szeryng calls him). There will be relatively unfamiliar Piston, Paganini, and Tchaikovsky. The following week some *very* unfamiliar Steve Reich, Morton Feldman, Oliver Knussen, and Pierre Boulez. That's to be on the 25th and 26th. Mr. Thomas's concerts never, never engender indifference.

p.22

Week 11

GLOBE (M)
BOSTON, MASS.
D. 261,042

JAN 12 1974

New England Newsclip

Symphony-goers see a master

BSO

By Michael Steinberg
Globe Staff

It was apropos the "Kaisermarsch" with which William Steinberg finished his splendid Wagner concert with the Boston Symphony yesterday afternoon that the composer said how much he disliked to write short pieces. He liked to develop material, he explained, and once the development process started, the music tended to proliferate hugely.

Most of his best music occurs within enormous frameworks, which makes for familiar, much-discussed, and perpetually perplexing problems when it comes to the presentation of Wagner's music in concert. The excerpts from his operas, with their non-beginnings or non-endings or both, really are awful. "Bleeding chunks," Tovey called them, and indeed the best discussion of the whole problem — unhysterical, succinct, informed, and witty—is Tovey's in an essay called "Wagner in the concert-room" in Vol. 6 of his "Essays in Musical Analysis" (Oxford paperback).

In that essay, Tovey lists what he claims (with slight exaggeration) to be the only Wagner program you can legitimately do at a concert without singers. It includes the "Flying Dutchman" Overture, the Prelude to Act III of "Tannhaeuser" in the original, long verison, the Venusberg music from "Tannhaeuser," the Prelude to "Lohengrin," "Faust" Overture, the "Seigfried Idyll," the "Tristan" Prelude with Wagner's concert ending, and the "Kaisermarsch." Omitting the Idyll, that is the program Steinberg chose.

It offered several sorts of pleasure. Not least, everything had a proper beginning and ending. Then, it brought out a lot of fresh music. Wagner rightly scrapped the first version of the "Tannhaeuser" Act III Prelude because for dramatic purposes it anticipates too much of the Rome Narrative, including the Pope's pronouncement of anthema; on the other hand, it is just that expansiveness that makes it so grand and noble a concert piece (that penchant for development again).

Wagner wrote the "Kaisermarsch" in 1871 to flatter Wilhelm I of Prussia, newly created German Emperor. It comes with a horrible text which Wagner hoped the audience would sing, but whose beginning, "Heil! Heil dem Kaiser! Koenig Wilhelm!", he adapted for one of his family Christmas celebrations to read "Heil! Heil der Mutter! Unserer Mama!" That aside, it is, in spite of Wagner's misgivings, a handsomely made piece, a bit Meistersingerish in tone, quoting "A Mighty Fortress" (God having obviously been on the Prussian side in the late war against France), and unabashedly sumptuous in sonority.

For that matter, Wagner's magical concert close to the "Tristan" Prelude is at least a semi-rarity, as is the superb "Faust" Overture. Steinberg's performances were those of a master, nothing less.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

JAN 12 1974

New England Newsclip

BSO Rewards Brave Patrons With Warm All-Wagner Concert

By ELLEN PFEIFER
Music Critic

Unlike a St. Louis hockey team which recently opened up its refreshment stand and bar to a small crowd of loyal fans which had braved a blizzard to attend a game, the Boston Symphony Orchestra did not offer free snacks to subscribeers who showed up for Friday's concert despite freezing rain and snow. However, it did offer William

• *Concert Review*

Steinberg conducting a warm and gorgeously-played all-Wagner concert. And that was more than worth all the sloshing and skidding around it took to get to Symphony Hall.

Much of the music was familiar concert excerpts from the operas but with a couple of filips thrown in — like the original version of the "Tannhaeuser" Act III Prelude, Wagner's own concert ending for the "Tristan" Prelude, and the rarely heard "Kaisermarsch."

In addition, there was the first movement from the planned but-never-completed Faust Symphony which has become known as the "Faust Overture," the Prelude to "Lohengrin" and the Overture to "Der fliegende Hollaender."

The Tannhaeuser Prelude, which Wagner discarded after having second thoughts about it — second thoughts that involved under-rating an audience's perception — and replaced with the present Prelude, is a very well-made piece describing Tannhaeuser's penitential trip to the Pope in expiation for a year of voluptuous pleasure on the Venusberg (and after listening to the extremely sensual Venusberg ballet music which followed the Prelude, I, for one, would wish to remain uncontrite on that mountain top). The original work opens with dark, solemn atmosphere and there are hymn-like choral sections alternating with orchestral recitative (which is what Wagner thought would puzzle his listeners). Actually it is generally very moving and with only a hint of penitential self-righteousness (Wagner, despite his intentions, always seems more convincing when depicting the passions than when he tries to be spiritual).

The concert ending for the "Tristan" Prelude proves to be nothing very surprising. It consists of some chromatic progressions with the ending of the "Liebestod" (and of the opera) tacked on.

The Kaisermarsch, which seems to have beeen recorded only once, and which hasn't been heard before in a live performance by at least three of Boston's critics in their considerable combined concert going, and which was last performed by the BSO in 1914, was the real rarity on the program. And it's surprising that the piiece hasn't become a staple on pops programs so brilliantly scored it is.

Composed in 1871, the march is a concert piece which Wagner had originally wanted to use as part of the triumphant (and chauvinistic) festivities after German victory in war. Consequently, it is a piece full of bells, cymbals and great pompous utterance appropriate to the occasion with sections of solemn lyricism and quotations from "Ein Feste Burg." It is fun.

Like last week's Bruckner concert, the performances were fine. Steinberg, who has a special affinity for Bruckner and Wagner conducted with obvious love and consideration, offering care and logic always and sometimes in place of tempestuousness. This reserve, as in last week's performance, may have proved disappointing to some, but the warmth and musicality overshadowed all that. The orchestra responded to its former music director with affection and, once again, ravishing playing.

Week 12

p.23

HERALD-AMERICAN (M)
BOSTON, MASS.
D 424,654
JAN 1 9 1974
New England Newsclip

Grand Night at Symphony

By ELLEN PFEIFER
Music Critic

• Concert Review

The first of the season's Boston Symphony romantic concerts Thursday night at Symphony Hall was about virtuosity — of both the solo and ensemble kind. Conducted by Michael Tilson Thomas, it featured music by Paganini, certainly the most dazzling of violinists and of writers for the violin; and by Tchaikovsky, arguable one of Paganini's counterparts in orchestral composition.

In addition, there were works by Walter Piston (Toccata) and Chausson ("Poeme") designed respectively to show off brilliant ensemble and solo playing.

PAGANINI'S Violin Concerto No. 3, played in this Boston premiere by Henryk Szeryng, is a recently "discovered" work. The program notes attribute its suppression to Paganini's jealous zeal in keeping his technical inventions secret; thus, he did not publish his manuscripts. Probably equally believable is that the violinist, well-known for his avarice, wanted too large a royalty (he was turned down by publishers on several occasions for such reasons).

To the twentieth century listener, the concerto is like a fast-talking traveling salesman with flashing smile and gold tooth prominently displayed. He tries to sell you a dubious bill of goods and you buy because the show is so dazzling.

IT'S A PIECE of brazen show-offery, Rossinian in tone, but uniquely Paganini in the bravura effects created for the soloist. There are high passages in double stops, extensive harmonics, staccato and pizzicato passages; all the devices which made Paganini's playing so stunning to his contemporary listeners.

For the orchestra, there isn't much to do — the composer's thorough study of orchestration is not employed here to the soloist's advantage.

It's a lot of fun (the BSO string players seemed to enjoy it particularyl), although definitely not for a steady diet. That Szeryng plays it at all is testimony to his technical skills — however.

I don't find him a very interesting player nor does he seem quite slick enough. His intonation, for example, is not always perfect and the tone occasionally gets glassy. But, I'm quibbling.

In the Chausson "Poeme," which requires more in the way of sentiment, Szeryng proved less satisfactory. He and Thomas chose tempi that were too slow and an approach that just didn't work as a musical totality.

Tchaikovsky's Suite No. 3, like the Piston Toccata, offers splendid opportunity for lustrous playing and great panache, particularly in the former's exuberant variation movement. Thomas and the orchestra provided just that.

ARTUR RUBINSTEIN, concert pianist, will give a Symphony Hall recital at 8:30 p. m. Jan. 25.

SUN (E)
HUDSON, MASS.
D. 3,050
JAN 1 0 1974
New England Newsclip

Thomas to conduct

On Thursday, Jan. 17 at 8:30 p.m., Friday, Jan. 18 at 2 p.m., on Saturday, Jan. 19 at 8:30 p.m., Principal Guest Conductor of the Boston Symphony Orchestra Michael Tilson Thomas will conduct the Orchestra in works of Piston, Chausson, Paganini and Tchaikovsky. Violinist Henryk Szeryng is soloist.

Mr. Thomas opens the concerts with Piston's Toccata, followed by Chausson's Poeme for violin and orchestra. The Paganini Violin concerto no. 3 in E follows, and the concerts close with Tchaikovsky's Suite no. 3 in G.

Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969 - 70 season, Mr. Thomas replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. Mr. Thomas conducted more than 30 of the Boston Symphony's concerts during that season, and was appointed Associate Conductor of the Orchestra in the spring of 1970. Mr. Thomas has conducted all over the world and at this point is Principal Guest Conductor of the Boston Symphony, Music Director of the Buffalo Philharmonic and Music Director of the Young People's Concerts in New York.

Henryk Szeryng, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. In 1933 he gave his first public performances in Berlin, Warsaw, Bucharest, Vienna and Paris, where he eventually studied harmony and counterpoint with Nadia Boulanger.

Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Szeryng also served as a translator for the Polish government in Great Britain during World War II and accompanied the Polish Premier to Latin America in search of a home for displaced refugees.

Impressed by the generosity and hospitality of the Mexicans in receiving these people, Szeryng later returned to Mexico to teach and in 1946 became a Mexican citizen.

In addition to his concert appearances, Mr. Szeryng conducts a master class at the Mexican National University. His recordings have been awarded the French Grand Prix du Disque six times. Mr. Szeryng's most recent performance with the Boston Symphony Orchestra was in February of 1963 when he gave the first Boston performance of the Lees Violin Concerto.

GLOBE (M)
BOSTON, MASS.
D. 261,042
JAN 1 9 1974
New England Newsclip

THE ARTS

BSO

Paganini to Piston with Tilson Thomas and the BSO

MICHAEL STEINBERG

Piston, Chausson, Paganini, and Tchaikovsky were on the program which Michael Tilson Thomas conducted with the Boston Symphony Thursday evening (with repetitions yesterday afternoon and tonight), but, perhaps suprisingly, the 20th-century work was the farthest from being the novelty. Piston's Toccata, composed 1948 for the first American tour of the Orchestre National de Paris under Charles Munch and played now in honor of the composer's 80th birthday tomorrow, had performances by the Czech Philharmonic in 1965 and the Philadelphia Orchestra in 1969. Chausson's "Poeme" and Tchaikovsky's Suite No. 3, on the other hand, have been absent rather longer, and Paganini's Violin Concerto No. 3 in E major was getting its first live hearing in Boston.

When Henryk Szeryng, who was the soloist here, rediscovered and reintroduced the Paganini 3d Concerto a couple of years ago, he gave it its first complete performances since the composer's lifetime. Its vicissitudes between 1833, its last certain performance by Paganini himself, and 1970 are too complicated to go into here, but it is good to have what is arguably Paganini's most interesting concerto restored.

Granted, Paganini had his limitations as a composer. He thought of pleasing melodies in a rather operatic vein and he was ingenious at finding ways of making them exceedingly difficult to play on the violin. The orchestra's share is not wildly interesting, but that has to do not only with the nature of the kind of display piece Paganini wanted to write, but also with his obsession about the guarding of his violinistic secrets: he used to pass out the orchestra parts just before the performance and collect them immediately afterwards, and it all had to be easy enough for all-but-sight-reading by orchestras in Coblenz and Strasbourg and Liverpool, none remotely in a class with the BSO of 1974. (He was quite aware, too, of the publicity value of such hocus-pocus.)

Still, in the 3d Concerto, the tunes are attractive, both when dashing and when tender, and their violinistic exploitation is dazzling. Then, with Szeryng to play it, you see what it is all about. Szeryng, unlike Paganini, does not look like a man possibly in league with the devil: he merely plays that way. Leopold Auer, the teacher of Everybody (Heifetz, Elman, Zimbalist, et al.), used to say that when he had passages in octaves he purposely played them just a little out of tune, otherwise people wouldn't know they were octaves: Szeryng plays his octaves in tune, uncannily so, and to the point where you can hardly tell they are octaves, so that this was the first time the Auer story really was brought home to me.

That is not all he can do. In technique, taste, and breadth of musical interest, he is perhaps the most accomplished in an all-round way of today's big-name players. His performance of the Paganini was from every point of view enchanting, in its brio and grace as much as in its absolutely dazzling instrumental command. The performance of Chausson's lovely "Poeme" disappointed, though. With his cleanly beautiful tone, discreet vibrato, and elegant style, Szeryng ought to be its ideal interpreter. Perhaps on other days he is, but this Thursday the performance was oddly discontinuous and tensionless, Thomas's conducting, which was admirably alert in the Paganini, being extremely vague and unsupportive.

A few details of woodwind intonation and some rather loud "pianissimi" aside, I can hardly imagine a better performance of the Tchaikovsky 3d Suite than the one with which Thomas and the BSO ended the concert. It is wonderful music in Tchaikovsky's most balletic manner, fascinatingly inventive in melody and scoring, piquant, full of character, wistful at first, brilliantly festive at the end. Thomas knew just how to play it and when to play with it, knew how to hold vigor and elegance and humor in perfect balance, and the orchestral response was for the most part handsomely virtuosic.

Piston's bright showpiece got a good performance which I found just a touch heavy, but it was a nice occasion for the audience to stand and cheer the much-loved composer.

M. TILSON THOMAS
. . . admirably alert

p-21

Week 12

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020

JAN 24 1974

New England Newsclip

In Concert

Can the Performer Meet the Teacher's Demands?

By David Noble
Patriot Ledger Correspondent

Henryk Szeryng's double-barrelled weekend in Boston — he gave a master class for student violinists at the New England Conservatory and played a program with the Boston Symphony — gave a unique opportunity to see if a teacher-performer of the highest caliber really lives up to the demands he makes on students in a teaching situation.

The violinist, born in Poland and now a citizen of Mexico, was not bashful of giving advice in Brown Hall Friday night. His self-confidence sometimes brought him to the edge of dogmatism as he diagnosed students' problems and showed them alternative ways of playing music they had learned.

Henryk Szeryng: sometimes a work must be heightened, sometimes not

Outlet

Szeryng's dogmatism found outlet through sensible statements, for the most part. The first student he heard, a girl who played the first movement of the Sibelius Violin-Concerto (with piano accompaniment), moved him to insist that the piece requires conscious projection, perhaps heightening of its dramatic contrasts — a safe enough judgment, particularly in the case of her performance.

A Bach fugue for unaccompanied violin, played by a graduate student, became the occasion for remarks on structural rhythm, and why a performer ought to sound as it he knew about it — once again, good advice.

A partial performance of Bartok's Sonata for Unaccompanied Violin took some of the wind out of Szeryng's sails in the nicest way — graduate student Cyrus Stevens played it so well, in a firm, trenchant way, that Szeryng had no major complaints.

But a remarkable performance of a Nocturne and Tarantella composed by modern Pole, Karol Szymanowski, a performance that was technically the most polished of the evening, brought Szeryng back to the attack.

Too polished, he (in effect) told Joe Scheer, who is a freshman at the conservatory.

What Szeryng meant by that was made shatteringly clear when he took Scheer's violin and played the Tarentella through. What had rippled harmlessly in Scheer's interpretation now drove and slashed quite excitingly. Also remarkable was the difference Szeryng's playing made to the piano accompanist, Myron Romanul, who played cleanly but unaggressively when accompanying Scheer but began to make arresting music when egged on by Szeryng's playing.

For this listener Szeryng missed the mark when he brought the same approach to Bartok's First Violin Rhapsody, a work superficially similar to the Szymanowski. As played by violinist Richard Balkin and pianist Arlene Pepe, this work took on a magical, contrapuntal dimension it almost always lacks in performance — some of Bartok's best ideas went into it, as well as some of his most obvious, the performers made plain.

Szeryng, however, took them to task precisely for the performing reserve which enabled them to find the deeper dimensions. When Szeryng played part of the work on Balkin's violin, his bravura distortions forced the pianist to cheapen her interpretation in order to stay in step with him, and the result was rather ordinary, for all of Szeryng's virtuosity. There were weaknesses in the Balkin-Pepe performance, but Szeryng didn't have time to pin them down.

When the master violinist played with Michael Tilson Thomas and the BSO in the orchestra's weekend concerts the larger questions of style and meaning in the music continued to be crucial; it seemed to me that Szeryng won one and lost one in his BSO concerts.

Paganini's Violin Concerto No. 3, written around 1830 and withheld from the world until recently for reasons best known to the composer's heirs, was Szeryng's triumph. Written as a self-showcase by the greatest violin talent in history, the work is a marvelous sonata-form parody of bel canto operatic devices (whether the humor was intended or not I do not know). On Saturday night Szeryng downplayed the virtuosic aspects of the piece, as much as one can downplay some of the most spectacular and difficult writing in music history, and concentrated on line and point to let the wit of the music emerge. He had occasional local problems with the concerto's technical demands, but still it must be remembered that he is one of the few men in the world who has any business attempting the piece in public, and perhaps the only one of those who would give a self-effacing performance that concentrates on its specialized musical merits.

Different Way

Paganini's orchestral scoring is amazing in a different way: It is so simple and unelaborate that it apparently was intended to be sight-read by the uncertain orchestra players of the early 19th century, but every one of its effects are secure and trenchant, and many of them sound brilliant despite their technical and intellectual modesty.

Chausson's "Poeme" for violin and orchestra was another story. It is a work of subtle harmonic tensions concealed within an almost slobbery kind of late-romantic writing. Neither Szeryng nor conductor Thomas seemed to be interested in those tensions, so the cause was lost before the performance began. Thomas responded to the situation by encouraging the orchestra to ooze through the work in a most uninteresting way, while Szeryng attempted to compensate by hyping up his solo line. The most positive thing that can be said about the performance is that it ended after about 20 minutes.

An orchestral Toccata by Walter Piston, who used to head the music department at Harvard, was sometimes strange and mad beneath a cool, neo-classical veneer. At a few moments Piston's freely intuitive combinations of notes and rhythms equal anything the current avant-garde has done in freakiness — if you can penetrate the Ivy League manners of his music. Other passages are more disciplined, but still have their power once you've learned their language. The BSO's performance was brilliant but not terribly precise.

Major Work

Tchaikovsky's Third Orchestra Suite, which ended the program, turned out to be a major work on the scale of his symphonies, and to be perhaps equal to any of them in musical achievement. It's only mentionable flaw is the concentration of most of its merit in its long last movement — but what a movement that is! Cast as a theme and variations, it flows by as a series of vignettes from vast, subliminal epics buried in the Russian subconscious; not Borodin nor Mussorgsky in all their glory have surpassed this.

After Szeryng left town the New England Conservatory announced that he had awarded a scholarship for summer study with himself to Joe Scheer, the student whose Szymanowski performance he had praised and criticized. According to teachers at the school, Szeryng had been offered a fee for his master class appearance, and he responded by refusing to accept payment, and instead created a scholarship for a New England Conservatory student.

Szeryng's Boston visit was sponsored by the Mexican government, for which he is an official Ambassador of Culture.

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CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,887
JAN 21 1974
New England Newsclip

Week 12

Szeryng's violin at BSO, Schubert song-cycle at Jordan Hall

By Thor Eckert, Jr.

The weekend BSO concert was a real pot-pourri affair, with Michael Tilson Thomas presiding over a musical melange.

The Friday afternoon concert opened with a clean, straightforward account of Walter Piston's brassy "Toccata," written in 1948 at the request of another BSO conductor, Charles Munch, who was about to tour with the Orchestre Nationale de France. At the conclusion of this attractive, often broodingly lyric piece, Mr. Thomas brought the composer (who celebrated his 80th birthday over the weekend) out on stage, to a reverential standing ovation.

Henryk Szeryng — Polish-born Mexican violinist — played Ernest Chausson's neglected chestnut "Poeme" for violin and orchestra. This work is a fine lyric showpiece that builds carefully to a sweeping climax, then fades to a quiet, pensive end. The violin is livingly complemented by Chausson's fluid orchestration. Mr. Szeryng, noted for his superb command of the lyric and dramatic aspect of his art, performed with great warmth and beauty.

The violinist then tackled Paganini's Violin Concerto No. 3, to reveal another aspect of his many talents. Unfortunately, this did not fare as well as expected. The work itself is an engaging trifle composed by the virtuoso who revolutionized the art of violin playing.

The concerto requires an extrovert pyrotechnician who can gloss over the fiery figures with digital ease. Mr. Szeryng tends toward scrupulous accuracy, and in such exactness sacrificed the brash abandon that can turn this work into an overwhelming tour de force. Too often phrases were marred by a missed note or slightly dubious intonation in what is, admittedly, fiendish violin writing.

Mr. Thomas devoted the second half of the concert to Tchaikovsky's "Suite No. 3." It was a refreshingly cool and understated performance of a work that has not had too much exposure. The music is notably free of those touches of programmatic bombast that tend to mar this composer's late symphonies. It is a fine showpiece for orchestra, expecially the mercurial scherzo and the concluding Theme and Variations — impressive in their variety, contrast, and wonderful sweep toward a rousing finale.

The orchestra was at its dependable best. And Mr. Thomas was in fine fettle, treading that tricky line between musicality and mere showmanship with his usual flair. Even his baton flying out of his hand on a particularly accentuated up-beat did not faze him.

Norman Foster returned to Boston Friday evening after 20 years in Europe. For his recital with Leonard Shure in Jordan Hall, he chose Schubert's "Winterreise," performed from the original Schubert manuscript. It was an ambitious program that was not notably successful from a singing standpoint.

Mr. Foster is a burly man, who tended to stand feet apart as if on the verge of lifting a great weight — he closed his eyes, clenched a fist, and extended a hand out to the audience when singing. Throughout the evening his manner was one of tense agonizing, often ill-suited to the brooding, haunting mood of the music.

The middle and lower regions of the voice are quite rich and noble, but he did not often exploit this, and as the evening progressed, the overall sound became less and less pliable. Toward the end of the cycle there was evidence of some real pushing to get higher notes out.

NO. SHORE TOWN CRIER
MARBLEHEAD, MASS.
W. 8,000
JAN 23 1974
New England Newsclip

Week 13

2nd Spectrum Concert Offered by Symphony

On Thursday, Jan. 24 at 8:30 p.m., the Boston Symphony Orchestra and Michael Tilson Thomas present the second in a series of three Spectrum Concerts. The concert will be repeated on Friday and Saturday, Jan. 25 and 26, at 2 p.m. and 8:30 p.m., respectively.

The concert is entitled "Where We're At" and opens with Pierre Boulez' Eclat. Oliver Knussen's Symphony no. 3 follows. After intermission, the Orchestra performs Morton Feldman's Cello and Orchestra, and the concerts close with Steve Reich's Music for Mallet Instruments, Voices and Organ.

Each of the works to be performed is a first - Eclat is having its first Boston performance; Oliver Knussen's Symphony no. 3 is receiving its premiere performance; Morton Feldman's Cello and Orchestra (with soloist Jules Eskin) and Steve Reich's Music for mallet instruments, voices and organ (with soloists Joan Heller, Pamela Fraley and Patricia A. Miller) both are Boston premieres.

Jules Eskin, principal cello of the Boston Symphony, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair for three years under George Szell's direction. Born in Philadelphia, he studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra. In 1961 he made a thirteen week recital tour of Europe, and has in the years since given recitals in many parts of the United States, including several here in Boston, and in Washington D.C. For three years he played with Pablo Casals in Puerto Rico, and at the Marlboro Music Festival with Casals, Alexander Schneider and Rudolf Serkin. He has also been soloist and Master Teacher at the Sarasota (Florida) Music Festival. Mr. Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players.

Joan Heller, a graduate of Oberlin College and the New England Conservatory of Music, was a singing fellow at the Berkshire Music Center during the summers of 1969 through 1972, where she received the C.D. Jackson Prize in 1970 and the High Fidelity-Musical America Prize in 1972. Miss Heller's first performance with the Boston Symphony Orchestra was in a Spectrum concert in January of 1972 when she sang Stravinsky's **The Owl and the Pussycat.** Since that time she has been the singing member of the Boston Symphony's contemporary music ensemble, Collage. Miss Heller's performances include recitals and concerts in Boston at the Gardner Museum, the Busch-Reisinger Museum, Jordan Hall, Brandeis University and Harvard University. She has also performed with the Boston Symphony Orchestra and with the Berkshire Music Center Orchestra at Tanglewood.

Pamela Fraley, who graduated Summa cum laude from the Howard University School of Music, has been studying voice with Donna Roll and David Blair McClosky since 1969. Miss Fraley has been Director of Pre-School Music at the Elma Lewis School of Fine Arts since 1970, and her voice study with Miss Roll and Mr. McClosky has been provided through a continuing scholarship by the Elma Lewis School. In 1972 Miss Fraley was runner-up in the New England Regional Auditions of the Metropolitan Opera Company. She is Chairman of the Department of Music at the National Center of Afro-American Artists in Roxbury. With her performance in Steve Reich's **Music for Mallet Instruments, Voices and Organ**, Miss Fraley makes her debut appearance with the Boston Symphony Orchestra.

Patricia A. Miller is a graduate of the Boston University School of Fine and Applied Arts where she studied with Mary Davenport, Eunice Alberts and coached with Allan Rogers and Adelaide Bishop. Miss Miller is presently a Rowe Fellowship graduate student at the New England Conservatory. She has been active in the opera department there and has given solo performances in a number of oratorios in the Boston area, including both Handel's **Messiah** and **Elijah**, and Bach's **B minor Mass.**

GLOBE (M)
BOSTON, MASS.
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JAN 26 1974
New England Newsclip

Works-in-progress at Spectrum

MICHAEL STEINBERG

Funny how having the men in the orchestra wear jackets didn't seem at all to diminish the audience's huge enjoyment of Thursday evening's Boston Symphony Spectrum concert. For that matter, a title less trendy and less ugly than "Where we're at" might have done all right, too. Again on the plus side (in addition to the music and the performances): the tightness and helpfulness of most of Michael Tilson Thomas's spoken commentary. He shouldn't, however, in the enthusiasm of salesmanship, permit himself nonsense like the claim that Stravinsky was the first composer able to write "a wholly characteristic music" within serialism, or the contention that "most composers have abandoned choosing, in favor of some system" (this apropos Morton Feldman, offered as an exception).

First, "Eclat," the 1964 portion of "Eclat Multiples," a large work-in-progress by Pierre Boulez. Explosions and subsidences, stillness, 15 players making polished and hard sounds: the ghost of "Jeux" and of Debussy's sonatas, it is at once pretty and sapless.

The Symphony No. 3 by the 21-year-old British composer, Oliver Knussen, is work-in-progress, too. It was to have had its world premiere at this weekend's concerts, but because it is just short of finished, the first movement only was played. It proposes a lot of ideas that are developed and completed later: by itself, it is frustrating. And it ends at a point of masterfully calculated suspense, just the place from which to go on, but impossible as a termination. So evaluation wants to wait. There is nothing here of Boulezian concinnity: this is robust, lavish with notes, richly scored, mega-Brandenburg in texture. Knussen, who has the priceless gift of writing absorbing, enormously vital music, was warmly applauded by audience and orchestra.

To make up for the ten minutes of Knussen we didn't get, Thomas put in Stravinsky's sacred ballad of Abraham and Isaac, a chastely expressive, touching masterpiece of the composer's last years. David Evitts was the baritone soloist, exemplary in clarity of pitch and Hebrew diction, expression, and beauty of voice. He had performed it with Thomas at a Boston Philharmonia concert in October, and I admire Thomas for his decision to repeat it so soon and for a wider audience.

Morton Feldman's pieces are pianissimo and slow. Some are keeningly melodic, and a few are quite long. "Cello and Orchestra" (Jules Eskin, soloist) is all four. I tune in and out of that rather attenuated experience, but at the same time I found those soft elegies and that discreet gorgeousness very lovely. So, evidently, did the audience, which gave the composer and the performers an exceptionally friendly reception.

If you enjoy discovering after a while that the blinker on the car in front of you at the stoplight is almost but not quite in phase with yours, if you like listening to the way the frogs and the crickets get it together and then drift apart again, Steve Reich's music is for you. It is about phasing, the pleasures of almost-monotony and of tiny changes. It is for the patient and the playful. "Music for Mallet Instruments, Voices, and Organ" (Joan Heller, Pamela Fraley, Patricia A. Miller, voices) suggesting Bali, the Supremes, and the lush Debussy of "Sirenes," is a wonderful sensuous indulgence, but delights the head, too — mine anyway.

The program is repeated in Symphony Hall at 8:30 tonight.

p.26

BOSTON HERALD AMERICAN 1-26-74

Contemporary Music Concerts Too Long

By ELLEN PFEIFER
Music Critic

Why are contemporary music concerts always too long? I don't mean seem long (although, often that too). But really just too long for most audiences to have to sit listening and concentrating as intensely as they must in hearing new music.

• Concert Review

The Boston Symphony Orchestra's Spectrum Concert Thursday evening was a case in point. At two and a half hours, it was too long by at least one piece (more about which later) and would have been too long even for music from the familiar repertory.

Michael Tilson Thomas had, however, avoided that which makes even short concerts seem excessive — music that is too much alike in instrumentation or technique or mediocrity.

AS THOMAS put it, this Spectrum concert was in direct contrast with previous examples because it sought not to group works having a common theme (except the very general one of "Where We're At") but to collect as diverse a series as possible.

So "where we're at" in 1974 includes:

Pierre Boulez' "Eclat," a piece which functions independently or within the context of a larger work, and which, despite its accompanying philosophy about the arbitrariness of beginnings, endings and formal determinacy, works as extremely attractive and sensuous music.

IT IS SCORED for 15 performers, with nine soloists playing some of the most luscious of the instruments (cimbalom, mandolin, cor anglais, celesta, vibraphone, etc.) and has to do with the sonority of attacks and decay, quiet and duration.

The 21-year-old Oliver Knussen's Symphony No. 3 which had been promised in its entirety, but which was represented by only one movement, Introduction and Masque.

That part is characterized by many simultaneous and complex events, with a good bit of asymetrical rhythms with some rather humorous 6/8 figures for brass. A very intense, beautifully crafted piece and I want to hear more.

STRAVINSKY's "Abraham and Isaac," is a late and neglected serial piece with baritone David Evitts singing the difficult, almost eastern chant-like, melodic line with great finesse and expressivity.

The post-intermission concert proved to be a test of endurance. First, can you sit still for 20 minutes without rattling programs, creaking in the seat, or coughing during Morton Feldman's extremely quiet "Cello and Orchestra?"

ACTUALLY, the piece, with its marvelous cantilena for solo cello (Jules Eskin) and its clouds of sound accompaniment, is quite lovely, only about four times too long.

Second, can you sit through (with or without rattling, creaking, coughing, etc.) Steve Reich's excruciating "Music for Mallet Instruments, Voices and Organ?"

Here the program consists of mallet instruments (marimbas, glockenspiels, metallophone) engaged in additive rhythmic pattern that is repeated and repeated with subtle (very, very subtle) changes resulting from the augmentation of note values.

Week 13

13 CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
JAN 28 1974
New England Newsclip

'Where We're At' and Rubinstein's Chopin

By Thor Eckert Jr.

Michael Tilson Thomas showed us "Where We're At" musically speaking in this weekend's BSO "Spectrum" concert.

Music

In a rigorous program of music written in the past 10 years members of the BSO performed a program of works and "works in progress."

The most impressive piece was the first movement of Oliver Knussen's Symphony No. 3. A fiery, dramatic virtuoso showpiece for orchestra, it is a rumbling, brassy turbulence out of which emerge frantic snatches of dance beats and tunes. The playing of this first movement whetted the appetite for the whole work, and judging from the reception it got Friday afternoon, Bostonians would like to hear it as soon as possible.

Because the Knussen piece was not complete, Mr. Thomas chose to play "Abraham and Issac," Igor Stravinsky's demanding 12-tone elegy for Israel. No texts were provided (it was a very last minute substitution) and no hint was given by the talkative maestro as to what the Hebrew was all about. The work effectively contrasts an Hebraic vocal line against a serial orchestration. David Evitts, soloist, was a model of accuracy, clarity, musicianship, and tonal beauty in this supremely demanding baritone work.

The program opened with Pierre Boulez's severely intellectual "Eclats" which attempts to freeze bursts of time in delicately explosive sound clusters involving a mere 15 instruments — an intriguing morsel from what will eventually be a complete evening of Boulezian studies in the development of a new musical language.

Morton Feldman's 1972 "Cello and Orchestra," pits a subdued plaintive cello line (played by Jules Eskin) against a very soft, flowing fog of sound. The first half of the work is intriguing as the cello wanders in and out of sound clouds, but the incessant use of non-attack and prolonged decay becomes tediously redundant. Tedious repetition was the problem with Steve Reich's "Music for Mallet Instruments, Voices, and Organ," scored for four marimbas, two glockenspiels, one metallophone, three women's voices, and organ, all amplified. The mallet instrumentalists are given groups of notes from which they can add or subtract. This causes shifts of phase, which creates varied "melodic" patterns. It is a half-hour carillon-hater's nightmare, complete with an incessant foghorn (the electric organ).

The new music bodes ill for the future of orchestras — two compositions excluded orchestra entirely. For now the composer's intellect and whim reign supreme — art for ego's sake.

The concert was too long (2½ hours) and rigorous for subscription audiences. Mr. Thomas may have dealt his valuable and instructive "Spectrum" series a fatal blow with this concert.

Arthur Rubinstein

Exactly four hours after the BSO concert, Arthur Rubinstein stepped in front of an overflowing, adoring audience to play an all-Chopin recital.

What can be said about a legend? The master, who is 87 years young today, is a model of vigor. The audience was a model of hushed attention.

The playing was exactly what was expected — but even given that fact it is still amazing to hear how this consummate musician plows through the stiffest virtuosic demands and makes simple music out of the complex jumble of notes. This Chopin is as poetic as the composer's music, and his simplicity is awe inspiring.

For the record, there were three dazzling encores and five standing ovations. Rubinstein was showing his appreciation for the loving audience and the audience was saying: "Arthur, we love you for being so young, so generous, so consistently masterful. . . for being such an indefatigable living legend . . . we love you for being you!"

14 JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
FEB 7 1974
New England Newsclip

14 SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000
FEB 6 1974
New England Newsclip

Week 14

Monteverdi Masterpiece Presented by Tilson, BSO

By THOR ECKERT JR.
Monitor News Service

BOSTON —, Michael Tilson Thomas led a resplendent performance over the weekend of a 1610 masterpiece: Claudio Monteverdi's "Vespro della Beata Vergine."

The members of the BSO were reduced in number — a small string section, some brass, woodwinds, a harpsichord and the wonderful Symphony Hall organ. Six soloists, the New England Conservatory Chorus and the Boston Boy Choir completed the performing forces.

With the burgeoning interest in late Renaissance and early Baroque music, neglected masterpieces such as the Monteverdi "Vespro" are being performed in their entirety where before it was considered courageous to do merely selections. And the rewards of hearing such a large work complete are rich.

The continuity, scope and sweep of the music is quite overwhelming. Monteverdi at his best — as heard in the whole of this work — abounds in melodic invention and rhythmic variation. Particularly effective is the composer's intertwining of Gregorian chant — the foundation of this liturgical work — within the framework of his musical conception.

There was no doubt, from the reaction of the Friday afternoon audience, that any calculated risk in presenting the entire work had paid off in full.

The BSO musicians performed wonderfully, as ever. The NEC Chorus, under Lorna Cooke deVaron's guidance, contributed outstanding work. Even in the thickest, most complicated contrapuntal and rhythmic passages, the chorus was a model of accuracy. They outdid themselves in the stunning pianissimo work of the Magnificat.

Of the soloists, Susan Davenny Wyner (Soprano I) and John Aler (Tenor I) shone out: Miss Wyner for her purity and richness of sound and Mr. Aler for his nigh faultless handling of the complex Monteverdian embellishments.

Mary Strebing (Soprano II) and Alexander Stevenson (Tenor II) were fine, but their respective vocal outputs did not blend with their partners' as well as they should. It appeared that the soloists were not chosen for vocal blend, so divergent were the various voices. Nowhere was this more obvious than when Timothy Nolen was singing. His big, rather hollow-sounding voice was ill-suited to this demanding, florid music. Gregory Reinhart, however, executed his few passages well.

Thomas kept things moving at a fine clip — opting at times for some very brisk tempi — with a keen eye for clarity and unity, sweeping to the unusual, but moving climax of the Magnificat, the final section of the work, and the most dramatically reverential.

N.E. Chamber Opera

Down at the Boston Center for the Arts over the weekend, the New England Chamber Opera Group presented its first program of the season: Dominick Argento's "The Boor" and Gian Carlo Menotti's "The Medium."

Of the two entertainment pieces — neither work is especially memorable musically and each relies on strongly staged performances for its effect — the Argento came off better.

The cast was strong. Paul Johnson was a good old servant, and Daniel Urton a fine, pompous boor. Jennifer Paterson was a bit lackluster — missing the farcical aspect of her role as the pining widow.

Splendor of Baroque Fills Symphony Hall

The splendor of the baroque filled Symphony Hall last weekend as Michael Tilson Thomas led the Boston Symphony Orchestra and a large corps of voices through the first complete Boston performance of Monteverdi's "Vespro della Beata Vergine."

Vespers, in the Catholic liturgy, is the one hour in the daily spread of time whose rite is suitable to musical treatment. Coming late in the day, vespers includes a set of psalms, a hymn, salutations and responses, and the Magnificat. Monteverdi's Vespers contains all these elements along with several other pieces of a nonliturgical nature. Hence this enormous, wonderful work is not a single, cohesive composition but a rich collection of sacred and secular music.

Although the liturgical parts actually require antiphons for religious use, these brief textual appendages were not presented in the concert version, but since they are not composed but drawn from existing Gregorian melodies already in the ritual their omission did not detract from the dramatic import or line of the music.

Because the components forming the Vespers come from diverse sources they do not have an inherent order. From them, a conductor may construct any structure that makes musical sense to him. Mr. Thomas wisely chose to employ the edition of Denis Stevens which divides the performance into two parts, ending the first with the Sonata sopra Sancta Maria and the second with the Magnificat.

In listening to the Vespers one can only marvel at the genius of Monteverdi. Writing a century before Bach, his harmonic inventiveness boldly ventured into unexplored areas to bring a new dimension to music and to opera, in particular. Much of this invention is evident throughout the Vespers — and an eloquent expression it is, using soloists and choruses effectively and supporting the singing with a modest but meaningful instrumental accompaniment.

The weekend performances were somewhat uneven. At the Saturday evening one which I heard, and which despite the storm attracted a sizable audience, the signing of Susan Davenny Wyner, soprano, and tenor John Aler were noticably superior. Alexander Stevenson, the other tenor, also sang commendably. The major portion of the choral contribution came from Lorna Cooke deVaron's New England Conservatory Chorus and was another positive force in the concert. Apart from these, the singing was pedestrian and the orchestral portions rather routine with some questionable intonation in the brass section at various moments.

Mr. Thomas is to be applauded, nonetheless, for undertaking so challenging a task and handling it so persuasively. But he is an interesting, adventuresome young man from whom we've come to expect big things. This was one of them and the generous response at the end of the evening was no surprise.

Week 14

p.27

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 107,857
FEB 1974 New England Newsclip

Thomas leads BSO's Monteverdi masterpiece

By Thor Eckert, Jr.

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Music

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Mary Strebing (Soprano II) and Alexander Stevenson (Tenor II) were fine, but their respective vocal outputs did not blend with their partners' as well as they should. It appeared that the soloists were not chosen for vocal blend, so divergent were the various voices. Nowhere was this more obvious than when Timothy Nolen was singing. His big, rather hollow-sounding voice was ill-suited to this demanding, florid music. Gregory Reinhart, however, executed his few passages well.

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The cast was strong. Paul Johnson was a good old servant, and Daniel Urton a fine, pompous boor. Jennifer Paterson was a bit lackluster — missing the farcical aspect of her role as the pining widow.

"The Medium" is a seedy bit of Grand Guignol claptrap. This production missed it. The special effects were basically rank amateur. The acting was all right, but there was no sign of a director's imprint. The most effective moment of the show was the beating of Toby, the mute — done with a single strobe light. It was a simple trick that worked well.

D'Anna Fortunato is a fine vocal actress but her performance was rather aloof. Jon Keyser substituted stagy theatrics for half-witted innocence as Toby and thus destroyed the most sympathetic character of the show. Marguerite Coughlin — snappy director of "The Boor" — brought a director's awareness to her touching portrayal of Monica.

Opera on an intimate scale is a good idea. The seeds of a fine company are visible, but for now professionalism and imagination appear to be lacking.

The orchestra was under-rehearsed, and too small to do justice to the music. Two pianos would have been superior in the small working area of the theater and would not have drowned out the singers. Consistently good direction could give dramatic focus to the performances — and might have turned "The Medium" into a good show — and an imaginative designer would hardly have considered some bits of hanging cloth and scattered furniture a set.

GLOBE (M)
BOSTON, MASS.
D. 261,612
FEB 1974 New England Newsclip

MICHAEL STEINBERG

'The Vespers of 1610'

In his Boston Symphony programs ~~last week and~~ this, Michael Tilson Thomas concentrated on music from periods virtually untouched by our orchestras. Last week it was music of the last ten years, generally unplayed because of the indolence and irresponsibility of so many conductors. This week it was music from the beginning of the 17th century, which does get performed, but not usually in the framework of symphony orchestra programs. And that for good reason: there is little repertory that can be played by a modern orchestra without considerable translation, a process that inevitably carries artistic hazard with it.

Finding 1974 counterparts to 1610 sonorities is one of the problems in the performance of Claudio Monteverdi's "Vespro della Beata Virgine," the work Thomas conducted yesterday afternoon (also Thursday evening, with a repeat scheduled for tonight), but it is not the only one, nor the biggest. The question is, what is this work that has become popularly known as "the Vespers of 1610" (its publication date)? There has been bloodshed among musicologists over the point. The publisher, Amadino in Venice, put together eight Monteverdi pieces constituting music for a vespers service, plus five extraneous settings of sacred texts, and for some reason he jumbled it all up rather than keep the vespers and the extras separate.

Some feel strongly that the proper course is to perform the service music, which has a symmetry and plan of its own, and to use the other pieces on other occasions. Thomas, like most conductors and editors, went the other route, playing everything in Amadini's collection except a Mass and a duplicate setting of the Magnificat. The advantage is that you get to hear more music, all of it wonderful; the problem is that "the Vespers" thus interpreted is a long, somewhat shapeless miscellany (mistitled to boot).

The psalms, hymns, antiphons, and so forth, are Baroque music at its most baroque and splendid. The work is fanciful, incredibly varied in texture and rhetorical in scope, and sometimes giddily virtuosic. This was the first full performance here, and welcome. Thomas has feeling for the style (he has conducted the "Sonata sopra Sancta Maria" in Boston before, and the Magnificat at Tanglewood), but parts of the performance seemed unsettled and hectic. It also seems to me that to stress the rhythmic irregularties of "Laudate pueri" and "Lauda Jerusalem" to the point where they begin to sound like the Bernstein Mass shows some want of discretion.

The effectiveness of a performance of this music depends heavily on the soloists. The two sopranos, Susan Davenny Wyner and Mary Strebing, were excellent, and particularly Mrs. Wyner, who gives a solo recital at First Congregational Church, Cambridge, on Feb. 14, is a singer of exceptional musical and vocal endowment. There was good work as well from the tenor John Aler; the others, however, in matters of tone quality and pitch, ranged from fair to grim. The New England Conservatory Chorus (Lorna Cooke de Varon, conductor) suffered from passing pitch troubles, too, but otherwise sang well; the Boston Boy Choir (Theodore Marier, conductor), producing a somewhat veiled version of boy-rasp, was fine. In the orchestra, the flexibly played duets for oboes (Ralph Gomberg, Wayne Rapier) and for violins (Joseph Silverstein, Jerome Rosen) were a particular pleasure.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
FEB 2 1974 New England Newsclip

Vespers at BSO Long Overdue

By ELLEN PFEIFER
Music Critic

• Concert Review

In many respects, it is the composers of transitional period — Bach, Beethoven, Mahler, etc. — who are the most idiosyncratic, the most difficult to categorize and to analyze, and therefore, the most fascinating.

Claudio Monteverdi was another such giant who straddled two musical epochs and styles, who summed up in his work what had come before and, with tremendous vision, shaped and directed that which was to come. As a madrigalist and opera composer, he was an avant gardist and radical. As a composer of religious music, as Hans Redlich points out, he was schizophrenic, maintaining a striking ambivalence between what he referred to as Prima and Seconda Prattica (or the old-fashioned and the modern).

In 1610, Monteverdi published a collection of liturgical music which personified his duality — a Mass, "In Illo tempore" in the old Flemish-influenced polyphonic style; and the Vespers of the Virgin Mary, which threw away most of the old rules and conventions in favor of the new, highly theatrical, expressive techniques.

It was this Vespers which Michael Tilson Thomas performed with the Boston Symphony Orchestra for the first time in its entirety Friday afternoon at Symphony Hall. Certainly, it wss a long overdue premiere.

The work, in fact, is astounding. Contemplating writing about it is awesome: how to detail the structural and expressive marvels without becoming long-winded (as this week's annotator did) and/or excessively technical?

Monteverdi includes in this revolutionary work combinations of voices, both solo and choral, and instruments never before heard in liturgical works and rarely equaled in any music since. The writing for both instruments and voices was more brilliant, passionate and florid than anything that had been heard outside the theater — yet with all the striking effects contained within tightly organized structures. It is a work which at once celebrates strong religious faith and an awesome virtuosity — and does so with great joy.

The Vespers requires outstanding performers; an orchestra of virtuosi (particularly among the brass players), a sextet of vocal soloists who, male and female, can sing difficult coloratura and blend well with one another in ensembles; and a chorus which can also sing florid passagework. Thomas found himself a little short in these requirements.

The orchestra presented few problems: the brass playing was appropriately brilliant and the string sound was attractively light and transparent.

Of the soloists, sopranos Susan Davenny Wyner and Mary Strebing managed the fioriture with elegance and expressiveness and combined beautifully together in duets. John Aler and Alexander Stevenson, tenors, are stylish and attractive to hear individually, but their characteristic vocal timbres do not complement each other in ensembles.

Baritone Timothy Nolen, however, sings at a constant forte and with little grace, and insists dominating all of the ensembles in which he takes part.

The Boston Boy Choir, in its limited part, sang with its usual well-disciplined and homogeneous sound, both of which qualities were wanting in the New England Conservatory Chorus.

p 28

Week 15

GLOBE (M)
BOSTON, MASS.
D. 261,042
FEB 9 1974
New England Newsclip

MICHAEL STEINBERG

Jessye Norman's singing highlights Symphony concert

What a pity that vocal soloists at orchestral concerts have gone out of fashion. They are engaged, of course, for the Beethoven 9th, for oratorios, for special works like "Das Lied von der Erde" but rarely for their own sakes, as it were. We miss some good repertory that way, a glaring example being Mozart's concert arias, of which Jessye Norman sang two superb specimens—perhaps the two most wonderful of the lot—at yesterday afternoon's Boston Symphony concert.

There are fifty-some of them, many of them written for insertion in operas by the forgotten Douglas Moores and Samuel Barbers of their day, others truly independent concert pieces. "Bella mia fiamma," K.528, Mozart wrote for the brilliant Josepha Duschek. The story is that she locked him in a pavilion in the garden of her house near Prague and would not let him out until he had an aria for her. He, in turn, handed it over only on conlition that she sang it at sight, and she must have been an extraordinary musician and singer to have done it.

"Ch'io mi scordi di te," K.505, is special even among the special ones. Mozart set its impassioned text — "I, forget you?" — twice, first, with violin obbligato, to be inserted into a performance of his "Idomeneo," later, with piano obbligato, as a farewell present to Nancy Storace, his first Susanna, who was returning to England with her husband. The piano obbligato was for himself, and the aria has been understood by many as a love letter, as a souvenir — this Einstein — "of the taste and the depth of his playing, and of the depth of his feeling for her."

Norman sang "Bella mia fiamma" convincingly and almost brilliantly. For "Ch'io mi scordi di te" she is not sufficiently intimate or personal a singer (not having memorized the aria was no help either), and its technical demands defeated her, the high notes being thin, the low A flat a toneless expulsion of breath, and the passagework labored. Robert Levin as Mozart phrased sensitively, but his playing seemed incongruously small in scale for so big a hall and with such public singing. Colin Davis and the orchestra created a firm, pliant, and sumptuous frame for the singing and playing.

The two arias followed, respectively, one of the marches from "Idomeneo" and Haydn's Symphony No. 87 in A major, the latter getting its first Boston hearing! It is a delight, starting out all sunshine and open-faced innocence, but, before it has been going a minute, finding the damnedest way of getting from A to E you ever heard. There follows a profusion of neat jokes, silences, unexpected pianissimo, the page that sounds as though repeated by mistake from earlier the movement, the game of making eight sound like the oddest possible number, all played out with limitless invention, charm, lyric warmth, and orchestral brightness. The delivery of it was all you could want — straight, robust, and delicate.

JESSYE NORMAN
. . . almost brilliant

COLIN DAVIS
. . . pliant frame

After intermission, Davis shot forward to the last year of the 19th century and the 1st Symphony of Sibelius. Strange to think of Sibelius just beginning to find who he was at nearly the age at which Mozart died. The 1st is still almost uninhibitedly lush and sweet, but that insistent and so original voice is there, too, speaking with urgency. The performance was of astounding intensity and with a reckless beauty to the playing. The program is repeated tonight at 8:30.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
FEB 14 1974
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

UNUSUAL WORKS WELL DONE

Colin Davis, one of the two "Principal Guest Conductors" in the Boston Symphony Orchestra's present free-form directorial arrangement, is back in town for the second round of this season' assignment. As if often with him, the choice of program was unhackneyed and substantial; and as is almost invariable, the performance was beautifully rendered.

The program included three rarely played Mozart pieces, namely, the march from "Idomeneo", the concert arias, "Bella mia fiamma", K-528, and "Ch'io mi scordi di te", K-505; the first Boston performance of Haydn's A major Symphony, No. 87; and Sibelius' Symphony No. 1 in E minor, which has also become something of a rarity. The soloists were Jessye Norman, soprano, and Robert Levin, pianist.

Each of the two Mozart concert arias in question has quite a story behind it. The first, so it is said, was written by Mozart as a present to his hostess with whom he was residing when finishing "Don Giovanni". She "locked him up" to endure its completion, whereat he made her sight read it as his condition for not tearing apart the manuscript. The second is a "letter" expressing Mozart's unrequited love for the soprano who sang his first Susannah in "Figaro."

Whatever the truth behind these musicological findings, both pieces are magnificently passionate declarations that stand on their own merits and need not be considered in some operatic or other choral context. Their rendering, however, was not as fully realized as one might have hoped. Formidable stage presence Jessye Norman certainly has and in the middle registers her voice must be one of the great vocal instruments of this generation. The upper registers are something again. The opulence is watered down and for that matter the lower notes lack richness of sheen. Miss Norman's technical equipment is adequate, but adequacy does not suffice for music which demands impeccability. Mr. Levin's piano collaboration was small scaled but polished. Incidentally, the improbable combination of piano and voice with orchestra comes off very well as a medium.

The delightful Haydn Symphony is yet another of those reminders that Haydn is at one and the same time the most Procrustian and underrated of geniuses. The No. 87 is the next - to - the - last of the "Paris" set, written near the full flood of Haydn's symphonic career — the transparency of the ensemble, the luminous pointing of detail, the constantly changing application and ordering of the themes and the intricate instrumental combinations leave little doubt of that. Yet here it was, a Boston first.

The faded Nordic Victorian grandeur that is Sibelius' 1st Symphony comprised the contrasting second half of the concert. Sibelius, who had arrived at his vocabulary in the earlier tone poems, was now applying it to the symphonic frame. The construction is immense, but a listener wading through all that tonal and thematic affluence again after years of absence can only wonder at the strength of organization and orchestral resourcefulness. Banality — yes, tons of it — but oh so many and prolonged exquisite passages. The clarinet solo over the drum roll that opens the first movement (hauntingly played by Harold Wright) alone justifies coming to the hall.

Here, and indeed throughout, Mr. Davis had the orchestra playing at the peak of its capacities. In some respects his conducting style seems virtually a contradiction in terms, for while it seems utterly relaxed he produces a tautness of execution that only tension can adduce. The open rehearsals come to mind, for they too usually bring forth such a mix. Whatever the formula for that mix, it is an admirable one.

Mr. Davis will again preside this weekend. The program will consist of Schumann's Piano Concerto in A minor and Tippett's Symphony No. 3. The soloists will be Michael Roll, piano, and Heather Harper, soprano.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
FEB 9 1974
New England Newsclip

'Sibelius' Symphony in Uninhibited Performance

By ELLEN PFEIFFER
Music Critic

• Concert Review

Sibelius' Symphony No. 1, which was performed by the Boston Symphony Orchestra Thursday night under Colin Davis, was something of a rallying point, a secret symbol of resistance for Finnish nationalists during the turn-of-the-century Russian encroachments.

For all of Sibelius' discreet sympathy for the rebels, however, the work was never really intended to have specific programmatic references and, to this listener, it seems difficult indeed to see how the rebels could infer any patriotic fervor from it. Instead it appears that Sibelius had already established him self as a nationalist composer with his earlier tone poems on Nordic legends and that the resistance seized upon his symphony without needing any particular justification.

The work, far from having political overtones, seems a rather personal statement of youthful high spirits, affirmation, physical vigor and, at the same time, a deep well of poetry. It is the kind of revelation of self that makes one smile occasionally at the lack of inhibition, the sincerity and sheer exuberance of it.

I suppose "uninhibited" would best describe Davis' performance of the Symphony, too — passionate, a bit noisy, rarely subtle although there are subtle moments written in, brightly colored, greatly poetic. Especially magnetic was the Scherzo which he took at break-neck speed and his wonderfully schmaltzy way with the cantabile theme of the final movement.

Sibelius was not the only pleasure in the evening at Symphony Hall. On the first half of the program, Davis presented the absolutely charming and crisply rhythmic March from Mozart's opera "Idomeneo."

It was followed by Mozart's concert aria "Bella mia fiamma" with soprano Jessye Norman in not quite warmed-up state — the voice sounding slightly diffuse and heavy. Haydn's Symphony No. 87 (the step-child of the Paris group of symphonies) in a suave and lively performance was next, and finally Miss Norman appeared again in another Mozart aria, "Ch'io mi scordi di te . . . Non temer, amato bene," this time with the voice much better under control, the tone focused, and the singer in a more congenial setting (both vocally and temperamentally). This aria, which requires dramatic coloratura and sensibilities to match, plus a pianist with equal endowments (Robert Levin), was undoubtedly one of the most exciting vocal performances around here in some time.

TIMES (E)
BEVERLY, MASS.
D. 9,514
FEB 6 1974
New England Newsclip

Week 15

p. 29

Boston Symphony to present four concerts in week

BOSTON—On Thursday evening, February 7 at 8:30 p.m., Friday afternoon, February 8 at 2:00 p.m. and on Saturday evening, February 9 at 8:30 p.m., Principal Guest Conductor Colin Davis conducts the Boston Symphony Orchestra in works by Mozart, Haydn and Sibelius. Soprano Jessye Norman and pianist Robert Levin are soloists.

Mr. Davis opens the concerts with Mozart's March from "Idomeneo" and follows it with Mozart's Concert aria "Bella mia Fiamma." Jessye Norman is soloist in the aria. Haydn's Symphony no. 87 in A Major follows. Then in the Mozart Concert aria with piano obliggato ("Ch'io mi scordi di te") both Jessye Norman and Robert Levin are soloists. The closing work of the concerts is Sibelius' Symphony no. 1 in E minor.

Colin Davis is musical director of the Royal Opera House, Covent Garden as well as being principal guest conductor of the Boston Symphony Orchestra. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Rusee. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of Don Giovanni. This marked a turning point in Mr. Davis' career: he was shortly afterwards appointed musical director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. In 1967 Mr. Davis took up his appointment as chief conductor of the BBC Symphony, which he relinquished at the end of the 1970-1971 season to take up his duties at Covent Garden. Mr. Davis has made many recordings for Philips.

Jessye Norman studied with Pierre Bernac at the University of Michigan, and with Alice Duschack at the Peabody Conservatory. Five years ago she won first prize at the International Music Competition sponsored by the Bavarian Radio in Munich, and was soon afterwards engaged by the Deutsche Oper in Berlin, where she made her debut as Elisabeth in Tannhauser. Since that time she has been engaged by major companies in Europe, among them LaScala, Milan, and the Royal Opera House, Covent Garden, and has sung recitals in Italy, Austria, Czechoslovakia, Switzerland and Germany.

During the summer of 1972 she sang at Spoleto, at the Vienna Festwochen, the Edinburgh Festival, at the Hollywood Bowl and at Wolf Trap Farms, and in the months since she has appeared in Graz, Baden-Baden, Berlin, London, Lisbon, Madrid, Frankfurt, Washington D.C., and other major cities in opera, recital and with orchestras. Jessye Norman's many operatic roles include the title roles in Dido and Aeneas and Aida, the Countess in Figaro, and Cassandra in Les troyens, while with orchestras she has sung in performances of Brahams' A German requiem, Bach's Mass in B minor, Handel's Messiah, Verdi's Requiem and Rossini's Petite messe solonnelle. Her recordings are on the Odeon and Philips labels. Miss Norman's most recent performance with the Boston Symphony Orchestra was in March of last year when she sang music of Wagner; Colin Davis conducted.

Robert Levin, who has appeared both as harpsichord soloist and as continuo player with the Boston Symphony on several past occasions, was Chairman of the Theory Department of the Curtis Institute in Philadelphia from the fall of 1968 to the spring of 1973. Since the fall of 1972 he has held a parallel position as co-ordinator of theory in the new professional Music Division of the State University of New York in Purchase. Robert Levin studied with Louis Martin, Stefan Wolpe, Nadio Boulanger and Hans Swarowsky.

He attended Harvard College, and wrote his thesis on 'The unfinished works of W. A. Mozart.' Unfinished movements which Robert Levin has completed have had several performances, while two have been published. Robert Levin has appeared both as Harpsichordist and pianist with the Boston Symphony Chamber Players and has recorded with them for Deutsche Grammophon. As keyboard player for the New York Philomusica-Chamber Ensemble, he has given frequent performances and recorded on the Vox label. He also appears as soloist and chamber music player in many parts of the country, and has been recognized for his reinstatement of eighteenth-century practice in the concertos of Mozart. The continuo parts which he plays he improvises himself.

On Tuesday evening, February 12 at 8:30 p.m., Principal Guest Conductor Colin Davis conducts the Boston Symphony Orchestra in works by Beethoven, Haydn and Sibelius. Mr. Davis opens the concert with Beethoven's Overture for "Coriolan." Haydn's Symphony no. 87 in A Major follows and the concert closes with Sibelius' Symphony no. 1 in E minor.

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000
FEB 15 1974
New England Newsclip

Musically Rewarding Show Presented by Davis

By THOR ECKERT JR.
Monitor News Service

BOSTON — Colin Davis returned to Boston this weekend for his second series of concerts as principal guest conductor of the Boston Symphony.

Davis chose a program that — while generally unfamiliar — was most rewarding musically.

The concert opened with two Mozart pieces: a march from the opera "Idomeneo" and the concert aria "Bella mia fiamma." In a front row center seat it was necessary to dodge Maestro Davis's downbeats. A trip to the box office changed the seat location but evaluation of the opening pieces (from a vantage point close to the first cellist's heel) was difficult. Suffice it to say that Jessye Norman, the soprano soloist, has a splendid voice.

Davis led the musicians in the first Boston performance of Haydn's Symphony No. 87. It was one of six works commissioned by a Parisian concert group and now designated as the "Paris" symphonies. The 87th has been practically ignored — for a while the piece disappeared entirely — but unjustly so. It is a fine work by a great composer, music which almost looks ahead to future composers, and which belies the long-standing myth that Haydn was a composer of mere entertainment music. Davis conducted a carefully nuanced, well-focused performance.

In Radiant Voice

To close the first half of the concert, the conductor was joined by Miss Norman and pianist Robert Levin for a Mozart-Scena and Rondo: "Ch'io mi scordi di te — Non temer, amato bene". Whereas there had been slight signs of effort in the first aria, in this Scena Miss Norman was in radiant voice — a voice of burnished timbre, and an extraordinary lower register.

The Mozart music suits her well. It needs fluidity and restraint. And when Miss Norman holds back vocally — when she is not trying to make big sounds — she has a brilliance, a resonance, and a carrying power of remarkable dimensions.

She is still quite young as singers go and it is a mark of her keen artistic wisdom that she sang Mozart instead of the Richard Strauss that had been announced last September. She is an interpreter who understands shading and communication and does not overdo either.

The Thursday night audience received her warmly, as they did Levin's gracious playing.

And Then Sibelius

After intermission, Davis conducted Sibelius's First Symphony. The music is full of the craggy grandeur that marks the individualistic style of the Finnish composer and especially his earlier compositions. The music is dramatic and introduces wonderful soaring melodies. Though lacking formal development in the strict theoretical sense, they create a cohesive sound-tapestry.

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CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
1974
New England

Jessye Norman sparks BSO concert led by Colin Davis

By Thor Eckert Jr.

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Mr. Davis chose a program that — while generally unfamiliar — was most rewarding musically.

The concert opened with two Mozart pieces: a march from the opera "Idomeneo" and the concert aria "Bella mia fiamma." In a front row center seat it was necessary to dodge Maestro Davis's downbeats. A trip to the box office changed the seat location but evaluation of the opening pieces (from a vantage point close to the first cellist's heel) was difficult. Suffice it to say that Jessye Norman, the soprano soloist, has a splendid voice.

Music

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And then Sibelius

After intermission, Mr. Davis conducted Sibelius's First Symphony. The music is full of the craggy grandeur that marks the individualistic style of the Finnish composer and especially his earlier compositions. The music is dramatic and introduces wonderful soaring melodies. Though lacking formal development in the strict theoretical sense, they create a cohesive sound-tapestry. The orchestration is a marvel. Sibelius went on from this work to develop a very concise musical style, and the seeds of that development are visible here.

Mr. Davis gave his usual fine reading — clear and tensile. Not one to languish over melodies or sweeping phrases, his straightforward approach heightened the angular jaggedness of the score. The lyrical melodies thus stood out without special prodding. Some people call this a nonromantic approach to music. But the music then speaks for itself. Mr. David imposes on the music only in matters of execution, not interpretation in its distorted sense. He is individual without being eccentric, a winsome combination.

p.30

Week 16

GLOBE
BOSTON, MASS.
S. 225,000

FEB 10 1974

New England Newsclip

US premiere for Tippett 'No. 3'

MICHAEL STEINBERG

"I always feel I have to go the other way."

(Symphony No. 3 by Sir Michael Tippett will have its first American performances at the Boston Symphony concerts Friday afternoon and Saturday evening, Feb. 15 and 16. Colin Davis conducts and Heather Harper is soprano soloist. Both took part in the work's world premiere in London, June 1972. The following remarks by the composer were made in an interview with Bayan Northcott, now music critic of the News Statesman. They appeared first in the June 1972 issue of Music and Musicians, and are used here by kind permission of Mr. Northcott.)

When it came to the new Symphony, I was concerned about this pull in the creative movement inside between these two things: between what I might call the "Beethoven Allegro" to which I have always felt close (I spent years of my life learning how to do it) and the feeling that I'd become too attached to it — that at all costs it must not be there. Then something happened in Edinburgh in 1965. I was listening to a concert of ... what I call a very "motionless" modern music: it hadn't a harmonic or rhythmic or any other sort of drive that I could hear ... I kept saying to myself, "I don't see how I could ever use this kind of thing for expressive purposes unless it were part of a piece based upon sharp contrasts." And this suddenly clicked, and I knew that a symphonic work had begun and that divisions had already appeared between what I then started calling "arrest" and "movement."

. . . This revived a curious interest that goes back a long time, in which I've felt that if these two things were both positive — if the "arrest" were a compression, so to speak, and the "movement" an explosion, of energy (like a jet engine) — then such sections might extend and extend. So that in the opening bars of the symphony the first statements are only six and nine bars, but by the time the fifth and final round is reached, each one is quite long. . .

At this point the music goes over into the equivalent of the symphonic slow movement. Here the contrast was between high and low, as I first heard it — or, indeed, saw it: visual terms entered quite a lot here. It starts with about two minutes of the high music, which is a kind of sound accumulation without any obvious principle of change or extension — you might think of it as a windless night sky, the sounds are up in the air. Then suddenly, over a deep and slow-moving pulse, the other sound comes up from below, like a tidal wave, and so you get a balance between the two . . . This made the first half of the symphony — two movements of about nine minutes each — and is quite abstract.

I had thought that, as in the normal symphony, I would now move over towards the less rigorous things. AND to begin the second part . . . I imagined a real play of five different musics which are quite long sections that hardly change at all in themselves but do change in their relationships with each other . . . It becomes quite fun and games, and ends in a real jam-session — for, of course, being me, the music are very different.

Now comes the thing that happened after these first concepts were gradually put into place . . . I was always certain that I'd come out with a set of blues and breaks — instrumental ones. This is partly because I've always been interested in blues, which I regard as an archetypal form and all the rest of it, and partly because it seemed to me one way of avoiding the terrible difficulties of the finale in which you just pile things on. I can't do the Shostakovich bombast and don't want to.

However, when I really looked into this matter, it became perfectly clear that the blues could not be instrumental . . . And the moment I began to think about words, the thing took a tremendous step forward and I became involved very deeply in the fundamental Ninth Symphony problem: how real is the big affirmatory period of the late 18th and early 19th century to us? Colin Davis once said to me as he came off the platform, "What does this mean, Michael? Does it mean anything to us?" In other words, we still celebrate, are still terribly moved, but we don't really accept the totality of such affirmation in those terms . . .

. . . The moment I came to the break, the Beethoven was fundamental, and I've had to quote the seven bars from the Presto opening of the Ninth's last movement because I can't see any better way of doing it. I feel his way here is archetypal — suddenly, at the end of the slow movement, the raucous noise and that "take this away!"

Then the four blues and breaks began to work out in terms of verbal metaphors: solo voice (because it's blues) and nearly always bodily metaphors. Bit by bit they became the problems of joy and sorrow. I kept looking back to the Schiller and even used direct quotations, very small ones . . . But then comes the modern thing. I have to add: "And did my brother die of frostbite in the camp? And was my sister charred to cinders in the oven? We know not so much joy for so much sorrow." Then I had to make a sequence . . . so that you first get a pure blues — it's like the St. Louis Blues of Bessie Smith, just chord by chord, and the words are frightfully simple, though the vocal line can't like hers stay within the compass of a fifth . . . The chords are very rich, much richer than Bessie Smith would use, but they don't differ in tempo at all. The words are those of a child.

Next is a flamboyant fast blues when she has gone out into the world and is simply living in the normal sense. It's in the tradition of all the things you like with your mistress, from lips to thighs and whatever it may be. But then comes the blues of the bodies that aren't like that, which is deeply moving again — a slow 12-8 blues. "I found the man grown to a dwarf." After the circus, in his tent, he said: "So many take me for a doll," and "I found the girl born dumb and blind" — this is Helen Keller, of course — "She stroked my hand and tap-wrote in the palm: 'I feel but cannot see the sun.'" But at the same time it ends, "As I lay down beside my mate, body to body, we did heed the sorrow."

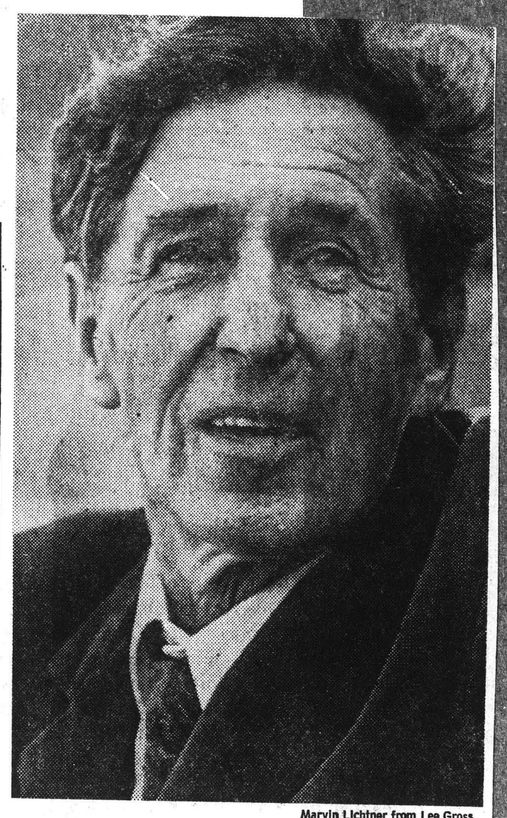
Then the whole thing finally took off into a long comment on the Ninth Symphony problem: whether we can rejoice at all. Which we do in the end, only it comes out as the "I have a dream" of Martin Luther King. It's a different kind of joy, much more tempered, not so grandiose. Now when I first showed Colin Davis these four texts ... he at once wrote and said, "This is not Schiller, it's Blake." And of course he's right, they're songs of innocence and experience. So that I had after all somehow worked back to the Goethe - Schiller - Hoelderlin period, but to the one contemporary who was totally unknown and unrelated to them, Blake the maverick, who was speaking at the same time.

... So what I've produced, to my surprise, is the famous hybrid work. Famous in the sense that it's had a tradition, of which obviously the Ninth is the greatest example. But it's tolerably rare even now, and it's not the sort of thing I would ever have simply sat down to write. It's something that forced itself upon me and which I shall never do again, so that now already the symphonic archetype has taken a new turn for me.

TIMES (SUNDAY)
NEW YORK CITY, N. Y
1,407,549

FEB 17 1974

New England Newsclip



Marvin Lichtner from Lee Gross

Composer Michael Tippett, whose Third Symphony will be given its New York premiere Wednesday and Friday by the Boston Symphony in Fisher Hall. *"An infinite capacity to absorb and transform"*

Week 16

p.31

GLOBE (E)
BOSTON, MASS.
D. 195,032
FEB 16 1974
New England Newsclip

Tippett's Symphony No. 3: Excitement of a decade

MICHAEL STEINBERG

Do I begin with a reading of my personal barometer, noting that in 10 years of going to Boston Symphony concerts nothing has been so exciting as the first American performance yesterday afternoon of the Symphony No. 3 by Sir Michael Tippett? Yes, because I want it understood how special the occasion was, and how special the work that has been added to our musical landscape.

It is a big work, almost an hour, and divided in two equal parts. First, an outburst of energy, energy compressed, energy released, blasts of brass and percussion, rushing strings, the two characters set side by side without transition, each pairing longer than the previous one. Suddenly, it turns the corner and becomes a nocturne, windless sky at first, with flecks of wide-spaced or isolated high sound and much silence, then a deep, densely orchestral music out of earth or sea, then the sky-music again, more fragmented than before, with remembrances of earth and sea. That is the first part.

Then fun and games, bravura juggling with five crazily disparate objects, stopped by a violent gesture of dismissal, an archetypal gesture first made in music about a century and a half ago. What it is all about, what it is all for, is then set out in a series of blues: a song that looks back to childhood; a song of physical love, of bodies; the song of bodies that have gone wrong, and a song also of compassion, of milk and kisses; finally, the commitment to love.

SIR MICHAEL TIPPETT . . . energy and beauty.

No, the Beethoven Ninth cannot be escaped. Literally. The Tippett Third is by no means Adrian Leverkuehn's "taking back" of the Ninth, but it is perhaps a response to Adorno's statement that "after Auschwitz, it is no longer possible to write a poem." An optimist's response, an affirmation, but made out of the awareness that after Auschwitz. we need an affirmation in a different key — less straight out — from the Schiller-Beethoven one.

It is music of large ambition, technically and spiritually. The spirit speaks powerfully because the technique is so well in hand — and, of course, because Tippett's maverick fantasy, daring, and originality, are as large and generous as his ambition. Also, the urgency of his address is overwhelming.

He can bewilder (yesterday, thanks to rehearsals and to an advance copy of the Philips recording, was my seventh hearing in a week, and that helps). He covers a vast expressive range. He writes the gentlest music and the most abrasive, the most transparent and the most piled up, and he jumps as startlingly from one to the other as he moves from his Stravinsky-sparked language (which hardly ever sounds like Stravinsky) to Beethoven to mucous blues - with - flugelhorn. The orchestral conception is brilliant, the harmonic perspective rich (what an ear for right notes!), and the prodigality of detail in all dimensions is a wonder on and on. It is music I love to listen to.

It is difficult, but there, too, Tippett is an optimist with faith that the world will provide orchestras like the London Symphony (for which the work was written) and the B.S.O. (which plays it still better), conductors like Colin Davis, and singers like Heather Harper (stunningly translated from exquisite "Messiah" soprano to impassioned blues-wailer). The performance was marvellous, and, given it was Friday and that some of the ladies must have been taken aback by some of Tippett's poetry as by his music, the reception of all concerned, composer included, was warm.

GLOBE (E)
BOSTON, MASS.
D. 195,032
FEB 14 1974
New England Newsclip

Colin Davis conducts Tippett's Symphony No. 3

MICHAEL STEINBERG

Sir Michael Tippett's Symphony No. 3 will have its first American performances at the Boston Symphony concerts tomorrow at 2 and Saturday at 8:30. Colin Davis, who led the world premiere in London in 1972, will conduct. There is a preview at an open rehearsal tonight at 8:30.

Tippett arrived here Tuesday to attend rehearsals and the concerts here and in New York. He then goes to Chicago for a Northwestern University production of his opera, "The Knot Garden," to Toronto for a Mendelssohn Choir performance of "The Vision of St. Augustine," then back to Chicago where he himself will conduct his Symphony No. 3 and his Piano Concerto at three Chicago Symphony concerts. He does not like all-Tippett (or all-anybody) concerts.

He is 69 — looking at him, one might guess middle to late 50s — and he bears his present celebrity with the same serene ease with which he dealt with the decades of misunderstanding and quasi-neglect that came before. He destroyed all of his works written before his 34th year and first came to wide notice in 1944 with the first hearing of "A Child of Our Time," an oratorio about the 1938 shooting of a German official in Paris by a young Polish Jewish refugee, an event that provided the excuse for the most violent program of the Nazi years.

In this work, which Davis introduces here next season, Tippett uses spirituals much as Bach used Lutheran hymns in his Passions. In "The Knot Garden" and Symphony No. 3, he uses blues, and he has long found America, its musics, its idiomatic speech, its landscapes (particulary those of the Southwest), fascinating "almost to obsession." Politically he will not always have sympathized: pacifism is a central passion with him, and during World War II he spent time in prison as a conscientious objector.

His life now is complicated by a degenerative disease of the retina, "a nuisance, mostly." He can read with a magnifying glass, composes on outsize manuscript paper, and is annoyed at the "assumption that when your sight goes, your mind goes too," which he infers from the fact that most of the books available in large print "seem to be by Agatha Christie" (he prefers Goethe, Yeats, and Jung). It means he has to conduct his symphony from memory in Chicago: "I know the music, but I have to make special effort to remember where I put the barlines. Anyway it won't be as good as here: after all, I'm not Colin."

Sir Michael Tippett scans score of Symphony No. 3.

p. 32

Week 16

CHRISTIAN SCIENCE
MONITOR (M)
BOSTON, MASS.
D. 187,997

FEB 10 1974

New
England
Newsclip

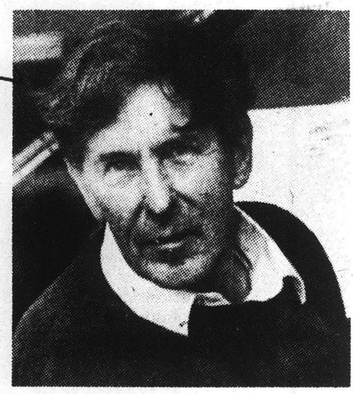
A double debut and a U.S. premiere

Tippett's Third Symphony, Michael Roll, Heather Harper, each bowed with Boston Symphony

By Thor Eckert Jr.

Last weekend's Boston Symphony concert marked a double debut and an American premiere: Michael Roll was soloist in the Schumann Piano Concerto in A minor, Op. 54, and Heather Harper was soprano soloist in the U.S. premiere of Sir Michael Tippett's Symphony No. 3. Colin Davis was conductor of both works.

The program opened with a lively performance of the Schumann concerto. From the opening chordal run it was evident that Mr. Roll is not only a gifted technician but has a splendid ear for the varied sonorities of his instrument. He played with an emphasis on clarity and a warm, sometimes impetuous, sometimes poetic, lyricism. It was a most persuasive statement of this bravura concerto. Conductor Davis led an able accompaniment, though at times he did not match Mr. Roll's sensitive attention to dynamic nuance, thus all but drowning out the pianist.



Sir Michael

Music

It is only in the past decade that Tippett has come into the prominence his music would seem to deserve. And it is also in the past 10 years that he has written some mature works that will rank him as one of the major musical talents of the 20th century. But, as in the case of all the major contemporary British composers, his music is an individualistic offshoot of the creative mainstream: Tippett is exploring new modes of expression within the traditional musical/notational system rather than abandoning that system for "avant-garde" modes. As heard in the Third Symphony, his music is a constantly vital argumentative treatise rather than an experiment in aimless sonorities.

Tippett's two favorite composers are Beethoven and Stravinsky and their presences are felt in this new work, along with that of the American composer Charles Ives.

The work is in two parts. Part One is a series of contrasts or arguments based on what the composer calls "arrest" and "movement." He likens the image to a jet plane: The "revving up" is the arrest — no visible forward thrust but plenty of tension — and the airborne flight is the movement.

There are five of these arguments, which culminate in the simultaneous playing of the "arrest" and "movement"; abruptly followed by the "slow movement" — a dreamlike, rather static section with occasional splashes of motion — much like drifting in outer space and watching an occasional object whizz by, or, as the composer notes, like Ishmail, in "Moby Dick," watching a school of whales swim by.

'Ode to Joy'

The second movement opens with a furious allegro molto which breaks out into the presto brass music of Beethoven's "Ode to Joy." This statement deteriorates rapidly into a slow blues with amplified soprano voice. The text, by the composer, comments on the message of the Beethoven and the possibility that we cannot rejoice, in the total Beethoven-Schiller sense of the ideal, nor can we utterly reject a message.

Part II evolves from the Beethoven and the jazz Blues and Breaks and becomes a very personalized abstraction of both.

The work holds together stunningly. From forceful opening to ambivalent close, the composer keeps the arguments and rests cogent, tense, and concise. If there is any weakness, it is in the at times strikingly unpoetic text. Sir Michael said, however, in an interview, that to have a poetic text, as he had once requested of T.S. Eliot, would, as Eliot told him, falsify the music by poeticizing the words. "If you can train yourself," Sir Michael said, "to do it [your own text-writing] . . . you can . . . come to a text which is integrally [woven] into what you've already decided are the musical operations. . . ."

The work is a supremely challenging virtuoso orchestral piece. The performance was, as best it could be assessed on two hearings — this performance and a Thursday rehearsal — quite remarkable, though there were a few minor lapses of rhythmic accuracy. Perhaps more problematic, however, was the inability of the orchestra to "swing" in the blues music. It was all so studied, and was in rather jarring contrast to the soloist, Heather Harper, who managed to get a "Bessie Smith" quality into her singing. Miss Harper in fact, gave a tour de force performance of the fantastically difficult vocal line and the capturing of the "free and easy" jazz beat. She turned into a shining vehicle what could have been a most ungrateful vocal assignment.

Mr. Davis knows the work well by now, having conducted both the world premiere and the recording. His obvious faith in the music permeated the performance — it was a powerful, convincing, premiere performance.

The Friday afternoon audience sat quietly through the 55-minute work and received the composer and the symphony with respect and even warmth, something they rarely do.

GLOBE (M)
BOSTON, MASS.
D. 261,042

FEB 19 1974

New
England
Newsclip

Roll finds new excitement

MICHAEL STEINBERG

Once, even the Schumann Piano Concerto was a new piece. We forget. "You mustn't play it as though you knew what was coming," Colin Davis told the Boston Symphony Orchestra at Thursday evening's open rehearsal. The soloist was Michael Roll, a 27-year-old English pianist, and the performances which he, Davis, and the Boston Symphony gave Friday afternoon and Saturday evening were keen, vibrant evocations of what it must have been like when the Schumann was new and an adventure. Roll is an exceptionally interesting pianist, and I would have wished him a more auspicious occasion for his American debut than these concerts that found him sharing the bill with something so attention-hogging as Michael Tippett's 3d Symphony.

I would have wished him a better piano, too, but there we are — there isn't a first-rate Steinway concert grand in this town, and unlike Charles Rosen at Sanders the week before, Roll at least got to play on an instrument that was properly tuned and reasonably voiced. There was some hardness in fortissimo; otherwise, though, the playing was always considerate and colorful.

Roll played impetuously, with a nice feeling of both physical and mental quickness, with wit and some sense almost of caprice. He also rediscovered the virtuosity in the piece. When it was new, it was regarded embarrassingly reticent in that respect compared to the work of the great glitterers of that time, and now, pianists with Brahms, Rachmaninoff, and Prokofiev under their belts look at it with some slight sense of disdain, of "oh, we can do much harder things than that." But Schumann's writing is grateful, indeed downright brilliant, and Roll found a new excitement in its octaves and in the massive chord sequences of the cadenza.

The accompaniment provided by Davis and the orchestra was a beautiful model of flexibility, delicacy, and fire. Before I leave the subject of last weekend's concerts, let me say again how remarkable the playing of the Tippett symphony was — the ensemble virtuosity of brass and strings, and many of the solos, particularly those of Armando Ghitalla (flugelhorn), Burton Fine (viola), Ann Hobson (harp), Ralph Gomberg and John Holmes (oboes), Harold Wright (clarinet), and Sherman Walt (bassoon).

Week 16

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
FEB 16 1974
New England Newsclip

Davis Conducting Tippetts Fulfills Great Expectations

By ELLEN PFEIFER

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The American tour of the 70-year old English composer, coinciding with performances of his works by the BSO, the Chicago Symphony and Northwestern University's opera department, has become nearly the event—for music buffs, that is—that "Tango" was, and has engendered feature articles in magazines, issuance of several recordings, pilgrimages by critics to the various performing sites, and hyperbole of the sort that ranks Tippett "among the supreme composers of any time or place."

This listener isn't ready to deny or uphold such a claim yet because much of Tippett's music is still not known. Only recently has it begun to be performed much in the U.S. and recordings have also been scarce. The Symphony No. 3, however, composed in 1972, is masterful.

Set in two parts with internal subdivisions that suggest the classic symphonic structure, the Symphony presents us again with dualities and the implication of wholeness comprising dualities which was a feature of Tippett's opera "The Midsummer Marriage." Specifically, this includes the contrasts between the tense, harmonic stasis of ostinato basses and a more directional flow of events which characterizes the opening subdivision; or the contrasts of deep, bass strings with high, transparent, ringing sonorities in the Lento section.

In contrast too, are the first and second parts—the first being totally abstract music, the second featuring a vocal

• *Music Review*

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Of Part I, the opening section (corresponding to a first movement) is sinewy, witty, assymetrical in its rhythms, engaging. But, it's the Lento section that is really extraordinary, an incredible display of sonic imagination and instrumental writing with, as the program notes point out, a "tidal wave" of dark lyricism.

Part II, as we mentioned, combines blues and Beethoven's Ninth Symphony—the opening bars of the "Ode to Joy" fourth movement. Usually, such eclecticism is dangerous, suspect, but Tippett's is absolutely convincing, artful. He presents the Beethoven theme and then slashes out at the "Joy" it expresses, showing us, like Ivan Karamazov, all the cruel tricks life plays despite the presence of a so-called merciful God. He uses the blues to show us this state of things, composing a distillation of the style that ecompasses a huge vocal range (which Heather Harper negotiated with velvet tone, wonderful torchy chest voice, even blue notes). Then, in the words of Martin Luther King, he speaks an affirmation of life that is, to his mind, real and contemporary. To write about it, it seems trendy and awful, but it is instead wonderful.

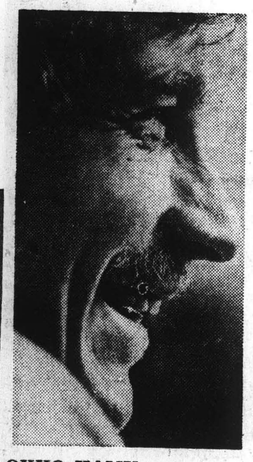
Davis and the orchestra, along with Miss Harper, performed the piece with great virtuosity and conviction and tremendous intensity.

On the first half of the concert, pianist Michael Roll had the unenviable task of preceding the Tippet playing the Schumann Piano Concerto. However, it proved to be, not a warmup, but a surprisingly virile, crisp performance of a piece that too often is slobbered over.

The concert is performed again today at 2 p.m. I recommend that you not miss it.

GLOBE (M)
BOSTON, MASS.
D. 261,042
MAR 2 1974
New England Newsclip

Finnish conductor is guest with Symphony



OKKO KAMU
(Photo by Bob Backoff)

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Kamu is a talented conductor and coming to be an experienced one. He ought to be getting engagements in Indianapolis and Seattle and Atlanta, but I don't hear achievement of an order to make his coming to the Boston Symphony particularly appropriate at this point. Neither, I suspect, did some of the orchestra. Much of the playing was touched by absent-mindedness, and when it came to the famously difficult 32d-note upbeats in the slow movement of Beethoven's 4th Symphony, there were almost as many opinions as to their duration as there were players. Ah, democracy!

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The second half of the program brought Strauss's "Till Eulenspiegel" and, before that, a Finnish piece, the Sinfonia by Aulis Sallinen. The composer was born 1935, the Sinfonia written 1971 and a winner that year of a competition sponsored by the city of Helsinki. It is in one fairly short movement, given to gestures of pathos, overfond of bells and shampoo-commercial harpsweeps, exceedingly static in harmony and rhythm. It would be a faceless, tedious piece anywhere and any time. but considering the good contemporary music which the Boston Symphony persistently does not play, the unleading here of this particular scow was doubly offensive.

Week 17

ITALIAN ECHO
EAST PROVIDENCE, R. I.
W. 15,000
FEB 14 1974
New England Newsclip

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DORCHESTER ARGUS-CITIZEN
BOSTON, MASS.
W. 9,800
FEB 21 1974
New England Newsclip

MATTAPAN TRIBUNE
BOSTON, MASS.
W. 4,300
FEB 21 1974
New England Newsclip

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HERALD-AMERICAN (M)
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D. 424,654
FEB 1 6 1974
New England Newsclip

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GLOBE (M)
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D. 261,042
MAR 2 1974
New England Newsclip

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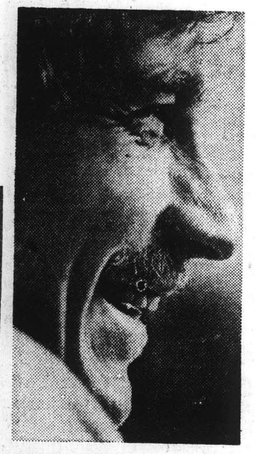

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W. 15,000
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New England Newsclip

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W. 9,200
FEB 21 1974
New England Newsclip

MATTAPAN TRIBUNE
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p.34

Week 17

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
MAR 4 1974
New England Newsclip

Finn conductor

Kamu in BSO bow and Newman's digital Bach

By Thor Eckert, Jr.

Okko Kamu, who made his local debut conducting the Boston Symphony Orchestra over the weekend, is a young maestro of considerable talent.

Originally a violinist, he began conducting after joining the Finnish National Opera Orchestra. He was later engaged as a conductor for the Royal Opera of Stockholm (1969) and won first prize in the First International Conductor's Competition sponsored by the von Karajan Foundation. He is now chief conductor of the Radio Symphony Orchestra of Helsinki.

For his program, Mr. Kamu chose two Beethoven works — the "Egmont" overture and the Fourth Symphony — Finnish composer Aulis Sallinen's "Sinfonia," and Richard Strauss's "Till Eulenspiegel."

The Beethoven works comprised the first half of the concert. Both pieces received strongly lyric performances. The strings took on a darker luster. changing the whole sound of the orchestra. Attacks were more cushioned — precise, but with the crystalline edge softened, an approach favored by certain European conductors.

The performance of the Fourth Symphony was particularly lovely in its understatement of dynamic contrast — some conductors are prone to doubling fortes and halving pianissimos in this score — and its grandly joyous sweep. Mr. Kamu cuts a fine figure on the podium. His movements are ebullient and lithe without exhibitionism.

After the intermission, the first American performance of the Sallinen "Sinfonia" gave a taste of prize-winning, contemporary Finnish composition. The work is based on, and evolved from, the F-sharp minor chord in its second inversion (six-four position) generally the weakest form of any chord, musically speaking. It gives this eminently accessible piece an air of mystery and ambivalence. The Friday afternoon audience seemed quite appreciative of its strong tonal appeal, and, as an exploration of a chord and a "main theme," it has more than a few effective moments, without being especially consistent or ground-breaking. Some strange percussion punctuation tended, however, to add to the din of the climaxes and make unnecessary noise at other times.

Mr. Kamu brought to the closing Strauss the same emphatic lyricism, as well as the sharper attack necessary for this complex score. It was a scintillating, witty, and — when necessary — towering, dramatic reading of this imposing tone-poem.

The orchestra members — apparently somewhat depleted in the string sections — were not up to par in the Beethoven. In fact, there were at least four exposed clinkers from the strings. But by the time the Sallinen came round, everyone was in form, and the execution of the last two selections — both quite difficult — was excellent.

Music

No doubt Mr. Kamu will be back again — he was certainly a hit with the Friday afternoon ladies.

A respectably large audience was assembled in Jordan Hall Friday evening to greet harpsichordist Anthony Newman.

Nr. Newman's all-Bach program consisted of the entire 24-book Well Tempered Clavier, the Chromatic Fantasy and Fugue in D minor, and the Italian Concerto. It was a long (2½ hours) concert, and no doubt quite grueling for those not initiated to Bach keyboard music or Mr. Newman's style.

The "Clavier" cycle, in the best of circumstances, is heavy going in recital — and on the harpsichord the listener has to work doubly hard to follow (and therefore appreciate) Bach's fugal genius — and it was at least courageous of the artist to attempt it.

Newman is gifted with a truly prodigious technique — the mistakes were so few (though as a consequence when they did occur more glaring) that they are not worth cataloguing. Mr. Newman never hesitated to turn the music into mere technical display — the Chromatic Fantasy was a dazzling digital accomplishment, but musical values tended to be sidestepped in the effortless production of notes.

The whole recital ended up as a kind of exercise: He strode in garbed in black — jacket, turtle-neck, trousers, shoes, even socks — took off his jacket, rolled up his sleeves, arranged his music (which he used for all pieces) and began plowing through the thick and thin of Bach's notes.

There were moments where the harpsichordist revealed a very keen musical sense. In some of the preludes and fugues, when he was not inserting some bizarre ritards and pauses, there was a certain poetry to his music-making. And the Andante of the Italian Concerto was, indeed, most effective. But then he charged into the Presto, whizzing through the notes as if there were no tomorrow. The audience reaction to it all was mixed — his vociferous fans tried frantically to turn this into a standing-ovation triumph, but many people remained unconvinced . . . there is more to Bach than technique. Those looking for the music must have felt somewhat cheated.

JOURNAL (M)
PROVIDENCE, R. I.
D. 67,117
MAR 1 1974
New England Newsclip

Okko Kamu, 28, conducts Boston Symphony here

By EDWIN SAFFORD

For its third and final concert of the season the Boston Symphony Orchestra, brought along Okko Kamu as conductor last night. The Veterans auditorium concert was his debut with the Bostonians.

Kamu is a 28-year-old Finn, winner of the first International Conductors Competition organized by the Herbert von Karajan Foundation and presently chief conductor of the Helsinki Radio Symphony Orchestra in his homeland. In this country he has been guest conductor of the San Francisco, St. Louis and Hollywood Bowl orchestras and at the Ravinia Festival.

Thursday nights at home in Symphony Hall are often open dress rehearsals for the Boston Symphony when fresh programs are involved. Kamu had a handicap in that respect. Appearing with the orchestra before a subscription audience for the first time, he could be forgiven for some frayed edges in the early part of the concert, Beethoven's overture to "Egmont" and fourth symphony.

When it came to the American premiere of Aulis Sallinen's Sinfonia it was evident more time had been spent in preparation. The composer, also a Finn and 11 years Kamu's senior, appeared to be in the lineage of Sibelius as exemplified by the later symphonies.

While tonal the Sinfonia was worked out very much in the abstract manner of those scores. Dissonances were present though in terms generally of two opposing notes. The large orchestration called for some interesting doublings such as between contrabass and flute and a brief waltz section near the end was an attention grabber.

If the piece hardly was what you might call advanced in style it was at the same time far from dull but rather an extension of an already established method. Furthermore its passionate tension could not be overlooked.

As suggested the Beethoven symphony was not quite perfection. Yet Kamu extracted a pre-"Pastorale" clarity from it which could be enjoyed. He took the final allegro ma non troppo movement at a perpetual motion clip and that brought an enthusiastic response from the full house.

For a finish there was "Till Eulenspiegel" by Richard Strauss. There also small ragged sections were heard, especially among the winds. Still the conductor's pleasure in his work was infectious. None of his energies were misplaced, he had notions of his own to contribute and, with his slim figure, left a forceful impression.

TIMES
PEABODY, MASS.
W. 6,043
FEB 13 1974
New England Newsclip

Symphony to present a premier

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The Beethoven works comprised the first half of the concert. Both pieces received strongly lyric performances. The strings took on a darker luster. changing the whole sound of the orchestra. Attacks were more cushioned — precise, but with the crystalline edge softened, an approach favored by certain European conductors.

The performance of the Fourth Symphony was particularly lovely in its understatement of dynamic contrast — some conductors are prone to doubling fortes and halving pianissimos in this score — and its grandly joyous sweep. Mr. Kamu cuts a fine figure on the podium. His movements are ebullient and lithe without exhibitionism.

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Mr. Kamu brought to the closing Strauss the same emphatic lyricism, as well as the sharper attack necessary for this complex score. It was a scintillating, witty, and — when necessary — towering, dramatic reading of this imposing tone-poem.

The orchestra members — apparently somewhat depleted in the string sections — were not up to par in the Beethoven. In fact, there were at least four exposed clinkers from the strings. But by the time the Sallinen came round, everyone was in form, and the execution of the last two selections — both quite difficult — was excellent.

Music

No doubt Mr. Kamu will be back again — he was certainly a hit with the Friday afternoon ladies.

A respectably large audience was assembled in Jordan Hall Friday evening to greet harpsichordist Anthony Newman.

Nr. Newman's all-Bach program consisted of the entire 24-book Well Tempered Clavier, the Chromatic Fantasy and Fugue in D minor, and the Italian Concerto. It was a long (2½ hours) concert, and no doubt quite grueling for those not initiated to Bach keyboard music or Mr. Newman's style.

The "Clavier" cycle, in the best of circumstances, is heavy going in recital — and on the harpsichord the listener has to work doubly hard to follow (and therefore appreciate) Bach's fugal genius — and it was at least courageous of the artist to attempt it.

Newman is gifted with a truly prodigious technique — the mistakes were so few (though as a consequence when they did occur more glaring) that they are not worth cataloguing. Mr. Newman never hesitated to turn the music into mere technical display — the Chromatic Fantasy was a dazzling digital accomplishment, but musical values tended to be sidestepped in the effortless production of notes.

The whole recital ended up as a kind of exercise: He strode in garbed in black — jacket, turtle-neck, trousers, shoes, even socks — took off his jacket, rolled up his sleeves, arranged his music (which he used for all pieces) and began plowing through the thick and thin of Bach's notes.

There were moments where the harpsichordist revealed a very keen musical sense. In some of the preludes and fugues, when he was not inserting some bizarre ritards and pauses, there was a certain poetry to his music-making. And the Andante of the Italian Concerto was, indeed, most effective. But then he charged into the Presto, whizzing through the notes as if there were no tomorrow. The audience reaction to it all was mixed — his vociferous fans tried frantically to turn this into a standing-ovation triumph, but many people remained unconvinced . . . there is more to Bach than technique. Those looking for the music must have felt somewhat cheated.

JOURNAL (M)
PROVIDENCE, R. I.
D. 67,117
MAR 1 1974
New England Newsclip

Okko Kamu, 28, conducts Boston Symphony here

By EDWIN SAFFORD

For its third and final concert of the season the Boston Symphony Orchestra, brought along Okko Kamu as conductor last night. The Veterans auditorium concert was his debut with the Bostonians.

Kamu is a 28-year-old Finn, winner of the first International Conductors Competition organized by the Herbert von Karajan Foundation and presently chief conductor of the Helsinki Radio Symphony Orchestra in his homeland. In this country he has been guest conductor of the San Francisco, St. Louis and Hollywood Bowl orchestras and at the Ravinia Festival.

Thursday nights at home in Symphony Hall are often open dress rehearsals for the Boston Symphony when fresh programs are involved. Kamu had a handicap in that respect. Appearing with the orchestra before a subscription audience for the first time, he could be forgiven for some frayed edges in the early part of the concert, Beethoven's overture to "Egmont" and fourth symphony.

When it came to the American premiere of Aulis Sallinen's Sinfonia it was evident more time had been spent in preparation. The composer, also a Finn and 11 years Kamu's senior, appeared to be in the lineage of Sibelius as exemplified by the later symphonies.

While tonal the Sinfonia was worked out very much in the abstract manner of those scores. Dissonances were present though in terms generally of two opposing notes. The large orchestration called for some interesting doublings such as between contrabass and flute and a brief waltz section near the end was an attention grabber.

If the piece hardly was what you might call advanced in style it was at the same time far from dull but rather an extension of an already established method. Furthermore its passionate tension could not be overlooked.

As suggested the Beethoven symphony was not quite perfection. Yet Kamu extracted a pre-"Pastorale" clarity from it which could be enjoyed. He took the final allegro ma non troppo movement at a perpetual motion clip and that brought an enthusiastic response from the full house.

For a finish there was "Till Eulenspiegel" by Richard Strauss. There also small ragged sections were heard, especially among the winds. Still the conductor's pleasure in his work was infectious. None of his energies were misplaced, he had notions of his own to contribute and, with his slim figure, left a forceful impression.

TIMES
PEABODY, MASS.
W. 6,073
FEB 13 1974
New England Newsclip

Symphony to present a premier

BOSTON — On Friday afternoon, March 1 at 2 p.m. and on Saturday evening, March 2 at 8:30 p.m., Conductor Okko Kamu makes his Boston Symphony Orchestra debut with works by Beethoven, Sallinen and Strauss.

The concerts open with Beethoven's Overture to "Egmont." Beethoven's Symphony no. 4 in B flat follows. After intermission, Mr. Kamu conducts the American premiere of Sallinen's Symphony. The concerts close with Strauss' Till Eulenspiegel.

Okko Kamu, born in 1946, began studying the violin at the age of two with Vaino Arjava, concertmaster of the Helsinki Philharmonic Orchestra. When he was six he became a pupil at the Sibelius Academy, where his teacher was Onni Suhonen, one of Finland's leading violin teachers.

At eighteen he became first violinist in the leading Finnish string quartet, the Suhonen Quartet. From 1966 to 1968 Mr. Kamu was concertmaster of the Finnish National Opera Orchestra, and it was during this time that his conducting career really began. When the Opera needed a new conductor, he received the post.

In September of 1969 Mr. Kamu was engaged as a conductor of the Royal Opera in Stockholm. Subsequently he was awarded first prize in the First International Conductors Competition, sponsored by the Herberg von Karajan Foundation. Okko Kamu is the Chief Conductor of the Radio Symphony Orchestra of Helsinki.

In addition to his guest conducting appearances in Europe, he has also appeared in the United States with the Orchestras of San Francisco, St. Louis, Hollywood Bowl and the Ravinia Festival in Chicago.

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000
MAR 8 1974 New England Newsclip

Week 17

P. 35

SEIJI OZAWA — He's back in Boston to conduct "his" orchestra, the Boston Symphony, this afternoon and Saturday night in a program of works by Haydn and Schoenberg.

Kamu Young Maestro with Talent

By THOR ECKERT JR.
Monitor News Service

BOSTON — Okko Kamu, who made his local debut conducting the Boston Symphony Orchestra over the weekend, is a young maestro of considerable talent.

Originally a violinist, he began conducting after joining the Finnish National Opera Orchestra. He was later engaged as a conductor for the Royal Opera of Stockholm (1969) and won first prize in the First International Conductor's Competition sponsored by the von Karajan Foundation. He is now chief conductor of the Radio Symphony Orchestra of Helsinki.

For his program, Kamu chose two Beethoven works — the "Egmont" overture and the Fourth Symphony — Finnish composer Aulis Sallinen's "Sinfonia," and Richard Strauss's "Till Eulenspiegel."

The Beethoven works comprised the first half of the concert. Both pieces received strongly lyric performances. The strings took on a darker luster. Changing the whole sound of the orchestra. Attacks were more cushioned — precise, but with the crystalline edge softened, an approach favored by certain European conductors.

The performance of the Fourth Symphony was particularly lovely in its understatement of dynamic contract — some conductors are prone to doubling fortes and halving pianissimos in this score — and its grandly joyous sweep. Kamu cuts a fine figure on the podium. His movements are ebullient and lithe without exhibitionism.

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HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
MAR 2 1974 New England Newsclip

Kamu Conducts Karate-Chop Style

By ELLEN PFEIFER

Okko Kamu, 27-year old chief conductor of the Radio Symphony Orchestra of Helsinki, Finland, made his debut with the Boston Symphony Orchestra Friday afternoon in Symphony Hall. He brought with him a karate chop style of conducting and a program of conventional repertory items — Beethoven's "Egmont" Overture and Fourth Symphony and Strauss' "Till Eulenspiegels lustige Streiche" — spiked by the premeire of the Sinfonia by Finnish composer Auluis Sallinent.

A violin prodigy who began lessons at two, commanded the finest teachers at six, became first violinist with Finland's most prestigious string quartet at 18 and concert master with Finnish National Opera at 20, Kamu is, necessarily, still fairly new at the conducting game. The package he presented was a mixed one, conscientious in his approach to the score, serious of purpose, but a bit overcautious even listless, in some cases, immature as concerns

• *Music Review*

the expressive content of the music, and a little uncertain about things like style (as manifest in his decision not to take the repeats of exposition sections).

The Sallinen Sinfonia, composed in 1971, shared first place in the composition contest sponsored by Helsinki in honor of the inauguration of the new Finlandia House. Like many works which win prizes (or performers who win contests), it is not particularly revolutionary and probably would never offend an audience. It is meant primarily to please and succeeds in pleasing even those listeners whose level of tolerance to contemporary music is extremely low.

It is Twentieth Century cream of wheat.

Mostly it sounds like a few ideas pasted together with only the most clumsy and arbitrary of unifying devices — this, despite Kamu's program notes which detail a bipartite structure having an exposition and then a scherzo, reprise and coda. That unifying element comes in the form of a two-note phrase which is repeated almost obsessively without ever being developed or transformed in a very interesting manner.

Sallinen is described in the notes as mainly a composer of chamber music which, translated for the purposes of this piece, means that his orchestration is limited in imagination and sense of what goes well with what. In particular, percussion instruments seemed to be used in a very peculiar manner — the sonorities combined strangely with other instruments and the figures repetitious.

Harmonically, too, it isn't very interesting. The idiom is conservative and mainly tonal and one feels about this the way one often does about conservative political commentators. There is definitely an audience for that point of view, but so rarely an eloquent voice to speak it.

The BSO played the piece very attractively under Kamu's direction and there was particularly lovely solo work by violist Burton Fine.

p. 36

week 18

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

MAR 8 1974 New England Newsclip

Musical Setting of Schoenberg's 'Ode' Exciting

By ELLEN PFEIFER
Music Critic

Works taken from the beginnings and near-ends of both the careers of Haydn and Arnold Schoenberg made for an interesting symmetry in the Boston Symphony Orchestra's programme at Symphony Hall last night. Under Seiji Ozawa, the works selected — Haydn's Symphony No. 1 and Sinfonia Concertante (from his 27th and 60th years) and Schoenberg's string orchestra versions of "Verklaerte Nacht" and "Ode to Napoleon Buonaparte" (composed at 25 and 68 years of age)—made also for an evening very heavy on the string sonorities.

That was not helped by the fact that the BSO strings were playing very roughly indeed.

Heard here in its Boston Symphony premiere, the Schoenberg "Ode" is, like "Verklaerte Nacht," to be found originally in a chamber ensemble version — a quartet of strings, piano and reciter. For its text, it uses Byron's poem of the same name in which the poet pours out, in less than his most eloquent language, contempt for his former idol, the fallen emperor Buonaparte.

The generally held opinion is that Schoenberg (who was forced to flee Nazi Germany) saw in Byron's Buonaparte a symbol of Hitler. The program notes point out, however, that Schoneberg never admired Hitler, that the symbolism really doesn't fit, ad that the poem, too, is pretty mediocre stuff.

Nevertheless, the musical setting is extremely exciting and the poem transcended. Iit is particularly engaging for its great rhythmic interest and vitality, and for the masterful counterpoint.

The performance, with Daniel Windham, narrator and Paul Jacobs, piano, proved curiously unfocused, however.

Windham, to his credit, did not declaim the text in the non-expressive sing-song that most often passes for that difficult not-song, not-speech technique known as Sprechgesang. His reciting leaned more heavily toward the speech side with an unusual emphasis on the theatrical. Except that he was almost exaggeratedly expressive, somewhat uncertain of the very definitely specified rhythms, and electronically over-amplified so that the balances between voice, piano and strings were thrown out of kilter.

The "great stereophonic duel of piano and strings" which Glenn Gould once wrote was therefore blunted in effect and this was abetted by the blur made out of most of the counterpoint and rhythms.

There was the same problem with counterpoint in the "Verklaerte Nacht" transcription—one seemed to hear very little else but first and second violins.

Haydn's First Symphony, like the early Mozart pieces, is a curiosity piece, because it's youthful and not because it's really very interesting. Cast in the early "pre-symphony" three-movement, pre-sonata form structure, it is hardly a "real" symphony as one has come to expect. It, too, employes mostly strings —the pairs of oboes and horns used sparingly and then without independent life of their own.

Also something of an archaism was the Sinfonia Concertante — a concerto grosso type work with a solo quartet of violin, cello, oboe and bassoon. Again the performances were marred by less than refined string playing from the tutti and some pitch problems by the string soloists.

GLOBE (M)
BOSTON, MASS.
D. 261,042

MAR 9 1974 New England Newsclip

MICHAEL STEINBERG

'Ode to Napoleon' receives fiery rendition from BSO

Hitler refugees in America adored Franklin D. Roosevelt. One of the most curious and also one of the most powerful records of that feeling, as well, of course, of loathing for Hitler, is Schoenberg's setting of Byron's "Ode to Napoleon Buonaparte," composed 1942 and given fiery performances at the Boston Symphony concerts Thursday and yesterday.

The poem was the immediate reaction to the news of Napoleon's abdication and the work of a single morning. Untroubled by sentimentalities about not kicking an opponent when he is down, Byron produced a 16-stanza jeer, plus, as an afterthought at his publisher's command, three concluding stanzas in praise of George Washington. A virtuosic editorial in verse, it presents in ideal form the snotty brilliance of a good George Frazier column. It's fun.

Schoenberg's setting may be one of those instances — you find many among the songs of Hugo Wolf — of a composer's taking a text more seriously than it was meant to be taken, and with astonishing, illuminating results. The disappointment of early idealistic admirers was not an issue with Hitler, as it had been with Napoleon (and surely the bitterness of Byron's disappointment helps explain his nasty tone, but the parallel, with FDR to play Cincinnatus, was otherwise obvious and immediate.

It produced some of Schoenberg's richest music, and surely his most excited. The work is for reciter with string quartet or string orchestra and piano (the string orchestra version, which is more satisfying accoustically and rhetorically was the one performed here). The reciter's part is in the pitched speech Schoenberg invented for "Pierrot lunaire," though the notation is rather more enigmatic in the "Ode" and one's sense of what Schoenberg wanted somewhat vaguer (on the Nonesuch record, Bernard Jacobson presents an intelligent discussion of the question and a persuasive solution). Behind and around the voice, Schoenberg places a dense, trenchant, intensely dramatic commentary, brilliantly conceived and realized as instrumental sound, and in a harmonic language that covers the range from scratchy dissonance to the pure triad of E flat major (the key of the symphony Beethoven had wanted to dedicate to Napoleon) with which he work ends.

Seiji Ozawa conducted with intensity and care, and the BSO strings responded with brilliant playing. Daniel Windham was the reciter, reading with rightness and justness of expression, effectively modulated voice, and commanding presence. Friday he came closer to following Schoenberg's suggested pitch contours and came by that much closer to doing full justice to Schoenberg as well as to Byron. The piano part was wonderfully played by Paul Jacobs, whose proficiency with 20th-century music is just about legendary in the profession. His incisive sound and electrifying vividness of rhythm provided both backbone and edge to the performance.

It was fascinating to have "Transfigured Night" immediately after the "Ode" and to hear how fully developed Schoenberg's amazing imagination for string sonority was 43 years earlier. Unfortunately that is about all the performance revealed. The textures were magical, but Ozawa s tempi were so misconceived, impatience with slow music being the dominant problem, that the work came out all malformed.

Some of Ozawa's hurry would have been better applied to the second and third movements of Haydn's beautiful Sinfonia Concertante. In other respects, it was an agreeable performance, with good solo playing by cellist Jules Eskin (not always quite in tune, though), oboist Ralph Gomberg, bassoonist Sherman Walt, and particularly by violinist Joseph Silverstein, who charmingly embellished his part. The concert began with Haydn's Symphony No. 1, written in his 27th year, an engaging and brief diversion, pleasingly played.

The program is repeated tonight at 8:30.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 137,897

MAR 11 1974 New England Newsclip

Ozawa back at BSO with mixed program

By Thor Eckert Jr.

Seiji Ozawa returned to the Boston Symphony Orchestra podium over the weekend (his first appearance of the new year) to lead a reduced orchestra in a concert of small-orchestra works by Haydn and Shoenberg. Each composer was represented by an early and a late work: Haydn's Symphony No. 1 and his Sinfonia Concertante in B flat, for Oboe, Bassoon Violin and Cello; and Schoenberg's " 'Ode to Napolean Buonaparte' for String Orchestra, Piano, and Reciter, Op. 41b," and his "Verklaerte Nacht," Op. 4.

Music

The Haydn works were welcome gems under the lyric baton of Maestro Ozawa. The First Symphony flowed along graciously and exuberantly, as did the Sinfonia Concertante — more skillfully composed but just as elegant.

The soloists in the "Sinfonia" were all first-chair men from the orchestra: Joseph Silverstein, violin; Jules Eskin, cello; Sherman Walt, bassoon; and Ralph Gomberg, oboe. They played handsomely, albeit not without some noticeable intonation lapses in the two string players.

The Schoenberg "Ode" is a novelty — never before played by the BSO. It is a dramatic setting of an obvious, pretentious Byron poem. The results, at best, are mixed. Scored for string orchestra, piano, and narrator, it is a musical diatribe against the abuses of absolute power, complete with bombastic praise of America at the end of the poem.

The vocal line uses the Schoenberg innovation of the "sprechstimme" (speech-voice) and or "sprechgesang" (speech-song) an extension of the recitation voice invoving a change in general pitch without specifically singing or chanting notes. For this work the soloist should have a sizable speaking voice to be heard above the orchestra. At these concerts, the narrator, Daniel Windham, used the public-address system, thus throwing off the balances of the work. The result was like a movie soundtrack with the preposterous poem given the spotlight, the violent music becoming mere background accompaniment ably accented by Paul Jacobs's fiery pianistic efforts. It made for a puzzling performance of a strangely unsatisfying work.

"Verklaerte Nacht" ("Transfigured Night") is much more successful a piece. Originally a string sextet, the work is well-represented on records, though this was the first performance by the BSO since the composer himself conducted it in 1934. It is early post-romantic Schoenberg, the lush orchestration aptly capturing radiant transfiguration.

Ozawa conducted a well-gauged, shimmering, atmospheric performance of the work. But surprisingly enough, as in last week's concert under the baton of Okko Kamu, the string playing belied the faultless ensemble one expects. The effects of the players' being too long without a music director are, perhaps, beginning to show. Once Mr. Ozawa is in Boston for the majority of the musical season and has time to put his stamp on the orchestra, these problems should clear up.

Bach society

There is talent galore up at Harvard these days. The Bach Society Orchestra, manned by Harvard and Radcliffe students, gave a splendid concert Saturday evening in Sanders Theater to an overflowing audience. Featured soloist was cellist Yo-Yo Ma, a sophomore music major who is already making a name for himself on the international circuits.

Under the baton of Robert Hart Baker, the usual ensemble problems and noticeable bloopers of student orchestras were generally lacking; they revealed a polish found mostly in the better conservatory orchestras.

In the Haydn "Sinfonia Concertante" (the same one the BSO played this weekend) — marked by an exubererance and commitment that made up for any imperfections — Mr. Ma performed as part of a strong quartet, with Richard Yodder (bassoon), Stephen Hammer (oboe) and Lynn Chang, an outstanding young violinist with a clear bright sound and technique.

To close the concert Mr. Ma performed the Haydn Cello Concerto in D. He is an extraordinarily talented cellist — rich tone, impeccable (though somewhat aggressive) technique, and intelligent musicianship. Harvard is indeed fortunate to have such a fine performer in their music department. The young primarily student audience was audibly awed by his playing — gasping after involved runs and cheering at the end.

Week 19

p. 37

TIMES (E)
BEVERLY, MASS.
D. 9,514
FEB 27 1974
New England Newsclip

BOSTON SYMPHONY CONCERTS

Seiji Ozawa will conduct the Boston Symphony in four concerts, March 5 - 9.

On March 5, at 7:30 p.m., Ozawa conducts the orchestra in works by Haydn, Bach and Schoenberg. The concert opens with Haydn's Symphony no. 1 in D followed by the Sinfonia concertante in B flat for oboe, bassoon, violin and cello.

After intermission, Ozawa conducts the Bach Concerto in D minor for two violins. The concert closes with Schoenberg's Verklarte Nacht.

The soloists for this concert are all members of the Boston Symphony Orchestra. They include: Principal oboe Ralph Gomberg; Principal bassoon Sherman Walt; Concertmaster Joseph Silverstein; Principal cello Jules Eskin and Assistant Concertmaster Jerome Rosen.

March 7, at 8:30 p.m.; March 8, at 2 p.m. and on March 9, at 8:30 p.m., Ozawa conducts the orchestra in works of Haydn and Schoenberg.

The concerts open with Haydn's Symphony no. 1 in D followed by the Sinfonia concertante in B flat for Oboe, Bassoon, Violin and Cello. Soloists for the Sinfonia concertante are all Boston Symphony Principals.

They are: Principal oboe, Ralph Gomberg; Principal Bassoon, Sherman Walt; Principal Cello, Jules Eskin; and Concertmaster Joseph Silverstein.

After intermission, Ozawa conducts the Orchestra in Arnold Schoenberg's Ode to Napolean Bounprte with soloists Daniel Windham (narrator) and Paul Jacobs (pianist). The concerts close with Schoenberg's Verklarte Nacht (Transfigured Night).

Daniel Windham is a graduate of the High School of Music and Art in New York City and the New England Conservatory of Music. He has performed with the Tri-Cities Opera Company, the New England Conservatory Opera Theater, the Harvard University Festival Opera and the New England Regional Opera. For the past three years he has been a soloist with the Youth Concerts at Symphony Hall. In the field of contemporary and modern music, Mr. Windham has appeared in broadcast and concert performances in Sweden, Norway and Montreal. He is presently a lecturer in music at Wellesley College.

Paul Jacobs, who was born in New York City, graduated from the Juilliard School after making his New York debut in 1951. He has had a long association with new music. Early in his career he performed with the Robert Craft Chamber Arts Society and the Composers' Forum. From 1951 to 1960 he lived in Paris where he was soloist with the Domaine Musical, founded by Pierre Boulez. Mr. Jacobs has performed at the music festivals of Darmstadt and Dartington. He gave the first complete performance of Schoenberg's piano music in France, as well as the first French recording. Since 1961 he has been pianist for the New York Philharmonic. A former student of the Berkshire Music Center, Paul Jacobs served on the faculty there in 1959. He also taught on the faculties of Mannes College of Music and the Manhattan School of Music.

An Exhilarating Afternoon at the Symphony

By ELLEN PFEIFER

• *Concert Review*

After performances by the Boston Symphony Orchestra last week of Schoenberg's "Verklaerte Nacht" "Ode to Napoleon Buonaparte," the Viennese pioneer's opposite number, Stravinsky, was represented yesterday afternoon with the Orchestra's first complete performance of the "Firebird" ballet.

One must admit to mixed reactions about such a programming choice: a complete performance is long overdue, of course, but then, Boston hasn't been exactly starved for this music — having heard the several suites from the ballet frequently in recent years (the most recent, the 1919 version in Aug. 1973). Surely, there ought be something else by Stravinsky that could be played.

However, one can't quibble about performances of anything played as well as this one was — with lush orchestral sonority, crisp articulation of rhythms, and well-judged sense of pace and drama.

This is Seiji Ozawa's kind of music, the idiom which draws the most sympathetic response from him, the greatest insight and understanding, and consequently the most successful performances.

A great splashy piece it wears its 64 years with hardly a wrinkle. And it makes one feel very much cheated at not having been able to see the original production (the decor and dancing encouraged by Diaghilev reportedly as brilliant as the music), "Firebird" is marvelous for showing off a virtuoso orchestra.

The BSO played with that kind of flash with particularly fine work by the winds and solo horn.

By contrast, Ozawa has generally shown less affinity for Mozart, but the playing on the first half yesterday of the Piano Concerto in A major, K. 488 — with Maurizio Pollini as soloist — was a model of simplicity and straightforwardness.

It had a first movement that was chaste and clear; the unusual Adagio in the rarely used (for Mozart) key of F-sharp minor melancholy; and the contrasting finale — all exhilarating.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
MAR 8 1974
New England Newsclip

GLOBE (M)
BOSTON, MASS.
D. 261,042
MAR 8 1974
New England Newsclip

BSO's 'Firebird' debut a dazzling tour de force

By Richard Dyer
Globe correspondent

Yesterday afternoon's BSO Concert at Symphony Hall began with a simper and ended with a bang.

Seiji Ozawa and the Italian pianist Maurizio Pollini led off with a peculiar performance of the Mozart Piano Concerto in A, K. 488, which began affectedly and disaffectingly, but ultimately set itself to rights. The sound of the reduced orchestra was lean and bright, but the contours were all softened; on this lawn the manicure scissors had been at work along with the scythe and the roller. Pollini's playing in the first movement was lucid, small-scale, even reticent. In the Adagio he played with exquisite voicing and inflection, though his effects were undermined by a couple of rough orchestral entries that were not lovely. In the finale things perked up considerably, and the crowd was properly appreciative.

After intermission came what was, incredibly, the first complete performance by the BSO of Stravinsky's Firebird ballet. The suite was an adolescent enthusiasm of mine, unheard since, and I'm right back where I started — I've never heard a performance this colorful, this exciting.

Many of the orchestral parts are of extraordinary difficulty, but the BSO soloists played them brilliantly. To the almost-arrogant displays of confident virtuosity that are an essential part of the publicized "aristocracy" of the orchestra, the players this time added real skill in characterization — the flute flicking through the Firebird's jeweled flutterings, the muted brass depicting Kashchei's nasties, the whole orchestra whirling in infernal dance, the bassoon, oboe and cello singing the Firebird's lullaby, the contrabassoon growling the villain's last.

Ozawa's reading was a shapely juxtaposition and reconciliation of the colorful and the precise, the subtle and the brazen, the hectic and the reposeful. By the end, with those mighty brass resounding the General Thanksgiving, it had blown my mind.

Pianist Pollini's Mozart with BSO

By Louis Snyder

Pianist Maurizio Pollini is the Boston Symphony's guest artist of the week, playing Mozart's Concerto in A (K. 488) under Seiji Ozawa in Symphony Hall concerts last Tuesday evening, tomorrow afternoon, and Saturday evening. He made his debut with the orchestra in 1970 in the Prokofiev Concerto No. 3, which, as it turned out, was much more congenial to his temperament and style.

Music

Mr. Pollini is an artist with an admirable technique, thoughtful interpretive values, and, on this occasion at least, something less than the electricity necessary to vivify the excitement inherent in one of Mozart's most personal statements. The concerto was calmly, coolly, and uncommunicatively conveyed by soloist and conductor alike. Every note was in place, and there were no Pollinian or Ozawan mannerisms to ruffle the surface of this delectable score, but somehow the admirably executed joint effort lacked the most essential ingredient of all — heart. The audience could admire but not participate — a regrettable state of Mozartian affairs.

Tuesday's program began with a repeat from last week of the Haydn Sinfonia Concertante in which Ralph Gomberg (oboe), Sherman Walt (bassoon), Joseph Silverstein (violin), and Jules Eskin (cello) were in top form this time. Three Ravel selections — "Rapsodie Espagnol," "Alborada del Gracioso," and "La Valse" — were performed after the intermission. Stravinsky's "Firebird" will replace the Ravel trio on the upcoming weekend programs.

Not surprisingly, Mr. Ozawa's innate rhythmic persuasiveness, coupled with the BSO's traditional second-nature response to the music of Ravel, resulted in three separate performances of stunning atmospheric texture and sensuous tonal quality. The warm wash of sound was omnipresent in each of the three selections, which in their compositional strength and ingenuity made one agree with G. Jean Aubry's assessment that "Ravel has an indefinable love of taking you by surprise, an inclination to hoax you with finesse, a love of curious shapes."

Tuesday's audience greeted the soloists warmly, but reserved its greatest applause for the rapturous concluding Osawa-BSO Ravel.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 137,997
MAR 14 1974
New England Newsclip

p. 38

Week 20

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000
APR 9 1974 New England Newsclip

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,837
APR 1 1974 New England Newsclip

Giulini Returns to BSO

By THOR ECKERT JR.
Monitor News Service

BOSTON — Carlo Maria Giulini returned to the Boston Symphony Orchestra podium for the first time since 1969, conducting the Boston premiere of Bruckner's Symphony No. 2 as well as Webern's Passacaglia Op. 1 and Hindemith's "Mathis der Maler."

The Webern opened the program. Giulini underscored the smoldering lyricism and drama of the work — a rather massive exercise based on the Baroque passacaglia form. It is an interesting study in contrasts — as in the climaxes, with muted horns sounding over soaring strings. The music reflects the ambivalence of the composer, trained in the post-romantic (Mahlerian) age, who was to become the 20th-century master of concise, formal, structured music.

In the Hindemith, Giulini again emphasized sweep and drama. The fortes, nearly apocalyptic in their intensity, were exemplarily transparent and silvery — a feature which throughout the piece was admirable. The dynamic contrasts — from a hush to a roar — were wonderfully realized in a grandoise statement of Hindemith's music. Unfortunately, however, during some of the quiet but incisive passages, each string player seemed to set his own tempo. String coordination was a problem that was to get worse as the Friday afternoon concert proceeded.

Clarity, Balance

The conductor, a tall, handsome figure on the podium, is lithe and robust, as are his gestures, and his music-making is about as towering as he is. What is perhaps most striking is the combination of brooding intensity and great clarity and balance he emphasizes in the music.

The Bruckner, in its best moments, reflected the best of Giulini and the orchestra. Why this work has been so neglected is hard to guess. The first movement seems to sprawl a bit — the fragmental writing doesn't quite want to hang together. But from the Andante on, the music is readily Brucknerian: The last movement in particular, builds in its almost piecemeal way, to the glorious finale that identifies Bruckner's music.

Poignant Lyricism

Unfortunately, the problem of cuts raised its head Friday. Two editions are available these days: Haas and Nowak. The former is based on the original 1872 score. The latter uses the badly cut "revision" of 1877, done by the composer because critics called his pieces over-long. Time has shown, to a great extent, that Bruckner's original ideas were correct within the frameowrk of his compositions. Giulini chose the Nowak edition and the cuts do seriously affect the balance of the movements, particularly if one us familiar with the Haas version.

The performance improved as it progressed. The conductor tended to understate the dynamic contrasts of the first movement to a fault — heightening the monochrome aspect of much of the writing. But the Andante, bathed in poignant lyricism, was for the most part, impressive, as were the concluding two movements, in which the conductor let the brass blaze through for those thrilling Bruckner climaxes. It was a soft-edged reading, forthright but somewhat gentle, with beautifully gauged developments toward the climaxes.

The orchestra was not up to par on this occasion, however. Often the string sections would get off on their individual tangents, not getting together again until after a rest. And many of the brass attacks were tenuous.

The problem has been getting noticeably worse of late, which is not surprising, considering the variety of conductors and conducting styles in recent months. But from the BSO, this just should not be.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 421,654
MAR 29 1974 New England Newsclip

Giulini Returns to Hub

By ELLEN PFEIFER
Music Critic

Anton Bruckner's Second Symphony, given its Boston premiere by the Boston Symphony Orchestra last night, has a sparse performing history even at a time when the composer's works are being widely played. There are only two available recordings and, up to now, no Boston performances.

The neglect may, however, be deliberate and deserved.

On the surface, the work features many of the elements that one has come to identify as Brucknerian. The string tremolos, great expanse, the stretching of traditional forms to their utmost capacity, a multiplicity of themes, and wave-like patterns of unresolved and ever-increasing tensions.

However, this is Bruckner at his most pedantic. There is none of the soaring lyricism or nobility of the later works, like No. 7 or No. 9. The ideas are dry and there are only approximations of the soaring music he would compose later in life. The work goes on, page after page, with a lot of dutiful and complex counterpoint and little inspiration.

Conductor Carlo Maria Giulini, returning to the podium after five years for performances of the Webern Passacaglia and Hindesmith's "Symphonie Mathis der Maler" as well as the Bruckner, could not be of much help in the Symphony. The piece, if it is to make any effect, needs absolute clarity of articulation, complete understanding of where to place the emphasis and where to ease up. This, Giulini dtd not provide.

The conductor has a taste, it seems, for big lush cello melodies and these are brought out prominently, although there may be an important contrapuntal line in another voice which languishes in the background.

Further, Giulini proved somewhat erratic in the matter of dynamics—with very few excursions beyoud a forte and below a piano. This is a problem in those wave patterns of tension which should build in intensity and volume to a crest and then refuse to resolve. Without the immense cresendo (usually to triple forte), the tension isn't established and the gesture is lost.

Finally, a matter of musical proportion: Giulini ignores the repeats in both Scherzo and Trio movements making for a strangely short and wholly inappropriate movement.

Hindemith and Webern provided lesser sorts of examples of the same problems. Both were performed with more clarity and insight, but with dynamic restraint and consequent timidity of expression.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
APR 4 1974 New England Newsclip

Giulini Conducts BSO In Bruckner Second

Anton Bruckner's Second Symphony made a belated entrance over the weekend into the repertoire of the Boston Symphony Orchestra. Completed in 1872, nine years before the orchestra's birth, it was played by the orchestra for the first time at concerts last Thursday, Friday and Saturday in Symphony Hall.

There seems to be no supportable reason for the long delay. Nikisch, Muck, Koussevitzky, Leinsdorf and Steinberg all performed other Bruckner symphonies down through the years. Somehow they neglected the Second, sad to say, because this relatively early Bruckner essay into the symphonic field carries many of the composer's hallmarks.

Like the First and Eighth symphonies, the Second carries the key of C minor. It was finished in Vienna in 1972 and first performed there the following year. As with his other symphonies, Bruckner had later thoughts following the premiere and cut and revised the Second on four different occasions. Leopold Nowak based an edition on the composer's third revision and it was that edition that was performed here.

Less lavish in scoring than the later, more monumental symphonies, the Second uses the instrumentation favored by Beethoven and Brahms. It calls for an orchestra of double woodwinds, four horns, two trumpets, three trombones, timpani and strings. One might be inclined to think of it as a "little" Bruckner symphony, but no such adjective will solidly hold. Though on a smaller scale instrumentally than the Fourth through Ninth symphonies, the Second has the basic grandeur, the long modulations and the sharp dynamic contrasts that are characteristic of the later works.

It makes use of the quiet tremelo to set the opening atmosphere, it lets the winds suspend and ultimately resolve the modulations, and it makes dramatic use of the luftpause to separate sections or change mood. More to the Bruckner point, its themes are developed and overdeveloped to the utmost, and its orchestration makes effective use of each instrument.

The performance directed by Guest Conductor Carlo Maria Giulini showed much respect for Bruckner's style. It emphasized the flow of the music but paid especial attention to the romantic aspects of the score. Thus it was a more driving, rushed and less controlled presentation than might have come from Leinsdorf or Steinberg. To this extent, it carried more emotional than intellectual weight and in the process brought forth some ragged attacks and dubious intonation. Nevertheless, it was good to have this overdue entry to the BSO lists, well enough played to make on hope for its reappearance before too long.

Before intermission, Giulini presented Anton Webern's opus 1, a Passacaglia, and the Symphony "Mathis de Maler" by Paul Hindemith. The Webern piece, written when he was 25 and a pupil of his master, Schoenberg, sounds tame these days. It is a gentle work that, despite its serial nature, has a pleasant romantic appeal. Under Giulini it was played with clarity and charm.

The Hindemith Symphony, since its first performances in 1934, has become standard orchestral fare. It is a stunning piece in a number of ways — Hindemith's highly original harmonic ideas, brilliant use of the orchestra, strong feeling, and superb craftsmanship. Giulini and the orchestra gave it a rich and moving reading, a bit restless at times, but well proportioned and strong in its bringing out of inner voices.

Giulini previously conducted here in 1969. At that time and again last weekend, he made a strong impression on the musicians and won the plaudits of the audience. I would be inclined to join the response if his perceptions ran a bit deeper. Exciting as they may seem to some, they are too near the surface for my taste.

H

Week 20

p. 39

BOSTON-PHOENIX
BOSTON, MASS.
W. 100,000

APR 16 1974

New England Newsclip

Ear Trumpet

The BSO and Giulini; Murray Perahia

By David Moran

I read some graffiti in an MBTA trolley that said this column covers so much chamber music that it ought to be called not the Ear Trumpet but the Chamber Pot, so it seemed a good time to drop in on the BSO and give a listen. At least the wall-writing didn't say *mene mene tekel upharisn.*

This has been a good year for the BSO from all viewpoints: playing, conductors, repertory and so on. I've caught a couple of the extraordinary events on the radio: Colin Davis's subtle yet exceptionally powerful performance of Sir Michael Tippett's new symphony, his third, a deeply felt, effectively constructed work of the greatest importance, one that really deserves your fullest attention; also a duly mocking reading of Schoenberg's "Ode to Napoleon Buonaparte." Daniel Windham was splendid as *sprechstimme*, turning Byron's lines into rapiers; Paul Jacob's pianism was pleasantly savage; Ozawa's conducting was almost too fierce.

The concert I attended was retiring compared to the preceding, its three works conservative and generally restrained: Anton Webern's Passacaglia, Hindemith's Mathis der Maler (Matthias the painter), and the Boston premiere (!) of the Bruckner's symphony no. 2. Carlo Maria Giulini conducted: it's quite discrepant to hear such frequently lovely and refined playing result from such large, stiff gestures. Written in the mid-30's, Hindemith's exploration of the trials of being an artist is a remarkably attractive piece, and this was the smoothest and shapeliest reading I've ever heard, yet carefully accented as well, especially in the happy first movement and the potent finale. The Webern — early, short, wellmade, easy to comprehend, Parisian-flavored — plodded, I thought, but since there's no recording of it that I'm familiar with, my reference standard was an imagined ideal.

The Bruckner 2nd, over a century old, has never been heard here. Perhaps the reason is that, though each of the first three movements has moments that sound like Bruckner's later works, the piece as a whole doesn't succeed. True, the opening string voicings are utterly characteristic, evocative, quiet, pulsing and the scherzo, which seems to steal from the Eroica, has the same nicely stomping persistency of Bruckner's 7th. Further, the andante between those movements is almost as exalted as Bruckner's mystical later symphonies, though with a gentleness from earlier in the century. But the finale strikes me as long, dim-witted, its enfeebling tedium making one forget what's come before. And this in a version Bruckner edited rather vigorously.

The BSO's execution Friday afternoon of this piece wasn't very good, and though Giulini had a more confident pace and far-sighted overview in mind Tuesday night the horns didn't yet have their parts down. The BSO is not yet a consistently excellent orchestra.

Recordings: Who in heaven's name would have thought that the most exciting recent release would have been Chopin's two sonatas — such standard repertory! — played by a young pianist just beginning his career? Murray Perahia is the name; Columbia is the label; be prepared to hear all sorts of new sense made out of the familiar. Perahia's intelligence is, frankly, as staggering as his technique. He phrases like a master, tying together the most disparate sections of the music; he probes, emphasizes interior surprises, and everywhere eschews received banalities. I intend the highest compliment in saying that throughout these performances one asks, how would Rosen have done that? would Brendel (if he played Chopin) have made a similar link to that earlier moment? Did this kid learn to rethink music from studying with Russell Sherman? It's amazing. I wouldn't part with my Rubinstein or Van Cliburn renditions of these two pieces, but I emphatically recommend this release. Columbia's sound is superbly bright and resonant.

The BSO does some spectacular playing on two new DG discs. But Ozawa's interpretation of Berlioz's Symphonie fantastique is rather characterless, if suave; I recommend Davis, Boulez, or Munch (also with Boston). Eugen Jochum similarly glides glibly over Mozart's "Jupiter" symphony without pointing out anything. It sounds good, but says little. On the other side is a first-rate reading of Schubert's "Unfinished," but Schwann lists almost three dozen for competition, including several also on DG.

The DG disc to get is the Archive recording of Johannes Ockeghem's *Mass for the dead.* Ockeghem was the teacher of Josquin, and this is moving, lovely, stately, music, its polyphony most ingenious, incessantly pardoying and overlapping in its lines. Bruno Turner's Pro Cantione Antique of London is entirely comfortable with the genius of the 15th century. The disc is filled out with Josquin's emotional *Lamention on the death of Ockeghem.*

Bach is always being recorded. Harpsichordist Huguette Dreyfus plays the French suites stylishly on two DG discs. Her rhythm is steady but not mechanical, and there is little else to object to. She tends to change registration in a show-offy way, a la George Malcolm. However, Walcha on Mace is altogether preferable, and cheaper. The review pressings were so warped as to be unplayable at under 4 grams.

Columbia has another *Switched-on Bach* pastiche from Walter Carlos, and it is, predictably, good fun, lively, idiomatic and utterly open in texture. Some of his new registrations, notably in "Sheep May Safely Graze," are pure roller-rink, however, and he is awfully fussy in the long cadenza in the fifth Brandenburg; otherwise, the performances are like those of the first S.O.B.

Brazilian pianist Joao Carlos Martins plays Romantic Bach (in fact, if anyone ever asks what is entirely inappropriate in this music, simply play any Martins Bach recording). His version of the first two partitas is available from Connoisseur. The influence of Glenn Gould — dry touch, clarity of voices, etc. — is somewhat more evident than in previous Martins Bach playing, but it's still mannered, distended by rubato, the fugal entries absurdly spotlighted. It's not saved by snazzy fingerwork, either: listen to what a mess is made in the fast part of the second partita's Sinfonia.

The gimmick on Boston harpsichordist Joseph Payne's new *Spaced-out Bach* recording (RCA) is overdubbing; the various voices of these well-known pieces are thus spread out across your system. I don't know if overdubbing makes the music easier or harder to play; Payne sometimes upsets his own admirable steadiness because of it, however. The approach otherwise is fairly straightfoward, although occasionally brutal in attack, pursuing the notes. The performer's essay presents, almost incomprehensibly, the argument for spacing-out Bach's counterpoint (i.e. you hear a little more, and technology permits it). The cover is vulgar beyond belief; contemptuous of the youth market, RCA obviously hopes Payne to be their Tony Newman or Virgil Fox (Payne has better taste than they do, however). As with all of the last four years, the review copy was grossly warped. To conclude: despite the disconcerting sonics, I'd take Payne over Kipnis or Leonhardt in these pieces, but the best choice is a $1.00 Vox disc with Helma Elsner's sturdy readings.

GLOBE (E)
BOSTON, MASS.
D. 195,032

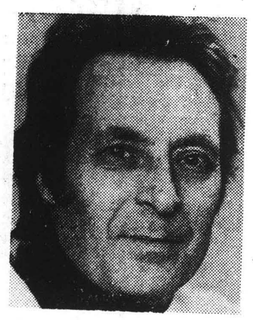
MAR 29 1974

New England Newsclip

Bruckner's 2d — first time in Boston

MICHAEL STEINBERG

Amazing that Bruckner's 2d Symphony, 102 years old, had never had a performance here until Carlo Maria Giulini conducted it at last night's Boston Symphony concert. Common knowledge of the Bruckner symphonies begins with No. 4 — the 3d is beginning to make its way, but Nos. 2, 1, and 0 (sorry, no time to tell that story now) remain in the waitingroom.



CARLO MARIA GUILINI (Photo Paul Connell)

No. 2, which Giulini played in the much tightened revision of 1877, is the first to sound and behave like a Bruckner symphony: it has the vibrating, endlessly upbeating beginning, the sudden unisons in pianissimo, the theme with pizzicato accompaniment, the silences to mark formal articulations, the characteristic filigree around the returns of the slow movement's main melody, and son on. (Also, alas, a tendency to lose nerve and concentration in the finale, something that is aggravated rather than helped by the drastic cuts made for the 1877 version.)

But its tone is not yet the hortatory, visionary one of the later and grander symphonies: Schubert is still close, and surprisingly, Mendelssohn. It is lyric — comfortable, one almost wants to say — and lovely in that vein, with a touching warmth of melody. Its great moment is the Andante, beautifully built and sustained, with dissonances that are gentle yet firm, and whose reticently intense poignancy seems to look forward to Elgar.

Giulini loves the sound of Bruckner's effortlessly, radiantly opulent scoring, and he takes pains realizing it. He also revels in the passion of individual phrases and gets them played with impressive intensity and feeling for shape. In other ways, I don't always find him convincing as a Bruckner conductor: he fidgets with the tempi, hurries across silences, and perhaps has not the long-range rhythmic structure quite clearly set in his mind. And apart from questions of interpretation, there were problems of execution, odd wrong notes, tentative horn solos, momentary failures of ensemble. With its many eloquent moments, it was a performance that didn't quite come off.

That was a pity, a disappointment, and a surprise, because the first half of the concert had great distinction. Giulini began with Webern's Passacaglia, Op.1, which he articulated and formed with exemplary clarity, and in which he found the hidden Debussy, the enchanting sensuous loveliness that escapes most conductors.

Then came the "Mathis der Maler" Symphony, and from whom else has one heard Hindemith sound so softly sumptuous, flexible, elevated in style? It was the softness of attack that was so remarkable (and startling at first)—that it was thoroughly on purpose was made clear, even dramatized, by the finale's big punctuating chords which came down like the guillotine. And what wonderful coherence to that finale. The first and second movement are already whole pieces in the opera from which the symphony is drawn, the third, however, is a fantasy about which it isn't always clear that Hindemith succeeded in making it whole. With Giulini, though, finding the just tempi and carefully husbanding energy, all for once was lucid and strong.

The program is repeated today at 2, and tomorrow and Tuesday at 8:30.

p. 40

Week 21

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
APR 5 1974 New England Newsclip

Giulini Performance of 'Stabat Mater' Stunning

By ELLEN PFEIFER
Music Critic

When the French musicologist Fetis once urged Rossini —who was prematurely retired from opera composing— why he did not write sacred music, the composer demurred, claiming that he was not adequately trained in the "learned" and contrapuntal style of the church. Fetis responded that, indeed, it would be unnatural for someone not entirely facile in the style to write that way, but added that Rossini's powerful theatrical sense was exactly what the church needed.

He was right. The "Stabat Master," which Rossini had begun some years before and which the Boston Symphony Orchestra and Carlo Maria Giulini revived last night, is an incredible piece of theater and a powerful religious statement that transcends the 13th century text.

In it, Rossini made little effort to modify his operatic idiom — the setting consisting mainly of arias, and small ensembles with the choral passages mainly avoiding any contrapuntal texture. There is some coloratura and high notes for all the soloists anad a soprano-mezzo duet that comes straight out of the tradition of "Semiramide" and "Norma."

Giulini's performance was really exciting. With a quartet of really good soloiststs, it would have been extraordinary. As it was, Giulini had soprano Phyllis Curtin — filling in at the last momen for the indisposed Linda Phillips. She is wonderfully musical, knows exatcly how the piece ought to go, but cannot make her voice consistently follow her instincts. However, she proved electrifying in the "Inflammatus et accensus" and contributed two stunning high C's at the end of it. That, alone, is worth the price of admission.

The others were no match for her. Dean Wilder sings with a breathy and nasal sound and he missed nearly every other 16th note in the dotted eighth and sixteenth figure which permeates his aria. He does, however, have the high D-flat which must intimidate a lot of tenors.

Susan Clickner scooped from pitch to pitch and broke up phrases capriciously. Robert Hale, the bass, managed his wide range easily, but made mush out of the dotted rhythms of his aria.

John Oliver's Tanglewood Festival Chorus sang gloriously and with obvious excitement the closing "In sempiterna saecula, Amen" preceding it with a fine transparent "Quando corpus morietur."

Preceding the "Stabat," the orchestra with Joseph Silverstein performed Vivaldi's "The Four Seasons," playing with the same clarity and tonal beauty that had characterized the Rossini. Silvertein's violin solos were positively elegant and the whole performance served to remind us just how charming a descriptive piece this is.

GLOBE (E)
BOSTON, MASS.
D. 195,032
APR 5 1974 New England Newsclip

Givlini, Silverstein at Symphony

By Richard Dyer
Globe Correspondent

Carlo Maria Giulini and Joseph Silverstein opened the BSO program last night with Vivaldi's "Seasons" concertos and they were wonderful. The performances, though in every way correct in style, did not insist that this was "baroque" music — it was just music, Italian music, warm, generous, singing, a beaker of sun-burnt mirth and winter chill.

Giulini's masterly conducting and Silverstein's masterly playing demonstrated that alchemy through which gradations of volume and intensity, discriminations of texture, judgment of tempo can turn notes on the page and sounds in our ears into vivid pictures in our minds — think of the precisely judged loping rhythms that changed the "Autumn" alegro into a hunt.

Silverstein's playing was of course impeccable — a beautifully centered tone, delightful ornaments, a notably rapid and even trill, expertly manipulated echo effects; it was also remarkably characterful. John Gibbons played the important harpsichord part in the "Autumn" adagio with subtle rhythmic variety.

After intermission came Rossini's "Stabat Mater." Giulini is the best conductor for this kind of music in the world, and the performance he led was rich in sound, spacious and impetuous in gesture, reverent and theatrical in tone. The Tanglewood Festival Chorus (prepared by John Oliver) was unusually able and responsive, summoning a beautiful suspended tone in the "Quando corpus morietur," fire, accuracy, and a stupendous crescendo in the Amen chorus.

It is consequently a scandal that the management secured inadequate soloists for the performance. In 1842 Rossini's writing showed off what Grisi and Mario could do; now it reveals what most of our present-day singers cannot. Robert Hale (bass), Dean Wilder (tenor) and Susan Clickner (contralto) made an occasional proud noise, but it was a shock when Hale had to span a scale, or dot an eighth note, when Wilder had to match the richly varied inflections of the orchestra with his effortful and unchangingly beefy sound, when an arpeggio exposed the limits of range or a sustained note the crenelated tone of Clickner's voice.

Only Phyllis Curtin knew what to to—and she replaced another artist on very short notice. Some of her righ forte singing curdles these days, but there is a new loveliness in her pianissimo, and she knows all about grandeur of utterance and impetuousness of attack. When the chips were down in the "Inflammatus," that grandest of soprano showpieces, she phrased with majesty, trilled accurately, and summoned two high c's that flared in glory.

What this performance would have been like with all of the soloists on this level (or above it) I cannot even imagine. Even as it was, it was the Rossini "Stabat Mater" of a lifetime, and I'm going back.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 187,897
APR 8 1974 New England Newsclip

Carlo Maria Giulini's 'fine Italian hand' conducts BSO

By Louis Snyder

A "fine Italian hand" can, it seems, also denote skill of magical, almost demoniacal quality. No wonder the two elegant hands of Carlo Maria Giulini which have been leading the Boston Symphony these past weeks have been doubly wonder-working.

Conducting Rossini and Vivaldi at Symphony Hall on Thursday evening and Saturday afternoon to complete his engagement here, Mr. Giulini left no doubt of his special gifts of empathy with the local corps of musicians, or of its logical extension among BSO admirers whose greatest reward is to sense, by seeing and hearing, that the orchestra is happy in its work. No question about it last week.

Music

The crowning achievement of this second program, and of his two-week stay, was Mr. Giulini's masterful interpretation of Rossini's "Stabat Mater," in its first performances by the Boston Symphony. A religious piece with a checkered history by the master of opera buffa, the "Stabat Mater" has had to live down a reputation for being too frivolous melodically to treat its serious subject — his mother's sorrow at the crucifixion of Jesus. Which perhaps explains why its BSO premiere is this belated.

Superb chorus

A succession of 10 members for orchestra, chorus, and four soloists alone, in quartet, and in soprano, mezzo-soprano duet, the 13th-century hymn setting, under Mr. Giulini's baton, flowed with tremendous emotional power to the ultimate "In sempiterna saecula, Amen" — "Forever and ever, Amen." His tempos were always considerate of the singers and the graduation of sound, despite the presence of the full orchestra and the entire Tanglewood Festival Chorus, was eloquently gauged. The overall concept was one of monumental proportions.

Acceptable solos

While one might have wished for a more Italianate timbre in the solo voices, their performances on Friday were generally acceptable within the large frame of the work. Phyllis Curtin, deputizing at short notice for indisposed Linda Phillips, brought style and feeling to the soaring "Inflammatus," while Dean Wilder scaled the tenorial peaks of "Cujus animam" with conspicuous success. Both mezzo Susan Clickner and bass Robert Hale handled their assignments satisfactorily. The chorale singing was superb.

The stunning Rossini work was preceded by Vivaldi's concertos celebrating "The Four Seasons," with concertmaster Joseph Silverstein as the impeccable soloist with BSO strings. These lustrous, if extended bucolic scenes, for all their aural simplicity, demand the utmost in technical skill and tonal shading. They received both from Mr. Silverstein, Mr. Giulini, and their colleagues.

Week 22

C-41

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 137,897

APR 22 1974 New England Newsclip

Finale of BSO season

Ozawa returns with surprises

By Louis Snyder

Seiji Ozawa was back to conduct the concluding concerts of the Boston Symphony's 93rd season — and his first as its music director — over the weekend at Symphony Hall. There was Holst, Schoenberg, and Mahler for subscribers on Thursday and Saturday evenings, and Friday afternoon, and at the Sunday matinee Pension Fund event, Ravel and Brahms, with pianist Rudolf Serkin as soloist.

Music

The subscription program had its surprises, to say the least. To begin with, a BSO first, Holst's "The Hymn of Jesus," proved to be an intriguing choral piece of the genre made to order for those great turn-of-the-century English choirs who sang with their hearts in their throats. With a text based on the Apocryphal Acts of St. John, the Hymn floats in a polyphonic stratosphere, buoyed by orchestral writing of the most appealing and congenial sort.

Opening with staunch trombone passages, glowingly played by William Gibson and Ronald Barron, Holst's score, both for voices and instruments, never bows to convention or borrows from tried-and-true sources to gain its effect.

Neglected work

"The Hymn to Jesus" is a beautiful, original, and surprisingly neglected work, and as sung, quite superbly, by the Lorna Cooke de Varon-directed New England Conservatory Chorus, it assumed more than introductory importance on this unusual program. As he has done previously, Ozawa wove vocal and instrumental lines together with special skill. The contribution by Laurence Thorstenberg, English horn, was included in an enthusiastic audience reception.

A first Boston performance of Schoenberg's "Moderner Psalm" followed. With Andrew Foldi as speaker, and a reduced New England Conservatory Chorus backing, Ozawa and the orchestra did nobly by what is at best a fragment of the composer's projected religious series of "Psalms, Prayers, and other Conversations with and about God." In an extremely complicated scheme of speech and song, integrated with instrumental accompaniment, the solo voice and chorus contend with the German text while the orchestra goes its way independently in Schoenbergian idiom. It is over before one can adjust to its stylistic eccentricities.

Mahler's first

A highly individualistic interpretation of Mahler's First Symphony in D completed the program. This included the second "Blumine" movement, which the composer had abandoned in the indecision that marked his early years, but which, when further considered, ideally fills out the opulent tonal contour of this large scale work.

The First Symphony is generally familiar these days, so that variations from the rhythmic and dynamic norm are subject to headshaking. Certainly the Ozawa version wasn't like any other — a brilliant, personal tour de force in which tonal effects were stressed as opposed to a more cohesive overall approach. The result was a craggy but rousing performance, with its subdued pianissimo moments too, and ample proof that Mahler, like any other composer, can still survive a variety of treatments.

The final stormy movement ("Stuermisch bewegt") was sound lashed to a fury, and brought down showers of applause and shouts from Friday's audience on Ozawa and his musicians.

BSO, Chorus Brilliantly Paired

By ELLEN PFEIFER
Music Critic
(Reprinted from late editions yesterday.)

• Music Review

It is hard to know what to think about Gustav Holst's "Hymn of Jesus," the choral work which, along with Schoenberg's fragmentary "Moderner Psalm," had a local premiere on the Boston Symphony Orchestra's final program of the season Thursday night. The piece is so eccentric, so uniquely Holst's, such a strange combination of moving moments and banalities that it is nearly impossible to have an opinion that is consistent throughout the entire piece.

Based on a selection from the Apocryphal Acts of St. John, the "Hymn of Jesus" uses two mixed choruses and one semi-chorus of treble voices. There is a prelude with opening modal trombone solo, then two plainsong chants and the setting of the poem — which is, in essence, a hymn of praise. The means are exceedingly simple (and sometimes simple-minded) with many melody lines revolving around just a few notes, with a lot of repeated bass figures, and a good bit of texture that is severely chordal.

The piece does not make its points through subtle means; when Holst is praising God he most often does it with loudly massed choral sound, when he is depicting the connection between dance and mystical ritual he uses bouncing rhythms and tambourines. Sometimes he succeeds in moving the listener; sometimes he merely impresses with his naivete.

Seiji Ozawa and the New England Conservatory Chorus seemed convinced of the work's power and provided a performance marked by great brilliance and enthusiasm. That, I think, is the necessary ingredient if the work is to have its optimum effect.

Schoenberg's "Psalm" — the work on which the 77-year old composer was concentrating when he died in 1951 — is a curio, an unfinished piece whose interest is mainly historical and, therefore, a rather unusual choice for this BSO program. Seeing himself as a latter day psalmist, Schoenberg proposed to add some fifty original songs — both texts and settings — to the repertory. He wrote 15 complete texts and two-thirds of the first one. That is what we heard Thursday night.

It was an immense project, begun less than a year before Schoenberg's death and is a touching display of his indomitable optimism even at a time when he was suffering numerous physical ailments. Judging from this one complete text, it promised to be a deeply spiritual project as well and one regrets never hearing it completed.

The fragment does not tell one a great deal musically. For speech-song chorus and orchestra, it displays fine craftsmanship with its canonic structures as well as some of the contemporary agony man faces in trying to find satisfactory and meaningful religious belief. But, it is frustrating, breaking off as it does right at a pivotal point in the text.

To close the season in a traditionally grandiose way, Ozawa and the orchestra performed Mahler's First Symphony ("Titan") with the usually excluded "Blumine" movement. It was surely one of the noisiest, coarsest performances this listener has heard, lacking the refinement of nuance Mahler so copiously notated, and scoring as high as possible on the decimal scale with every thunderous fortissimo.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654

APR 30 1974 New England Newsclip

THE ARTS

BSO's 'Modern Psalms' is lively, eloquent

MICHAEL STEINBERG

"And nevertheless I pray"—the last sentence Arnold Schoenberg set to music. Always powerful with words, he spent his final months writing German "psalms, prayers, and other conversations with and about God." In October 1950, he started to write music for the first of what he came to call his "Modern Psalms," but the manuscript breaks off two-thirds of the way through—the state of his eyes no longer permitted him to compose. (Words he could dictate, and he was working on a psalm text only ten days before his death on Friday, 13 July 1951.)

As part of its centenary commemoration of Schoenberg, the Boston Symphony and the New England Conservatory Chorus, with Andrew Foldi as speaker and Seiji Ozawa conducting, last night performed this beautiful and moving six-minute fragment. Its theme is union with God through prayer. That had been a theme in two of Schoenberg's biggest, mightiest works (both incomplete), the oratorio, "Jacob's Ladder," and the opera, "Moses and Aron." This last time, apart from using a speaker, who in a sense frees Schoenberg to give the chorus a densely factured, "difficult" music, he approached the subject with the most restrained rhetoric. Even complete, the Psalm would have been brief, and the orchestra is modest. The intricate, clear, precise texture suggests Webern, though what stamps the piece is less the pupil's delicacy than the master's strength.

The first half of the concert brought another religious masterpiece, "The Hymn of Jesus" by Gustav Holst, who was also born in 1874. Written 1917, it is a setting for two chorus, semi-chorus, and large orchestra of a mystical text translated from the apocryphal Acts of St. John. Holst quotes plainsong and writes Debussyan parallel chords, but he is neither self-consciously "atmospheric" nor luxuriously sensuous. The music is rich, but not lush — Holst's daughter Imogen speaks of her father's religious vision as having encompassed "the fierce unexpectedness of Byzantine mosaics"—and it has striking rhythmic vigor and stretch. Above all, it is a wonderful means of projecting the text, a compelling statement of a rapt, ecstatic prayer.

I have known it for years from score (and before that from Tovey's description), and have wondered what it really sounded like, the only recording being almost worse than none. I know more now: the performance lacked something in mystery, in sense of distance and pianissimo, but it was otherwise eloquent. For the I-don't-know-how-manyeth time I have to say about Lorna Cooke de Varon that she did a superb job of preparing her fresh-voiced singers, and that goess for the very tough Schoenberg a much as for the Holst.

After intermission, Ozawa conducted Mahler's Symphony No. 1, including the "Blumine" movement. I would be interesting some time to restore the original 1888 version—what we usually hear is Mahler's revision of 1899 — so that one could get the lovely "Blumine" in the textural and formal context for which it was written and which is designed to accommodate it. The performance was a little casual in expression and, like the rest of the program, lively, and rather loud and coarse.

GLOBE (E)
BOSTON, MASS.
D. 195,032

APR 10 1974 New England Newsclip

SUN-CHRONICLE (E)
ATTLEBORO, MASS.
D. 18,000

APR 25 1974 New England Newsclip

Ozawa in Season's Finale

By LOUIS SYNDER
Monitor News Service

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p. 41

Tuesday A

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
JAN 31 1974
New England Newsclip

In Concert

Half-Bached

By Peter M. Knapp
Patriot Ledger Staff

Michael Tilson Thomas was scheduled to conduct Tuesday evening's concert of the Boston Symphony Orchestra, but became ~~ill and Joseph~~ Silverstein, the concertmaster and assistant conductor, stepped in to lead the all-Bach program.

Silverstein, though, also was scheduled to be soloist in two of the works — the Brandenburg Concerto No. 2 and the Concerto for Two Violins in D minor (with Assistant Concertmaster Jerome Rosen). So let's say he played half, conducted half and in all, had a busy night.

It made an interesting contrast, the first half of the program more or less in chamber music style with essentially no conductor, since Silverstein was too busy playing the solo lines to do anything much more than set initial tempi.

In Bach's day, there was hardly anything like the modern all-powerful, all-cuing conductor; keeping order was left principally to the lead violinist or harpsichordist. And most baroque music can get along pretty much on its own, provided a sensible scale of players is maintained and they have a decent sense of ensemble, without the often overly fussy ministrations of a baton-wielder.

No Problems

Thus the concerto for Two Violins in particular encountered no problems, with reasonable tempi, a good sense of order and quite excellent playing from Silverstein and Rosen. Their solo work was alert, informed, and had a good sense of interplay, though perhaps a shade less breathing-space between phrases in the slow movement (thankfully not dragged out) than one recalls from their Tanglewood performance last summer.

The Brandenburg, however, zipped by at a speed approaching Mach 2. I don't know whether this was Thomas' rehearsal pacing or Silverstein's own, but the outer movements went at a speed that made little sense of the music.

"Allegro moderato" of the first movement was quick enough, but the "Allegro" of the finale reduced the music to so much chirping by the soloists — Silverstein, Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Armando Ghitalla, trumpet. The Andante provided some pretty contrast — and one could even hear the harpsichord — but this was a Brandenburg too fast for comfort, with little rhythmic or dynamic profile.

On the podium after intermission for the concerto for Two Pianos in C, Silverstein had little to do in this lightly accompanied work but add the occasional string-chord emphasis and brief tutti passages. Otherwise, this is a soloists' work, which Luise Vosgerchian and John Gibbons carried off splendidly with animated style and sharply accented rhythms.

One wondered at the stylistic oddity, though, of having a harpsichord for the first two works, then shifting to pianoforte for the concerto. While the piano sound was something of a stylistic jolt, would two harpsichords have carried throughout the hall?

Useful

A conductor is useful in the larger Suite No. 3 in D, though even here the scaled-down orchestra was maintained. And the performance was a surprise.

Frankly, I was not looking forward to the piece, having endured several dull, messy, treacly previous encounters of the BSO with the suite. But it was a pleasant surprise to hear the baroque inflections, the crisp dotted rhythms and even well executed appogiaturas, and general orderly playing instead of the bland, washed-out "modern" approach. Again, whether this was Thomas' conception or Silverstein's I don't know, but this performance had a vigor and sense of Bach style that was refreshing.

There was a miscalculation in the overly rapid pace of the Overture — the "slow" introduction was quick enough, the fugal allegro flashed by like an SST. But in a context of generally lively tempi, the famous Air benefitted greatly by moving along at andante rather than largo or lento, and the exquisite phrasing and balances, and the pair of Gavottoes had a good deal of spunk and brightness.

#2
PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
NOV 1 1973
New England Newsclip

In Concert

A Comfortable Evening

By Peter M. Knapp
Patriot Ledger Staff

That versatile man of the Boston Symphony, Joseph Silverstein — concertmaster, violin soloist and assistant conductor — was on the podium for Tuesday evening's program.

It was an enjoyable and comfortable program without oddities, premieres or profundities — Schumann's "Manfred" Overture, Dvork's Serenade in E for strings, and Prokofiev's Symphony No. 5. And throughout, the music-making was on a high level.

Every so often it's fun to dust off Schumann's "Manfred" — the BSO last played it eight years ago — with its Byronic gestures so fittingly suited to its subject and the hyper-romantic age. And fitting, too, for the night before Halloween with its conjuring of spirits and Gothic mystery. Silverstein aptly projected its "Sturm and Drang" surge at a rapid clip with brisk, snapped-off phrases — a suitably romantic approach with a good deal of feeling.

The Dvorak Serenade brought us down from the crags and gullies into a lighter world of sunshine and lyricism. It's a lovely work, showing little trace of the rapid work of its composition (in only 11 days), and displaying the Czech composer's facility for creating gracious melodies and surrounding them with a fine filigree of counterpoint. The serenade was a welcome antidote to the brutish reality of today's real world, performed with a supple, natural flow by Silverstein and the Boston strings.

The Boston Symphony gave the American premiere of Prokofiev's Fifth Symphony in 1945, a few months after its first hearing in Moscow. Though written toward the end of the war in the summer of 1944, it has only occasional somber overtones.

Prokofiev stated that the symphony "was intended as a hymn to free and happy Man, to his mighty power, his pure and noble spirit." But this cosmic declaration overstates the case. Only in the adagio does Prokofiev really turn solemn, and the material here is not really profound enough to be called tragic — certainly not with the power of utterance of the Sixth Symphony.

The Fifth has become one of the composer's most familiar symphonic scores, one which in no way is a survey of Prokofiev's strengths and weaknesses. The rising motto theme of the first movement is a stroke of inspiration, and the continual movement and interplay of voices, the shifting, biting harmonies and instrumental combinations invite attention.

But after a while, even the unconventional can become conventional, and the symphony has its share of banal rhetoric outlasting its material.

#7
PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
FEB 14 1974
New England Newsclip

In Concert

Cycling Sibelius

By Peter M. Knapp
Patriot Ledger Staff

Colin Davis has been conducting something of his own Sibelius cycle with the Boston Symphony the last two seasons, and ~~Tuesday night~~ was the turn of the Symphony No. 1 in E minor, capping a program which also included music by Beethoven and Haydn.

The First is among the most familiar of the seven Sibelius symphonies, abounding in ripe melody and less possessed by Nordic ciphers than some of Sibelius. One encounters some echoes of Tschaikowsky, too, especially in the second movement. A work that pleases, tingles, exults, yet still disturbs with its fluctuations of moods and underlay of loneliness, mystic grandeur and melancholy which is the essence of much of the Finnish composer.

It's a first encounter with symphonic form, and not entirely worked into the structural niceties, dealing in episodes and moods without the developmental logic of his later symphonies. But still a declaration of importance, power and rugged individualism.

For Sibelius, a bold entry into the symphony — tough, boney, masculine writing with meaty scoring and heady harmonic seasoning. There's nothing puny or precious about his "slow movement," the andante with its melancholy song, but a song which erupts into heated climaxes. And this symphony has that sense of the "big outdoors" and the dark mysteries of nature Sibelius could convey so well. At the end, irresolution — big, broad chords dissolving into two final pizzicato notes.

Davis led a rugged, virile performance, putting a lot of blood and muscle into the music, keeping up the tension. The English conductor, one of the BSO's two principal guest conductors this season, is good at etching long melodic lines and is valued for his command and control. Here, he consistently maintained an agitated momentum, driving to strong climaxes, though perhaps rushing some of the initial statements in the first movement.

His dramatic approach worked less favorably in the opening work on the program, Beethoven's Overture to "Coriolan," which seemed hyper-dramatic, particularly when reinforced by Davis' crouching, hyperbolic gestures. "Coriolan" certainly is strong stuff, but this seemed over the line into "Ach der anguish! Der drama!"

In between came scampering Haydn — the Symphony No. 87 in A, one of the set of six "Paris symphonies" of the mid-1780s. Mature Haydn of the dazzling effects: abrupt changes in dynamics, dizzying modulations (Haydn could change keys more slickly than any locksmith) the constant surprise, like the big pause before the recapitulation of the first movement.

After some initial hard-toned string playing, the performance settled down into artful Haydn, with Davis getting firm rhythms, nice contrasts in dynamics and the Haydnesque staccato-legato juxtaposition, and a good sense of design. I particularly enjoyed Davis' way with the minuet — a healthy, earthy, foot-stomping type — so neatly inflected and unmistakeably a dance.

#8
PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
MAR 14 1974
New England Newsclip

In Concert

Happy Sounds

By Peter M. Knapp
Patriot Ledger Staff

Tuesday evening's concert by the Boston Symphony Orchestra, conducted by Music Director Seiji Ozawa, began with the classical concerto and wound up with a mini-Ravel festival.

It was an attractive, and easily familiar, grouping of happy sounds — music with lots of melody and bouyant rhythms with hardly a disturbing underlying thought.

And well played, too, from the opening genialities of Haydn's Sinfonia Concertante in B-flat for oboe, bassoon, violin and cello — a piece of deft interplay of solo quartet against the orchestral tutti, and of high-low string and wind solo instruments.

The soloists — Concertmaster Joseph Silverstein, violin; Jules Eskin, cello; Ralph Gomberg, oboe; and Sherman Walt, bassoon — have performed the work several times previously, including last summer at Tanglewood, and by now have played themselves into a fluid, comfortable ensemble. Silverstein was in particularly fine form — the violin gets the cream of the solo work — producing shapely and sensitive garlands of sound.

The other classical work was Mozart's Piano Concerto in A, K. 488, for which the Italian pianist Maurizio Pollini was soloist. I can think of nothing but superlatives in connection with this wonderful creation. It's Mozart in a magical, lyrical mood, summoning forth yards of sublime melody, the orchestral blend mellowed by the inclusion of clarinets, rather than oboes.

The thematic material is extraordinary — from the opening gentle "sigh" of descending thirds. The slow movement is equally magical — the clouds of F-sharp minor obscuring the radiance of A Major, and the unforgettable pathos of the second theme — and the rondo finale sparkles with witty exchanges between soloist and orchestra.

Pollini is a tasteful, technically superb pianist with a classical keyboard technique producing scrupulously clean passagework, but I found his playing of the first two movements rather too well mannered at the expense of expression. One would have welcomed more spunk and temperament — a more crackling staccato, for example, or a less objective approach to the adagio. But his playing of the finale was quite brilliant and had more verve, and in any case, he's definitely a pianist worth hearing.

Ozawa's Ravel was hardly reticent. He included three of the French impressionist's lush scores — "Rapsodie espagnole," "Alborada del gracioso," and "La Valse." Music to tingle the senses, of perfumed Spanish nights, and heady, pulsating Spanish and Viennese dances, to which the conductor supplied his own lithe choreography.

And music of dazzling orchestral effects conjured up by a master orchestrator. Maybe three of these pieces, back to back, is something of a sensualist trip — and a gruelling test for the players in putting together these intricate scores — but it was fun and often exciting down to the orgiastic coda of "La Valse."

#4
TIMES (E)
BEVERLY, MASS.
D. 9,514
DEC 12 1973
New England Newsclip

Boston Symphony offers two concerts

TIMES — Wednesday December 12, 1973

BOSTON — Principal Guest Conductor Michael Tilson Thomas conducts the Boston Symphony Orchestra on Tuesday, December 18 at 8:30 p.m. in a program which opens with the Brahms-Schoenberg Piano quartet in G minor and closes with Strauss' Also sprach Zarathustra.

Appointed assistant conductor of the Boston Symphony Orchestra at the beginning of the 1969-70 season, Mr. Thomas replaced William Steinberg at concerts in New York during the fall when Mr. Steinberg became ill. Mr. Thomas conducted more than thirty of the Boston Symphony's concerts during that season, and was appointed associate conductor of the orchestra in the spring of 1970. Mr. Thomas has conducted all over the world and at this point is principal guest conductor of the Boston Symphony, music director of the Buffalo Philharmonic and music director of the Young People's Concerts in New York.

Joseph Silverstein, assistant conductor and concertmaster of the Boston Symphony Orchestra, conducts the orchestra on Thursday, December 20 at 8:30 p.m. Mr. Silverstein opens the program with Schumann's Overture for Byron's "Manfred." Dvorak's Serenade in E for strings follows, and the concert closes with Prokofiev's Symphony no. 5.

Joseph Silverstein, assistant conductor of the Boston Symphony Orchestra since the beginning of the 1971-1972 season and concertmaster since 1962, joined the orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Josef Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violinist of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed many concertos with the orchestra, and has recorded those by Bartok and Stravinsky for RCA.

He is violinist of the Boston Symphony String Trio and first violinist of the Boston String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music for Deutsche Grammophon. Chairman of the faculty of the Berkshire Music Center at Tanglewood, he is also Associate Professor of Music at Yale University, and teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestra.

p. 41

Tuesday A

PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020

JAN 31 1974 New England Newsclip

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By Peter M. Knapp
Patriot Ledger Staff

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In Bach's day, there was hardly anything like the modern all-powerful, all-cuing conductor; keeping order was left principally to the lead violinist or harpsichordist. And most baroque music can get along pretty much on its own, provided a sensible scale of players is maintained and they have a decent sense of ensemble, without the often overly fussy ministrations of a baton-wielder.

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Tues "A"
#1

#7
PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020

NOV 1 1973 New England Newsclip

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Patriot Ledger Staff

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Every so often it's fun to dust off Schumann's "Manfred" — the BSO last played it eight years ago — with its Byronic gestures so fittingly suited to its subject and the hyper-romantic age. And fitting, too, for the night before Halloween with its conjuring of spirits and Gothic mystery. Silverstein aptly projected its "Sturm and Drang" surge at a rapid clip with brisk, snapped-off phrases — a suitably romantic approach with a good deal of feeling.

The Dvorak Serenade brought us down from the crags and gullies into a lighter world of sunshine and lyricism. It's a lovely work, showing little trace of the rapid work of its composition (in only 11 days), and displaying the Czech composer's facility for creating gracious melodies and surrounding them with a fine filigree of counterpoint. The serenade was a welcome antidote to the brutish reality of today's real world, performed with a supple, natural flow by Silverstein and the Boston strings.

The Boston Symphony gave the American premiere of Prokofiev's Fifth Symphony in 1945, a few months after its first hearing in Moscow. Though written toward the end of the war in the summer of 1944, it has only occasional somber overtones.

Prokofiev stated that the symphony "was intended as a hymn to free and happy Man, to his mighty power, his pure and noble spirit." But this cosmic declaration overstates the case. Only in the adagio does Prokofiev really turn solemn, and the material here is not really profound enough to be called tragic — certainly not with the power of utterance of the Sixth Symphony.

The Fifth has become one of the composer's most familiar symphonic scores, one which in no way is a survey of Prokofiev's strengths and weaknesses. The rising motto theme of the first movement is a stroke of inspiration, and the continual movement and interplay of voices, the shifting, biting harmonies and instrumental combinations invite attention.

But after a while, even the unconventional can become conventional, and the symphony has its share of banal rhetoric outlasting its material.

In Concert

Happy Sounds

By Peter M. Knapp
Patriot Ledger Staff

Tuesday evening's concert by the Boston Symphony Orchestra, conducted by Music Director Seiji Ozawa, began with the classical concerto and wound up with a mini-Ravel festival.

It was an attractive, and easily familiar, grouping of happy sounds — music with lots of melody and bouyant rhythms with hardly a disturbing underlying thought.

And well played, too, from the opening genialities of Haydn's Sinfonia Concertante in B-flat for oboe, bassoon, violin and cello — a piece of deft interplay of solo quartet against the orchestral tutti, and of high-low string and wind solo instruments.

The soloists — Concertmaster Joseph Silverstein, violin; Jules Eskin, cello; Ralph Gomberg, oboe; and Sherman Walt, bassoon — have performed the work several times previously, including last summer at Tanglewood, and by now have played themselves into a fluid, comfortable ensemble. Silverstein was in particularly fine form — the violin gets the cream of the solo work — producing shapely and sensitive garlands of sound.

The other classical work was Mozart's Piano Concerto in A, K. 488, for which the Italian pianist Maurizio Pollini was soloist. I can think of nothing but superlatives in connection with this wonderful creation. It's Mozart in a magical, lyrical mood, summoning forth yards of sublime melody, the orchestral blend mellowed by the inclusion of clarinets, rather than oboes.

The thematic material is extraordinary — from the opening gentle "sigh" of descending thirds. The slow movement is equally magical — the clouds of F-sharp minor obscuring the radiance of A Major, and the unforgettable pathos of the second theme — and the rondo finale sparkles with witty exchanges between soloist and orchestra.

Pollini is a tasteful, technically superb pianist with a classical keyboard technique producing scrupulously clean passagework, but I found his playing of the first two movements rather too well mannered at the expense of expression. One would have welcomed more spunk and temperament — a more crackling staccato, for example, or a less objective approach to the adagio. But his playing of the finale was quite brilliant and had more verve, and in any case, he's definitely a pianist worth hearing.

Ozawa's Ravel was hardly reticent. He included three of the French impressionist's lush scores — "Rapsodie espagnole," "Alborada del graciose," and "La Valse." Music to tingle the senses, of perfumed Spanish nights, and heady, pulsating Spanish and Viennese dances, to which the conductor supplied his own lithe choreography.

And music of dazzling orchestral effects conjured up by a master orchestrator. Maybe three of these pieces, back to back, is something of a sensualist trip — and a gruelling test for the players in putting together these intricate scores — but it was fun and often exciting down to the orgiastic coda of "La Valse."

#7
PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020

FEB 14 1974 New England Newsclip

In Concert

Cycling Sibelius

By Peter M. Knapp
Patriot Ledger Staff

Colin Davis has been conducting something of his own Sibelius cycle with the Boston Symphony the last two seasons, and ~~Tuesday night~~ was the turn of the Symphony No. 1 in E minor, capping a program which also included music by Beethoven and Haydn.

The First is among the most familiar of the seven Sibelius symphonies, abounding in ripe melody and less possessed by Nordic ciphers than some of Sibelius. One encounters some echoes of Tschaikowsky, too, especially in the second movement. A work that pleases, tingles, exults, yet still disturbs with its fluctuations of moods and underlay of loneliness, mystic grandeur and melancholy which is the essence of much of the Finnish composer.

It's a first encounter with symphonic form, and not entirely worked into the structural niceties, dealing in episodes and moods without the developmental logic of his later symphonies. But still a declaration of importance, power and rugged individualism.

For Sibelius, a bold entry into the symphony — tough, boney, masculine writing with meaty scoring and heady harmonic seasoning. There's nothing puny or precious about his "slow movement," the andante with its melancholy song, but a song which erupts into heated climaxes. And this symphony has that sense of the "big outdoors" and the dark mysteries of nature Sibelius could convey so well. At the end, irresolution — big, broad chords dissolving into two final pizzicato notes.

Davis led a rugged, virile performance, putting a lot of blood and muscle into the music, keeping up the tension. The English conductor, one of the BSO's two principal guest conductors this season, is good at etching long melodic lines and is valued for his command and control. Here, he consistently maintained an agitated momentum, driving to strong climaxes, though perhaps rushing some of the initial statements in the first movement.

His dramatic approach worked less favorably in the opening work on the program, Beethoven's Overture to "Coriolan," which seemed hyper-dramatic, particularly when reinforced by Davis' crouching, hyperbolic gestures. "Coriolan" certainly is strong stuff, but this seemed over the line into "Ach der anguish! Der drama!"

In between came scampering Haydn — the Symphony No. 87 in A, one of the set of six "Paris symphonies" of the mid-1780s. Mature Haydn of the dazzling effects: abrupt changes in dynamics, dizzying modulations (Haydn could change keys more slickly than any locksmith) the constant surprise, like the big pause before the recapitulation of the first movement.

After some initial hard-toned string playing, the performance settled down into artful Haydn, with Davis getting firm rhythms, nice contrasts in dynamics and the Haydnesque staccato-legato juxtaposition, and a good sense of design. I particularly enjoyed Davis' way with the minuet — a healthy, earthy, foot-stomping type — so neatly inflected and unmistakeably a dance.

Tues A.
#4

AFTER XMAS PRICES

Tuesday B

#1 STANDARD TIMES (E)
NEW BEDFORD, MASS.
D. 75.000

OCT 18 1973 New England Newsclip

E. J. Dias review

BSO opens with popular works

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Davis is a meticulous conductor, concerned always with a careful shaping of the music and with a nice eye for revealing detail. The opening "Coriolan," for example, had both clarity and power, and the "Emperor Concerto" was nothing short of brilliant both in Davis' conception and in Eschenbach's work at the keyboard. Eschenbach, a slim, almost frail-looking man of 33, displays unexpected strength in his playing. In the opening measures, in which the piano rolls up from the bottom E flat and cascades down again in a long arch of sound, his tone quality and articulation were flawless.

And so they remained throughout the performance of a work so organically conceived that an underlying pulse, a throb of movement, beats it in from start to finish. All the contrasts in the work—from the simple, hymnlike, but inordinately beautiful slow movement to the Schumanesque rondo and the fireworks of the closing allegro — were splendidly conveyed in what only can be called a masterful rendition.

As for the Brahms "Symphony No. 2," there is little new that can be said about it. It has always impressed me as the most melodious and, in most respects, the most heartwarming of Brahms' four works in this genre, and to be successful in concert performance, it must be played with warmth and in the appropriately romantic vein. It is an acid test of the sound and integration of an orchestra, and, fortunately, both Maestro Davis and his instrumentalists rose to the occasion in what was a highly satisfactory and pleasurable reading.

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NEW BEDFORD, MASS.
D. 75.000

NOV 8 1973 New England Newsclip

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BSO concert is adequate

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Debussy's "La Mer" is, of course, a familiar work to veteran Boston Symphony concert-goers, because the late Charles Munch made it his own and featured it on many programs. The great seascape, a gem of musical impressionism with its variety of color and mood, was given an adequate rendition by Ozawa and his instrumentalists, but, somehow or other, it lacked the ineffable magic, the shimmering mysticism that Munch accustomed us to. This is not to say that the work was not well-played—it was. However, the reading was more straightforward, more prosaic than it should be.

#3 ITEM (E)
LYNN, MASS.
D. 34,000

NOV 1 1973 New England Newsclip

The Lively Arts

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Mr. Silverstein opens the concert with Schumann's Overture for Byron's "Manfred" op. 115, and follows with Dvorak's Serenade in E for strings, op. 22. Mr. Silverstein closes the concert with Prokofiev's Symphony No. 5, op. 100.

Assistant conductor of the Boston Symphony Orchestra since the beginning of the 1971-72 season and concertmaster since 1962, he joined the orchestra in 1955. He was then, at the age of 22, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia and later with Josef Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

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#5 STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259

FEB 7 1974 New England Newsclip

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Piston, white-haired and erect, was present and received a standing ovation at the conclusion of "Toccata." Piston is a man well worth honoring. A native of Rockland, Me., he was graduated from Harvard in 1924, summa cum laude.

After studying with Nadia Boulanger in Paris, he returned to Harvard in 1926 and taught there for the next 34 years in the College of Music. Among the students whom he helped in his long cereer are Leonard Bernstein, Irving Fine, Elliot Carter, Arthur Berger, Daniel Pinkham, and Samuel Adler.

Always maintaining a close connection with the Boston Symphony (the late Serge Koussevitsky commissioned many of Piston's compositions), his debut as a composer came in 1928 with "Symphonic suite." His "Symphony No. 7" and his "Symphony No. 3" both won Pulitzer Prizes. In his music he has always utilized the strict structure of 18th-Century style but has also composed from the Romantic viewpoint and, on occasion, has wandered into the world of dissonant harmonies and linear counterpoint.

His music is always fresh in approach, often experimental, and nearly always successful. He has, in short, been a credit to the American musical scene.

#4 STANDARD TIMES (E)
NEW BEDFORD, MASS.
D. 75.000

APR 11 1974 New England Newsclip

E. J. Dias review

Thomas, BSO give top-notch concert

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Both works are, of course, notable for their brilliance and variety of orchestration, well-calculated to display the sonorous strength and remarkable integration of sound of the Boston ensemble. For the Brahms "Quartet," Schoenberg fashioned a highly successful orchestral transcription — remarkable in that, despite Schoenberg's interest in atonality, he put this interest behind him for once and gave us instead a piece that is laudably faithful to the spirit and intent of the original. Thus, the transcription, done in 19th-Century romantic style, actually sounds like a Brahm symphony.

It offers many delights — a lovely Intermezzo full of shimmering beauty and a lively and wonderfully rhythmical Gypsy Rondo that makes the listener want to clap his hands and stamp his feet. Although the work runs for nearly an hour, it does not seem that long — a tribute to Thomas and his musicians, who performed it to the hilt.

As for the Strauss "Zarathrusta," it is one of the grandest showpieces in the entire orchestral repertoire, revealing, in all of its aspects, Strauss' marvelous mastery of the modern orchestra.

Many of Strauss' early critics regarded his tone poems as horrendous examples of ugliness and bad taste; Debussy referred to one of the compositions as "an hour in an insane dramatic surge and sweep of the music, the grandeur of the elocution, the skill of thematic development. "Zarathhustra" has all these qualities from the thrilling opening (borrowed for background use by the makers of the film, "2001: Spacd Odyssey,") the mystic slow sections, the pianissimo conclusion. And the Boston Symphony was in top-notch form to make this final concert of the series a richly rewarding experience.

#4 STANDARD TIMES
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S. 63,259

JAN 24 1974 New England Newsclip

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As a sort of lagniappe, Mr. Piston, whose 80th birthday the orchestra was commemorating in its playing of the "Toccata," was on hand to receive a well-deserved standing ovation. Piston, of course, has had a long and distinguished career, which includes 34 years of teaching at Harvard and two Pulitzer Prizes. His "Toccata" is neo-classic in structure, its theme and variations developed skillfully and with admirable spontaneity. And Maestro Thomas and his musicians gave it a stirring rendition.

The Bach Suite, which opened the program, is a thoroughly ingratiating piece of music, with a stately, roccoco overture; two lively gavottes, a delightful Gigue, and a lovely Andante — the famous "Air" (Sometimes called "Air for the G String,") which is a singularly poignant melody. Again Thomas and the orchestra were in good form, with splendid solo work in individual sections and with laudable tonal texture.

As for the Tchaikovsky "Suite," it should be played more often — as a change from the customary symphonies, or "Romeo and Juliet," or the "1812 Overture." Its four movements feature some gorgeous sound and some beautifully melodic inspiration.

Moreover, its Finale — the famous "Theme and Variations," which is frequently played as an individual work — serves to remind us just how expert an orchestrator Tschaikovsky was and how he knew how to utilize every facet of a good orchestra.

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Tuesday B

p. 42

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NEW BEDFORD, MASS.
D. 75,000

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D. 34,000

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S. 63,259

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GLOBE (M)
BOSTON, MASS.
D. 261,042
APR 12 1974
New England Newsclip

[redacted] Spectrum

Baroque Dance joins BSO for a delightful exercise in the social graces

MICHAEL STEINBERG

We know what 18th Century courantes, gavottes, bourrees and minuets sound like, and it was a delighftul idea that Michael Tilson Thomas had when he got Wendy Hilton and her Baroque Dance Company to show what they look like. Last night's Boston Symphony Spectrum concert began with Bach's C major Suite, and at the end of the Overture, six dancers entered and went through their paces, literally, as the orchestra played the series of dances.

Such dances most often were done by one couple, sometimes two, with everyone else watching: they are, in other words, authentic spectator sport. In the proper 18th Century way, Thomas introduced the dances by beating out the time with a long stick on the floor—you remember the story of how Lully died of gangrene contracted by ramming such a pole through his foot. The dances are a delight to watch—quite showy, they are, for the men who dip and bob and leap and strut in a manner that amusingly suggests courting rituals in the bird world. For the women, whose dresses make them less maneuverable and less visible, it is all rather quieter. It was pleasing to see a social grace and diversion calling for real skill, and to observe the flexibility and freedom with which the steps move across the obvious beat not only charms the eye, but nicely illuminates one's notions of how the music goes.

Wendy Hilton, who is English but now works mostly in this country, is a dancer, choreographer and a scholar of impeccable credentials. She reconstructed the dances from manuals of the period, and with her company, which consists of herself, Juerg Buerth, Eileen Cropley, Nicholas Gunn, Elizabeth Haberer and Haynes Owens, she performed with wit and wonderfully floaty grace.

Thomas then moved suddenly and far to explore that peculiar and never quite satisfactory genre called melodrama, spoken recitation with musical accompaniment. (Another thing is that it has taken on a certain patina of camp.) With Thomas at the piano, Michael Wager spoke "To be or not to be" in German to a fantasy by C.P.E. Bach, Hebbel's ballad of "Schoen Hedwig" in Schumann's naively attractive setting, and a German translation of Tolstoy's "Blind Bard" with tired, self-imitative music by Liszt. For the benefit of non-German speakers, English translations were projected on a screen. Inept miking and a persistent electronic hum went far to spoil the effect.

Luciano Berio's "Recital I (for Cathy)" was also a victim of whatever it was that turned the sound of Cathy Berberian's voice into mud. The piece itself, which you can get on a nice and clear RCA record, is a dramatic scena for singer, pianist (who arrives late) and mostly off-stage orchestra. It pretends to philosophical statements about the hard times of performing musicians, plays the quotation game, provides a singer-actress of Berberian's temperament with some rich opportunities (though her bag of vocal tricks is not, in fact, large), and is a vintage specimen of claptrap.

3
PATRIOT LEDGER (E)
QUINCY, MASS.
D. 71,020
APR 13 1974
New England Newsclip

In Concert

Unspectacular Spectrum

By Peter M. Knapp
Patriot Ledger Staff

The last of this year's three Spectrum concerts took place Thursday night at Symphony Hall, with a predominantly young and under-capacity audience coming to hear Michael Tilson Thomas' efforts to splice together "Three Centuries of Drama in Music."

Thomas has done some innovative and ingenious things with the Spectrum series but this idea seemed to be reaching, and its content was not terribly distinguished unless you happen to be a collector of curios. And one cannot help noticing that audience interest this year in the Spectrum series seems to be waning and there are rumors around that it may be abandoned.

Bright

The program began brightly enough, with members of the Boston Symphony (in their usual formal ~~concert attire~~ — the initial Spectrum idea of informal dress has been dropped) playing J. S. Bach's Suite No. 1 in C while members of the Wendy Hilton Baroque Dance Company expertly performed pertinent and authentic dances of the period. Now this was a happy idea, and visually attractive, too, with the six men and women of the company decked out in handsome period costumes (by Cheryl Lovett), looking for all the world like an animated oil painting.

Bach's suites were based on dance movements, of course (Thomas referred to going back to the music "in its original context of the dance," and how working with the Wendy Hilton dancers had altered his concept of the various movements' rhythm), and the formalism and grace of the dancers added to an uncommonly fine musical performance. The rhythms were bouncy and snappily defined, and there was some marvellous wind playing.

Then the program moved into a series of melodramas, with Thomas at the piano and actor Michael Wager declaiming the words. There were a German version of the soliloquy from Shakespeare's "Hamlet" accompanied by C. P. E. Bach's Fantasy in C minor; Schumann's "Schoen Hedwig," Op. 106, and Franz Liszt's "Der blinde Saenger."

While most melodrama to contemporary tastes comes off as so much camp and corn, there must be somebody who can find amusement or even merit in its extreme romantic manifestations, as in the sentimental Schumann and Liszt pieces, just as some will go along with "The Great Gatsby" fad. (The device of melodrama — using spoken text against a musical background — of course is not limited to the soap-operatic "melodramatic" any more than any theatrical device is confined to its weaker examples.)

Murky

Melodrama in centuries past did enjoy some popularity, but tastes change. This particular trio came off as camp, with some of the words garbled by an unfriendly sound system. To set the stage, Thomas had the hall suitably murked and the piano flanked by two doubtless-plastic potted palms. Ach! Actor Wager kept a straight face and managed the style neatly with good German diction (English subtitles flashed on a screen).

Capping the evening was Luciano Berio's daffy but oddly touching Recital 1 (For Cathy). The Cathy is mezzo-soprano-actress-linguist and altogether virtuoso performer Cathy Berberian. The scenario is far too complex to adequately convey in a few words, but it involves an aging singer reciting her life's frustrations and the domination of her career on the recital stage, finally being trapped in a bag in which she can only oscillate helplessly between two notes (talk about being caught in a repertorial cul de sac!).

A Wonder

There's a chamber orchestra behind a screen making mostly cacophonic noises; an accompanist who shows up late and leaves early; some electronic blats from an electric organ; and a wardrobe mistress who shows up periodically to burden the recitalist with another hunk of costume.

But the show is really Cathy's — stream-of-consciousness monologue with snatches of music from the recitalist's repertoire. There's everything here, from Monteverdi to Verdi, and even a few bars of Dietrich's "Blue Angel" song.

Miss Berberian is a wonder — by turns funny, touching, pathetic. She has an immense range, down to a smoky, sultry basement, and a voice of no little beauty projected by a compelling personality. Despite the absurdity of the situation, I found myself moved by the few serious refrains the piece allows (there is one complete song, by Berio) and astonished by her ability to carry off this tour-de-force.

3
HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
APR 13 1974
New England Newsclip

Dance Enhances BSO

By ELLEN PFEIFER

It's hard to say exactly what Baroque dancing was doing on Michael Tilson Thomas' examination of "Three Centuries of Drama in Music" last night at Symphony Hall. But it was, by far, the most interesting, the most artistically gratifying aspect of the BSO Spectrum program that also included Luciano Berio's bizarre (and ultimately boring) "Recital I (For Cathy)" and three melodramas for speaker and piano by C.P.E. Bach, Schumann, and Liszt.

The dancing, by the Wendy Hilton Baroque Dance Company, accompanied the orchestra's playing of J. S. Bach's Suite No. 1 in C major and, according to Ms. Hilton's notes, acknowledged the pure-instrumental purpose of Bach's collection of dance movements. However, the dances "revealed how truly Bach understood their spirit."

In practice, Bach's music proved eminently danceable and Ms. Hilton's six-dancer company superbly schooled and stylish.

From both a musical and dance point of view, there were lessons to be learned from the choreography derived or inspired by the great 18th Century dance manuals. First, was the very close association between steps and figures and the musical rhe-

• *Music Review*

toric, the figures paralleling in mood and gesture what was happening phrase by phrase in the music. Such closeness is often missed altogether in more recent dance idioms.

Second, this dancing was fascinating in the way it so obviously presaged later developments in ballet technique. Social dance of this type — which was designed for courtiers — already required turned-out legs and feet and an "open" and noble presentation of the torsa and arms.

I reminded one of the amusing 18th century prints of dancing lessons in which courtiers attempted to achieve correct turn-out with diabolical machines that forced out toes and knees.

Ms. Hilton's company showed that Barouqe dance was at once elegant, sprightly and accomplished, an activity that would be both demanding and highly satisfying to do and to watch.

Berio's "Recital I", which this reviewer has discussed in a previous record review, proved even less interesting than one might have expected. The recording with Cathy Berberian (who also starred in the piece Thursday night) was pretentious; a tour-de-force for the singer who is required to sing snatches of a vast repertory, speak in any number of languages and accents, and act convincingly; and ultimately trashy.

One thought that the visual element of Ms. Berberian, who is admittedly an electrifying stage presence, would have added an element of amusement, fun, or, at the end, tragedy. But even she was unable to make much out of this pastiche.

There is an element of play for the vocal music buff who likes to identify snatches of familiar operatic or song tunes, but beyond that, the piece is never really funny and certainly doesn't approach the tragic (although it tries). The vitality which marked Berio's other pastiche the Sinfonia, is missing here.

As for the melodramas, they were attempts — amusing but not to be taken very seriously — to provide musical counterpoint for readings of poems and monologues. Only the Liszt setting for 'Der blinde Sanger" approached being interesting and expressive in depicting a blind artist's creative ecstasy.

In both the Berio and the melodramas the performances of Ms. Berberian and reader Michael Wager were turned into sonic mud by amplification of the most unprofessional calibre.

CHRISTIAN SCIENCE
MONITOR (M)
BOSTON, MASS.
D. 187,897

APR 15 1974 New England Newsclip

Spectrum

44

Vehicle for the brilliant Cathy Berberian

BSO Spectrum concerts end on a downbeat

By Louis Snyder

When the Boston Symphony introduced its series of Spectrum Concerts three seasons ago, it not only gave the go-ahead to its then associate conductor, Michael Tilson Thomas, to experiment with innovative programming, but it reopened a door, largely closed since the days of Serge Koussevitzky, to the world of contemporary compostion. The aim was to woo new audiences, especially the young, and to take the starch, so-called, out of the concertgoing ritual.

Music

Last Thursday evening, after a career marked by ups and downs including a shattering Brahmin cause celebre, there was another Spectrum Concert, led by Mr. Thomas — the third program this season, and generally understood to be the final one in the foreseeable future. Despite Mr. Thomas's provocative ideas and vocal zeal in communicating them to his audiences, Spectrum never quite caught on, even though Thursday's Symphony Hall gathering was a large one.

It just may be that the reasons for Spectrum's demise are contained in this farewell program. Titled rather inaccurately "Three Centuries of Drama in Music," it comprised a Bach suite for dancers, three "melodramas" for speaker and piano, and a stage piece, "Recital I (For Cathy)" by Luciano Berio. None of them could really be considered to have made a permanent dent dramatically in the centuries they apparently represented, and except for the orderly dancing of the Bach, they revealed several kinds of self-indulgence at its most wearing. It was sad to see it happen, but happen it did.

Mr. Thomas's introduction of the Bach Suite No. 1 in C was in the best Spectrum tradition. How many audiences, who listen to suites played by orchestras, pianists et al, recall that these were written for social dancing, just as fox-trots, one-steps, tangos, and maxixes were, for that matter? The Wendy Hilton Baroque Dance Company demonstrated them engagingly, and members of the BSO played the seven sections with crisp accuracy under Mr. Thomas's direction.

The amplification (imperfect) reared its microphonic head, and proceeded to distort the evening's two remaining performances. Neither of them, as it turned out, contended too successfully with this technical albatross, even though incomprehensibility was not the chief fault with what followed.

The three melodramas, declaimed by Michael Wager, with Mr. Thomas at the piano, were essentially parlor pieces, long on text and short of musical value. Curiosities all, they consisted of a setting of Hamlet's "To be or not to be" arranged by Heinrich Wilhelm von Gerstenberg from a C.P.E. Bach Fantasy; Schumann's "Schoen Hedwig" and Liszt's lengthy "Blinde Saenger," which were accompanied by a running translation flashed on a background screen. For all their now campy pretension, they hardly seemed worth the performers' or the listeners' time.

'For Cathy'

The "Recital I (For Cathy)" which Mr. Berio has devised for the diverse and rather specialized talents of singer Cathy Berberian filled the remainder of the evening. A one-woman show for Miss Berberian, it presents the singer in a visibly distraught condition — "a vision of the burden formed by the accumulation of a lifetime's involvement with a musical repertoire," according to program notes.

This "vision" consisted of her being draped with increasingly voluminous additions to her costume by a casual wardrobe mistress (Elizabeth Walsh), and her irritation with a tardy accompanist (Sahan Arzruni), during which Miss Berberian herself kept up a sung and spoken monologue spiced with musical snippets from a huge grab-bag of compositional sources.

Meanwhile, behind the tatty screens that stretched across the hall's stage, members of the Boston Symphony Orchestra, presumably conducted by Mr. Thomas, punctuated this flow of utterance with orchestral comments of varying intensity and appropriateness. Once again the quality of amplification detracted from concentration on an already schizophrenic concept.

Miss Berberian's representation of this battered Bernhardt of song was a spectacular tour de force to watch and to hear — one shudders to think of anyone else attempting it, even a giddy Anna Russell. She was rapturously received at the "Concert's" end by audience, Mr. Thomas, and Mr. Berio, who was discovered to be present. But except for its having been recorded, one wonders what future this piece can have except as a vehicle for the brilliant Miss Berberian — a limited legacy from this promising series.

And so, hail and farewell, Spectrum!

Spectrum's Michael Tilson Thomas

Thursday eve.

10 The Boston Globe Saturday, January 19, 1974

THE ARTS

Paganini to Piston with Tilson Thomas and the BSO

MICHAEL STEINBERG

Piston, Chausson, Paganini, and Tchaikovsky were on the program which Michael Tilson Thomas conducted with the Boston Symphony Thursday evening (with repetitions yesterday afternoon and tonight), but, perhaps suprisingly, the 20th-century work was the farthest from being the novelty. Piston's Toccata, composed 1948 for the first American tour of the Orchestre National de Paris under Charles Munch and played now in honor of the composer's 80th birthday tomorrow, had performances by the Czech Philharmonic in 1965 and the Philadelphia Orchestra in 1969. Chausson's "Poeme" and Tchaikovsky's Suite No. 3, on the other hand, have been absent rather longer, and Paganini's Violin Concerto No. 3 in E major was getting its first live hearing in Boston.

When Henryk Szeryng, who was the soloist here, rediscovered and reintroduced the Paganini 3d Concerto a couple of years ago, he gave it its first complete performances since the composer's lifetime. Its vicissitudes between 1833, its last certain performance by Paganini himself, and 1970 are too complicated to go into here, but it is good to have what is arguably Paganini's most interesting concerto restored.

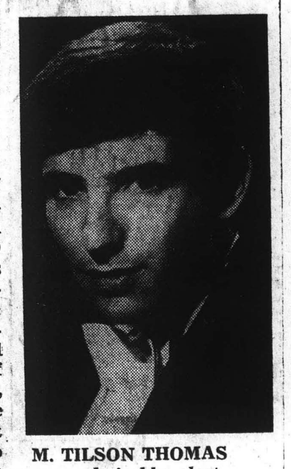
Granted, Paganini had his limitations as a composer. He thought of pleasing melodies in a rather operatic vein and he was ingenious at finding ways of making them exceedingly difficult to play on the violin. The orchestra's share is not wildly interesting, but that has to do not only with the nature of the kind of display piece Paganini wanted to write, but also with his obsession about the guarding of his violinistic secrets: he used to pass out the orchestra parts just before the performance and collect them immediately afterwards, and it all had to be easy enough for all-but-sight-reading by orchestras in Coblenz and Strasbourg and Liverpool, none remotely in a class with the BSO of 1974. (He was quite aware, too, of the publicity value of such hocus-pocus.)

Still, in the 3d Concerto, the tunes are attractive, both when dashing and when tender, and their violinistic exploitation is dazzling. Then, with Szeryng to play it, you see what it is all about. Szeryng, unlike Paganini, does not look like a man possibly in league with the devil: he merely plays that way. Leopold Auer, the teacher of Everybody (Heifetz, Elman, Zimbalist, et al.), used to say that when he had passages in octaves he purposely played them just a little out of tune, otherwise people wouldn't know they were octaves: Szeryng plays his octaves in tune, uncannily so, and to the point where you can hardly tell they are octaves, so that this was the first time the Auer story really was brought home to me.

That is not all he can do. In technique, taste, and breadth of musical interest, he is perhaps the most accomplished in an all-round way of today's big-name players. His performance of the Paganini was from every point of view enchanting, in its brio and grace as much as in its absolutely dazzling instrumental command. The performance of Chausson's lovely "Poeme" disappointed, though. With his cleanly beautiful tone, discreet vibrato, and elegant style, Szeryng ought to be its ideal interpreter. Perhaps on other days he is, but this Thursday the performance was oddly discontinuous and tensionless, Thomas's conducting, which was admirably alert in the Paganini, being extremely vague and unsupportive.

A few details of woodwind intonation and some rather loud "pianissimi" aside, I can hardly imagine a better performance of the Tchaikovsky 3d Suite than the one with which Thomas and the BSO ended the concert. It is wonderful music in Tchaikovsky's most balletic manner, fascinatingly inventive in melody and scoring, piquant, full of character, wistful at first, brilliantly festive at the end. Thomas knew just how to play it and when to play with it, knew how to hold vigor and elegance and humor in perfect balance, and the orchestral response was for the most part handsomely virtuosic.

Piston's bright showpiece got a good performance which I found just a touch heavy, but it was a nice occasion for the audience to stand and cheer the much-loved composer.



M. TILSON THOMAS
. . . admirably alert

Thurs. Romantic

BOSTON HERALD AMERICAN Sat Jan 19, 1974

Grand Night at Symphony

By ELLEN PFEIFER
Music Critic

• Concert Review

The first of the season's Boston Symphony romantic concerts Thursday night at Symphony Hall was about virtuosity — of both the solo and ensemble kind. Conducted by Michael Tilson Thomas, it featured music by Paganini, certainly the most dazzling of violinists and of writers for the violin; and by Tchaikovsky, arguable one of Paganini's counterparts in orchestral composition.

In addition, there were works by Walter Piston (Toccata) and Chausson ("Poeme") designed respectively to show off brilliant ensemble and solo playing.

PAGANINI'S Violin Concerto No. 3, played in this Boston premiere by Henryk Szeryng, is a recently "discovered" work. The program notes attribute its suppression to Paganini's jealous zeal in keeping his technical inventions secret; thus, he did not publish his manuscripts. Probably equally believable is that the violinist, well-known for his avarice, wanted too large a royalty (he was turned down by publishers on several occasions for such reasons).

To the twentieth century listener, the concerto is like a fast-talking traveling salesman with flashing smile and gold tooth prominently displayed. He tries to sell you a dubious bill of goods and you buy because the show is so dazzling.

IT'S A PIECE of brazen show-offery, Rossinian in tone, but uniquely Paganini in the bravura effects created for the soloist. There are high passages in double stops, extensive harmonics, staccato and pizzicato passages; all the devices which made Paganini's playing so stunning to his contemporary listeners.

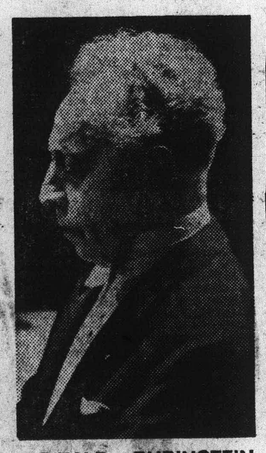
For the orchestra, there isn't much to do — the composer's thorough study of orchestration is not employed here to the soloist's advantage.

It's a lot of fun (the BSO string players seemed to enjoy it particularyl), although definitely not for a steady diet. That Szeryng plays it at all is testimony to his technical skills — however.

I don't find him a very interesting player nor does he seem quite slick enough. His intonation, for example, is not always perfect and the tone occasionally gets glassy. But, I'm quibbling.

In the Chausson "Poeme," which requires more in the way of sentiment, Szeryng proved less satisfactory. He and Thomas chose tempi that were too slow and an approach that just didn't work as a musical totality.

Tchaikovsky's Suite No. 3, like the Piston Toccata, offers splendid opportunity for lustrous playing and great panache, particularly in the former's exuberant variation movement. Thomas and the orchestra provided just that.



ARTUR RUBINSTEIN, concert pianist, will give a Symphony Hall recital at 8:30 p.m. Jan. 25.

New York

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500

OCT 18 1973

The forces of darkness

Since Seiji Ozawa, the Boston Symphony, Edith Mathis, Stuart Burrows, Donald McIntyre, Thomas Paul, and Berlioz's "Damnation of Faust" are all so well known and so reliable, it is difficult to find anything fresh to say about what I heard at Carnegie Hall on Friday night. I can, however, say quite a bit about what I saw. Concert hall lighting is admittedly a peripheral issue, but when it interferes with the effect of a performance as much as it did on this occasion, then it is high time to bring up the subject.

The brightest spot on the Carnegie Hall stage that night was the bald head of a chorus member, who must have been standing directly under some light. The violinists and cellists sitting at the outside of the stage were barely visible, since the stage lighting did not extend that far. The soloists could be seen, but their faces were always covered in dark shadows since all the light came from overhead. The shadows were actually rather effective for the character of Mephistopheles, though they did not do much for Faust or Marguerite.

"Damnation of Faust" at Carnegie Hall; Japanese children using the Suzuki violin method (Johnson)
The New York City Opera company in "Anna Bolena" (Kerner)
Vijaya Prabhakar, Sharda Sahai, and Krishna Sanyal at Wesleyan University; Vasant Rai at Carnegie Recital Hall (Kaplin)

The general effect was a yellow-white dinginess. Such dinginess, in fact, that I find it difficult to understand why the performers all bothered to dress up in tails and all. Apparently they had some notion about wanting to create a good appearance. But what the audience actually saw was a grotesque visual accident which seemed insensitive to the music, insulting to the performers, and unfair to the ticket holders, who wanted to see, as well as hear, the Boston Symphony.

There is no particular reason why I should pick on this concert, since this general approach to lighting has persisted at symphony concerts for as long as I can remember. It didn't used to bother me, but now I find it more and more aggravating. I suppose that is mostly because I have been to so many concerts of new music where the lighting was prepared as carefully as the programs, the publicity, and all the other peripheral matters, and I have found that it makes an enormous difference. It is really much easier to focus on a performer when he can be seen easily, as well as heard.

I'm not asking for a light show, of course. All I want is something to help me fix my attention on the conductor and soloists, and a little front light so I can get a clear view of Joseph Silverstein and Jules Eskin when I feel like it, and maybe a few gels just to take the glare off of the bald heads and soften the general color a bit. It would also be nice if I could have seen some of the wind players, who were totally hidden behind the soloists and strings. Doriot Anthony Dwyer, for example, is one of my very favorite flutists, and I felt cheated not to be able to see him (or is it her?) during some of those gorgeous flute solos.

Concerts of traditional music are presented primarily for aural reasons, and all we really want from the lighting is good visibility and a neutral effect. But one does not always achieve these things simply by turning on whatever all-purpose lighting happens to be handy. Often, as in this concert, the handy standard lighting does not provide a neutral effect at all, but a grossly distorted one.

FORTUNATELY the lighting was no problem when I returned to Carnegie Hall on Sunday to hear a smaller group—the 10 Japanese children who are now touring around the country demonstrating the results of the Suzuki violin method. I was a little disappointed in their playing at first. I had heard so much hooey about the wonders of the Suzuki method that I thought these kids might really have the instrument down. But that would be asking for a miracle.

No miracles. These kids slip out of tune and lose bow control once in a while just like all student violinists, and they have a whole lot to learn about phrasing. It is clear, though, that they are doing extremely well for their ages, and that they are the products of intelligent and concerned teaching. In a way that's more reassuring than a miracle would have been.

Perhaps the most touching moment was when a tiny four-year-old girl managed to make it all the way through her little solo, Dvorak's "Humoresque." Like most students of the Suzuki method, she had started playing when she was three, playing by ear at first, and learning to read music later on.

A couple of hundred local children joined the Japanese visitors in the last few numbers. It is difficult to tell how they were doing individually, but everybody seemed to keep his bow headed in the right direction, and the total sound was quite impressive. If this keeps up, college teachers may soon be able to stop lamenting the shortage of string players and look forward to a bumper crop.

—Tom Johnson

TIMES (M)
NEW YORK CITY, N. Y.
846,132

OCT 12 1973

New England Newsclip

Boston Symphony Is Heard in 'Faust'

By ALLEN HUGHES

The first of the major Berlioz offerings to be presented here this season was the Boston Symphony Orchestra's performance of "La Damnation de Faust," given Wednesday night at Carnegie Hall under the direction of Seiji Ozawa. (The New York Philharmonic has announced this same work for next month, and the Metropolitan Opera will introduce its production of Berlioz's "Les Troyens" on Oct. 22.)

"La Damnation de Faust," a big, sprawling concert piece with operatic tendencies, is, in general, the sort of thing that Mr. Ozawa does best, and this performance profited especially from his ability to stir up thundering climaxes of sound and propensities for dramatic contrasts.

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The work showed signs of careful preparation, and all involved responded well to Mr. Ozawa's conducting (which he did from memory). The four principal solo singers were Edith Mathis, Stuart Burrows, Donald McIntyre and Thomas Paul, and all were good choices from the standpoint of role interpretation.

Mr. Burrows was an excellent Faust, who disappointed only when he moved into falsetto for the highest reaches of the love duet in Part III.

Mr. McIntyre, a New Zealand-born baritone whose career so far has been chiefly in England, projected the malevolence of Mephistopheles splendidly despite the pitch ambiguity of a lot of his singing. His vocal production is the kind that can make intonation an iffy matter at times, and Wednesday night was one of those times. This was most damaging to the great Serenade in Part III, but it also affected dramatic outbursts when they were loud.

There was some unsteadiness in Miss Mathis's singing at the outset, but she got into her stride to make a searing impression in her delivery of her soliloquy in Part IV. Mr. Paul sang Brander's song sturdily.

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The Tanglewood Festival Chorus (prepared by John Oliver) did well with all aspects of the big choral parts of the work, and the Boston Boy Choir contributed pleasing tone to the conclusion of it.

It was, then, a worthy presentation, if not the most exciting imaginable, of an enigmatic composition that poses many performance problems. It will be repeated tonight.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

OCT 12 1973

Boston Symphony 'Faust'

#6

By RON EYER

In a sudden switch that caught many concertgoers unaw res, the Boston Symphony moved its Wednesday night performance from Avery Fisher (Philharmonic) Hall to Carnegie Hall because of the continuing strike of the New York Philharmonic orchestra.

The program was a major presentation of Berlioz' "La Damnation de Faust" under the direction of Seiji Ozawa which a lot of people didn't want to miss, so despite a good deal of confusion over tickets and seat locations, the auditorium was full.

The Berlioz version of the Faust legend always has been the subject of a good deal of controversy. It is not an opera in the traditional sense as is the Gounod version. He called it a "legende dramatique," in four lengthy parts that take almost three hours to perform, even with cuts, and it has a Handelian quality as suggestive of oratorio as of opera.

At the same time, however, it has great dramatic intensity. Berlioz was an even greater innovator in orchestral effects than Richard Wagner. Even today, some of his instrumental combinations and dynamic explosions have an originality that can shock a jaded modern ear. It has all the apparatus of opera—impassioned solos, duets, ensemble numbers and electrifying choruses, yet it remains somehow cold, remote and impersonal. This accounts, no doubt, for its original failure and its continued lack of popularity.

The Bostonians' performance, however, must be given very high marks—the highest, probably, going to Ozawa. The youthful Oriental conductor has taken on, consciously or unconsciously, many of the characteristics of the young Leonard Bernstein. Except that he doesn't leap two feet off the podium in climatic moments, his performance is choreographic. He pleads, cajoles, prays and imperiously commands his musical forces. But they clearly respect him, for he conducted the whole long score from memory and never missed a cue.

Responding to Ozawa's energetic direction were the two leading singers, Stuart Burrows as Faust and Donald McIntyre as Mephistopheles. They, along with Thomas Paul as Brander, carried the entire vocal burden of the first half, assisted, of course, by the Tanglewood Festival Chorus and the Boston Boy Choir who also made first-class contributions.

Edith Mathis' opportunity, as Marguerite, came in the second half, and while she has a lovely voice that adequately filled the demands of the role, her importance in performance never equaled that of either Burrows or McIntyre.

The New York Times
NEW YORK, N. Y.
D. 846.132 S. 1.407,549

OCT 15 1973

BOSTON SYMPHONY PLAYS LIGETI WORK

The introduction to New York of Gyorgy Ligeti's "Melodien" and a remarkably good performance of Beethoven's "Emperor" Piano Concerto, with Christoph Eschenbach as soloist, distinguished the Boston Symphony Orchestra concert conducted by Seiji Ozawa at Carnegie Hall on Saturday night.

The Ligeti piece, which dates from 1971, is in effect a composite of countless melodic fragments that jostle along together in a friendly way for some 12 minutes. The result is distinctly modern music that is easy to listen to and that leaves one with a cheerful feeling. It has no great message and no big climax. It simply exists for a while and then stops. It is music that has been very carefully made and expertly orchestrated, and it was performed handsomely.

The concert began with the "Emperor" Concerto, which Mr. Eschenbach played boldly and brilliantly. One of the many fine things he accomplished was the achievement of big sonorites without loss of clarity of tone.

Thus, the bright, clear sound that he drew from the piano remained consistent, even though he put it to a wide variety of expressive uses. Mr. Ozawa helped in all of this, of course, and the total result was first rate.

ALLEN HUGHES.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

DEC 14 1973

Versatile Bostonians

#6

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Thomas conducted the Bach as straightforward Baroque, which is unusual, for many musicians play Bach as a romantic show piece, with many pianissimi leading to impressive crescendi.

The feature of the evening was the Piston concerto. Ms. Dwyer, who is a great-grandniece of Susan B. Anthony, the suffragist leader, displayed her virtuosity with ease. The piece itself, which was played as one movement in three sections, two slow and the last fairly fast, had its lyric moments. Except for the flute parts, which were interesting for the way that Ms. Dwyer solved their difficulties, the concerto was generally a bore, however. It might have been better as a chamber piece.

The Strauss is a virtuoso piece for orchestra. In it we hear Strauss the hero, Strauss the lover, Strauss the master orchestrater, Strauss the philosopher.

—Daniel Goldberg

CUE
NEW YORK, N. Y.
W. 244,000

OCT 22 1973

BOSTON SYMPHONY—At Carnegie Hall. What a pleasure, to come back to this remarkable place after several months! The atmosphere, the presence of sound, was thrilling from the first bars of Beethoven's Fifth Piano Concerto, the "Emperor." Would that this first Saturday night concert by the Bostonians had lived up to it! Their new music director, Seiji Ozawa, has already forged a magnificent instrument in terms of pure orchestral virtuosity, sleek tone, silken sonorities. Yet it is all execution with no personality, and even the sound becomes monochromatic in its slickness. Ozawa proved no help to pianist Christoph Eschenbach, who seemed to be playing more for effect than anything else. The flowing legato, full range of dynamics, and clean articulation are there, but a gross insincerity comes across, mating occasional glory with sheer aggression. Ozawa's failure to distinguish between the grand traditional line and a modern, analytical one was true in Brahms's First Symphony, too, where the darkly burnished strings held promise of a major performance. Yet it never materialized, because there was no consistent view. Gyorgy Ligeti's "Melodien" received its first N.Y. performance and, though strikingly played, revealed nothing new by bringing Berg and the last several decades into the '70s. The colors, texture are dazzling, but so what?

—R.J.

Thurs. Romantic

BOSTON HERALD AMERICAN Sat Jan 19, 1974

Grand Night at Symphony

By ELLEN PFEIFER
Music Critic

• Concert Review

The first of the season's Boston Symphony romantic concerts Thursday night at Symphony Hall was about virtuosity — of both the solo and ensemble kind. Conducted by Michael Tilson Thomas, it featured music by Paganini, certainly the most dazzling of violinists and of writers for the violin; and by Tchaikovsky, arguable one of Paganini's counterparts in orchestral composition.

In addition, there were works by Walter Piston (Toccata) and Chausson ("Poeme") designed respectively to show off brilliant ensemble and solo playing.

PAGANINI'S Violin Concerto No. 3, played in this Boston premiere by Henryk Szeryng, is a recently "discovered" work. The program notes attribute its suppression to Paganini's jealous zeal in keeping his technical inventions secret; thus, he did not publish his manuscripts. Probably equally believable is that the violinist, well-known for his avarice, wanted too large a royalty (he was turned down by publishers on several occasions for such reasons).

To the twentieth century listener, the concerto is like a fast-talking traveling salesman with flashing smile and gold tooth prominently displayed. He tries to sell you a dubious bill of goods and you buy because the show is so dazzling.

IT'S A PIECE of brazen show-offery, Rossinian in tone, but uniquely Paganini in the bravura effects created for the soloist. There are high passages in double stops, extensive harmonics, staccato and pizzicato passages; all the devices which made Paganini's playing so stunning to his contemporary listeners.

For the orchestra, there isn't much to do — the composer's thorough study of orchestration is not employed here to the soloist's advantage.

It's a lot of fun (the BSO string players seemed to enjoy it particularyl), although definitely not for a steady diet. That Szeryng plays it at all is testimony to his technical skills — however.

I don't find him a very interesting player nor does he seem quite slick enough. His intonation, for example, is not always perfect and the tone occasionally gets glassy. But, I'm quibbling.

In the Chausson "Poeme," which requires more in the way of sentiment, Szeryng proved less satisfactory. He and Thomas chose tempi that were too slow and an approach that just didn't work as a musical totality.

Tchaikovsky's Suite No. 3, like the Piston Toccata, offers splendid opportunity for lustrous playing and great panache, particularly in the former's exuberant variation movement. Thomas and the orchestra provided just that.

ARTUR RUBINSTEIN, concert pianist, will give a Symphony Hall recital at 8:30 p. m. Jan. 25.

New York

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500

OCT 18 1973

The forces of darkness

music

"Damnation of Faust" at Carnegie Hall; Japanese children using the Suzuki violin method (Johnson)
The New York City Opera company in "Anna Bolena" (Kerner)
Vijaya Prabhakar, Sharda Sahai, and Krishna Sanyal at Wesleyan University; Vasant Rai at Carnegie Recital Hall (Kaplin)

Since Seiji Ozawa, the Boston Symphony, Edith Mathis, Stuart Burrows, Donald McIntyre, Thomas Paul, and Berlioz's "Damnation of Faust" are all so well known and so reliable, it is difficult to find anything fresh to say about what I heard at Carnegie Hall on Friday night. I can, however, say quite a bit about what I saw. Concert hall lighting is admittedly a peripheral issue, but when it interferes with the effect of a performance as much as it did on this occasion, then it is high time to bring up the subject.

The brightest spot on the Carnegie Hall stage that night was the bald head of a chorus member, who must have been standing directly under some light. The violinists and cellists sitting at the outside of the stage were barely visible, since the stage lighting did not extend that far. The soloists could be seen, but their faces were always covered in dark shadows since all the light came from overhead. The shadows were actually rather effective for the character of Mephistopheles, though they did not do much for Faust or Marguerite.

The general effect was a yellow-white dinginess. Such dinginess, in fact, that I find it difficult to understand why the performers all bothered to dress up in tails and all. Apparently they had some notion about wanting to create a good appearance. But what the audience actually saw was a grotesque visual accident which seemed insensitive to the music, insulting to the performers, and unfair to the ticket holders, who wanted to see, as well as hear, the Boston Symphony.

There is no particular reason why I should pick on this concert, since this general approach to lighting has persisted at symphony concerts for as long as I can remember. It didn't used to bother me, but now I find it more and more aggravating. I suppose that is mostly because I have been to so many concerts of new music where the lighting was prepared as carefully as the programs, the publicity, and all the other peripheral matters, and I have found that it makes an enormous difference. It is really much easier to focus on a performer when he can be seen easily, as well as heard.

I'm not asking for a light show, of course. All I want is something to help me fix my attention on the conductor and soloists, and a little front light so I can get a clear view of Joseph Silverstein and Jules Eskin when I feel like it, and maybe a few gels just to take the glare off of the bald heads and soften the general color a bit. It would also be nice if I could have seen some of the wind players, who were totally hidden behind the soloists and strings. Doriot Anthony Dwyer, for example, is one of my very favorite flutists, and I felt cheated not to be able to see him (or is it her?) during some of those gorgeous flute solos.

Concerts of traditional music are presented primarily for aural reasons, and all we really want from the lighting is good visibility and a neutral effect. But one does not always achieve these things simply by turning on whatever all-purpose lighting happens to be handy. Often, as in this concert, the handy standard lighting does not provide a neutral effect at all, but a grossly distorted one.

FORTUNATELY the lighting was no problem when I returned to Carnegie Hall on Sunday to hear a smaller group—the 10 Japanese children who are now touring around the country demonstrating the results of the Suzuki violin method. I was a little disappointed in their playing at first. I had heard so much hooey about the wonders of the Suzuki method that I thought these kids might really have the instrument down. But that would be asking for a miracle.

No miracles. These kids slip out of tune and lose bow control once in a while just like all student violinists, and they have a whole lot to learn about phrasing. It is clear, though, that they are doing extremely well for their ages, and that they are the products of intelligent and concerned teaching. In a way that's more reassuring than a miracle would have been.

Perhaps the most touching moment was when a tiny four-year-old girl managed to make it all the way through her little solo, Dvorak's "Humoresque." Like most students of the Suzuki method, she had started playing when she was three, playing by ear at first, and learning to read music later on.

A couple of hundred local children joined the Japanese visitors in the last few numbers. It is difficult to tell how they were doing individually, but everybody seemed to keep his bow headed in the right direction, and the total sound was quite impressive. If this keeps up, college teachers may soon be able to stop lamenting the shortage of string players and look forward to a bumper crop.

—Tom Johnson

TIMES (M)
NEW YORK CITY, N. Y.
846,132

OCT 12 1973

New England Newsclip

Boston Symphony Is Heard in 'Faust'

By ALLEN HUGHES

The first of the major Berlioz offerings to be presented here this season was the Boston Symphony Orchestra's performance of "La Damnation de Faust," given Wednesday night at Carnegie Hall under the direction of Seiji Ozawa. (The New York Philharmonic has announced this same work for next month, and the Metropolitan Opera will introduce its production of Berlioz's "Les Troyens" on Oct. 22.)

"La Damnation de Faust," a big, sprawling concert piece with operatic tendencies, is, in general, the sort of thing that Mr. Ozawa does best, and this performance profited especially from his ability to stir up thundering climaxes of sound and propensities for dramatic contrasts.

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The work showed signs of careful preparation, and all involved responded well to Mr. Ozawa's conducting (which he did from memory). The four principal solo singers were Edith Mathis, Stuart Burrows, Donald McIntyre and Thomas Paul, and all were good choices from the standpoint of role interpretation.

Mr. Burrows was an excellent Faust, who disappointed only when he moved into falsetto for the highest reaches of the love duet in Part III.

Mr. McIntyre, a New Zealand-born baritone whose career so far has been chiefly in England, projected the malevolence of Mephistopheles splendidly despite the pitch ambiguity of a lot of his singing. His vocal production is the kind that can make intonation an iffy matter at times, and Wednesday night was one of those times. This was most damaging to the great Serenade in Part III, but it also affected dramatic outbursts when they were loud.

There was some unsteadiness in Miss Mathis's singing at the outset, but she got into her stride to make a searing impression in her delivery of her soliloquy in Part IV. Mr. Paul sang Brander's song sturdily.

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The Tanglewood Festival Chorus (prepared by John Oliver) did well with all aspects of the big choral parts of the work, and the Boston Boy Choir contributed pleasing tone to the conclusion of it.

It was, then, a worthy presentation, if not the most exciting imaginable, of an enigmatic composition that poses many performance problems. It will be repeated tonight.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

OCT 12 1973

Boston Symphony 'Faust'

#6

By RON EYER

In a sudden switch that caught many concertgoers unawares, the Boston Symphony moved its Wednesday night performance from Avery Fisher (Philharmonic) Hall to Carnegie Hall because of the continuing strike of the New York Philharmonic orchestra.

The program was a major presentation of Berlioz' "La Damnation de Faust" under the direction of Seiji Ozawa which a lot of people didn't want to miss, so despite a good deal of confusion over tickets and seat locations, the auditorium was full.

The Berlioz version of the Faust legend always has been the subject of a good deal of controversy. It is not an opera in the traditional sense as is the Gounod version. He called it a "legende dramatique," in four lengthy parts that take almost three hours to perform, even with cuts, and it has a Handelian quality as suggestive of oratorio as of opera.

At the same time, however, it has great dramatic intensity. Berlioz was an even greater innovator in orchestral effects than Richard Wagner. Even today, some of his instrumental combinations and dynamic explosions have an originality that can shock a jaded modern ear. It has all the apparatus of opera—impassioned solos, duets, ensemble numbers and electrifying choruses, yet it remains somehow cold, remote and impersonal. This accounts, no doubt, for its original failure and its continued lack of popularity.

The Bostonians' performance, however, must be given very high marks—the highest, probably, going to Ozawa. The youthful Oriental conductor has taken on, consciously or unconsciously, many of the characteristics of the young Leonard Bernstein. Except that he doesn't leap two feet off the podium in climatic moments, his performance is choreographic. He pleads, cajoles, prays and imperiously commands his musical forces. But they clearly respect him, for he conducted the whole long score from memory and never missed a cue.

Responding to Ozawa's energetic direction were the two leading singers, Stuart Burrows as Faust and Donald McIntyre as Mephistopheles. They, along with Thomas Paul as Brander, carried the entire vocal burden of the first half, assisted, of course, by the Tanglewood Festival Chorus and the Boston Boy Choir who also made first-class contributions.

Edith Mathis' opportunity, as Marguerite, came in the second half, and while she has a lovely voice that adequately filled the demands of the role, her importance in performance never equaled that of either Burrows or McIntyre.

DAILY NEWS
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CUE
NEW YORK, N. Y.
W. 244,000

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—R.J.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,519

OCT 15 1973

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ALLEN HUGHES.

New York Post
D. 623,245 SAT. 354,797
OCT 11 1973

Boston Symphony Gives 'Damnation of Faust'

By MILES KASTENDIECK

Now music director of the Boston Symphony, Seiji Ozawa chose to begin his stewardship here in grandiose fashion by performing Berlioz's "Damnation of Faust" in Carnegie Hall last night. In the course of the two-and-a-quarter-hour work, he clearly defined his conductorial style as rhythm-based, energetic, and brilliant.

For the Berlioz, this meant much orchestral splendor, precision, and vitality but less romantic fervor and less subtlety than the music demanded. Created in the white heat of inspiration, this choral and orchestral fantasy calls for considerable resourcefulness in interpretation. The performance had more black-and-white textures than color and sounded more earthbound than impassioned.

Occasionally the eloquence and the grandeur broke through. Toward the end of Part III and in the Romance of Part IV, the music took flight. Otherwise the impression was a faithful rendition without benefit of communicative insight. The lushness that belongs to Berlioz's urgent romanticism had been distilled. Noticeably in the earlier parts, had the music been allowed to breathe through better punctuated phrasing, it would have flowed more flexibly.

To hear the famous "Dance of the Sylphs" and the "Minuet of the Will-o'-the Wisps" sound heavy instead of magical suggests the problem. On the other hand the "Ride to the Abyss" was appropriately frenzied and the Pandemonium of Hell brilliantly executed.

The Soloists

The capable soloists included Edith Mathis as Marguerite, Stuart Borrows as Faust, Donald McIntyre as Mephistopheles, and Thomas Paul as Brander. Of these Mr McIntyre injected more personality into his role than the others. Mr. Burrows fell into the conventional tenor interpretation except when singing with Miss Mathis. She sang in sweet innocence on first appearance, then gave dimension to both her voice and meaning in the Romance. Mr. Paul's brief parts were creditable.

The Tanglewood Festival Chorus reflected excellent training by John Oliver. The youthful tinge in the voices contributed a requisite freshness to the performance. The Boston Boy Choir sang in the final chorus.

Coming one night after a performance of Gounod's "Faust", the Berlioz showed how pale the opera can be in comparison. The fiery Berlioz composed with more substance and character, creating a work worthy of its source. There have been more outstanding performances though one as good as this serves to remind the listener of Berlioz's achievement.

Originally scheduled for Avery Fisher Hall, the performance took place in Carnegie with a minimum of inconvenience because the orchestra's management made the transition smoothly, even to having regular Carnegie Hall programs printed. Fortunately Carnegie Hall was available as it will be for tomorrow's repeat performance.

TIMES (M)
NEW YORK CITY, N. Y.
846,132
DEC 17 1973
New England Newsclip

Music

'Zarathustra' Enlivens Bostonians' Program

By RAYMOND ERICSON

There was a new work in the Boston Symphony Orchestra's program in Avery Fisher Hall on Wednesday night, but it was an old one—one that even has a dubious musical reputation—that gave the evening its vitality. This was Richard Strauss's vast and murky tone poem "Also sprach Zarathustra." It is, of course, a piece that gives an orchestra a chance to demonstrate its virtuosity, and the Bostonians seemed to revel in the opportunities for technical display. The results were as viscerally stimulating as could be wished.

The performance was under the direction of Michael Tilson Thomas. His reading was not so original and provocative as Pierre Boulez's had been with the New York Philharmonic this season. It was for the most part, quite orthodox. But it had the kind of tension that bridges the gaps in this sectional work and gives it the strength of a taut wire.

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The program opened with Bach's Suite No. 3 in D, rather routinely performed by a reduced orchestra that included a harpsichord. The only surprise was the relatively fast tempo assigned to the famous air. Mr. Thomas possibly was afraid of its sounding too sentimental at a slower pace, but it still sounded seductive, if somewhat less gracious than usual.

Walter Piston's Flute Concerto, composed in 1971, was played here for the first time, with the orchestra's principal flutist, Doriot Anthony Dwyer, as soloist. It is a characteristic work by the American composer, who was 77 when he wrote it. There are a few effective passages, one for flute and harp, a cadenza for the soloist and a final section with some bounce. Despite Mrs. Dwyer's adept performance, however, the work was generally dry and featureless.

Thomas Leads Bostonians in Brahms-Schoenberg

Michael Tilson Thomas came up with an attractive program idea for the Boston Symphony Orchestra concert he conducted at Carnegei Hall on Saturday. It consisted of Arnold Schoenberg's orchestral arrangement of Brahms's Piano Quartet in G minor and Brahms's Piano Concerto No. 2.

This meant that one could hear a Brahms work as remade by another great composer and contrast that with a Brahms work as it was composed. One of the interesting things about the transcription is that it grows less Brahmsian as it goes along. It is as though Schoenberg grew weary of maintaining the Brahms flavor before he finished the task, and decided to brighten things a bit. This transcription is not often played, and the reason undoubtedly is that, despite its virtues, as a whole simply does not ring true as a symphony, which is what Schoenberg tried to make of it.

After this excursion, the B-flat Concerto sounded especially good because it was authentic. Malcolm Frager was the soloist, and his performance was noteworthy for the variety of touch, color and mood he projected.

Instead of leaning into the bigness and grandeur of the music, he took advantage of opportunities to lighten and humanize it when possible. He had plenty of power when it was needed, but he saved it for those moments when nothing else would do.

Mr. Thomas's conducting was impressive in both works, and the orchestra's response was positive.

ALLEN HUGHES

three of the coloristic rhapsodies that Mr. Kostelanetz does so well. Also from Spain was Joaquin Rodrigo's delectable Guitar Concerto (subtitled "Aranjuez" after the summer palace of the 16th-century Spanish kings), with Angel Romero as soloist.

After intermission came Fauré's distinctly minor, but charming incidental music for "The Merchant of Venice," Sibelius's "The Swan of Tuonela," with the gorgeous solo played by the Philharmonic's resident English horn virtuoso, Thomas Stacy, and a suite from Glazunov's ballet "The Seasons."

The Rodrigo was a special treat. Quite popular on records these days, the concerto doesn't turn up too often in concert, and certainly not in so dashing an interpretation as the one by Mr. Romero.

Although the guitarist has appeared here several times with his father and two elder brothers (as the Four Romeros), this was his solo debut, and the young man made the most of it, winning the audience completely, as much with his personal charm as with his deft and masterly playing.

ROBERT SHERMAN

Joachim Gives Recital Of Works for Cello

It was an interesting program that the cellist Heinrich Joachim chose for his Carnegie Recital Hall concert Saturday afternoon, although not a particularly gracious one. After a pleasant little sonata by an early 17th-century Italian composer named Carlo Tessarini, Mr. Joachim offered two long and sometim

Miss Val-Schmidt, a member of the Metropolitan Opera Studio, sang a Mozart aria and songs by Wolf, Sciammarella and Thomson. She was accompanied by David Morgan.

Mr. Henry, who was accompanied by Daniel Epstein, performed sonatas by Pergolesi and Debussy, the Finale from Stravinsky's Suite Italienne, Vieuxtemps's Romance No. 2 and Bach's Chaconne in D minor.

Miss Val-Schmidt's voice was of pleasing quality, though it had a light tremor in it, and her singing of Wolf's songs was quite good in all respects. Her performances were consistently musical and intelligent, and her choice of materials encouraging. Oddly enough, her enunciation of English was a bit stilted.

Mr. Henry, who has a master's degree from Juilliard, seemed to be a capable violinist in general, but it was unwise of him to play the Bach Chaconne. This is a hazardous work for almost any violinist, and in this case it exposed soft spots in technique and intonation that need not have been uncovered.

ALLEN HUGHES

TIMES (M)
NEW YORK CITY, N. Y.
846,132
MAR 25 1974
New England Newsclip

BOSTONIANS SUPERB IN BRUCKNER'S 7TH

Bruckner's Seventh Symphony was the sole item on the Boston Symphony orchestra's program Saturday night at Carnegie Hall, and it is possible that some listener's may have felt short-changed with a concert lasting just over an hour. William Steinberg, the conductor, evidently holds the view that this Bruckner work contains enough musical meat for an audience to chew over in one evening, and he's right.

At any rate, this symphony has long been a specialty of Mr. Steinberg's, and he gave a sensible, well-proportioned reading of the score. Each massive, sonorous block fit smoothly into place without the gaping seams that betray a less-experienced Bruckner conductor. It was all a bit objective perhaps, but a marvel of constructional logic.

Minor ensemble flaws disturbed the flow now and then, but on the whole the Bostonians played superbly. The brass in particular came forth with plump, organlike majesty, and the sheen on the strings was often breathtaking. This was a superior performance, in short, and one to please the most fastidious Brucknerian.

PETER G. DAVIS

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786
DEC 15 1973

Spectrum Stirs 'Em Up

By DANIEL GOLDBERG

Bravo, Michael Tilson Thomas! Bravo, Arnold Schoenberg! Bravo, Johannes Brahms! Bravo, Boston Symphony Orchestra! And thank you all for a wonderful musical experience Thursday night at Carnegie Hall.

The occasion was another of Thomas' Spectrum concerts, this time with the Bostonians. These concerts are a kind of advance music appreciation courses, with occasional jokes and bits of musical history. Thursday night's theme was "transcriptions."

The first half of the program was pleasant and interesting. None of the pieces had been played in New York before.

The first piece was an orchestral arrangement, by Lou Harrison, of "Suite for Toy Piano" by John Cage, the world's undisputed champion in the put-on. Harrison's transcription itself might have been a put-on. No one is saying.

Rose Taylor of California then sang Monteverdi's "Lamento d'Arianna" as arranged by Carl Orff from an enlargement by Monteverdi.

The first half of the program ended with Ravel's orchestration of pieces from Shumann's "Carnaval," a piano suite. The transcription did not quite come off as an orchestral piece imitating a piano, but it was acceptable as a ballet suite, which seems to have been Ravel's intention.

Then came the Brahms-Schoenberg work!

To illustrate the original, Thomas at the piano, and three string players performed a small part of the Brahms, and then the orchestra played that part as arranged by Schoenberg, the father of atonality and generally considered the founder of what many people consider that abomination—modern music.

Well, Schoenberg arranged the quarter as if it were Brahms' Fifth Symphony. The orchestration was brilliant. The conducting was lively, energetic, polished. What used to be a dull chamber work (Schoenberg said it was always badly played) became incandescent. The listeners barely restrained themselves from applauding after every movement.

This rarely heard piece should be heard more often. Much more often.

BALDWIN, N. Y.
CITIZEN
(NEW YORK CITY MARKET AREA)
W. 3,000
NOV 22 1973

MUSIC NOTES

Under extremely trying conditions the Boston Symphony and their exciting Music Director Seiji Ozawa gave their second concerts in New York this season at Hunter College last Wednesday and Friday evenings.

Because of the Philharmonic strike at Lincoln Center, the Boston Symphony was forced to perform in the Assembly Hall at Hunter, which is a fate no small band, much less one of the nation's major orchestras, should suffer. The place is horrendous, shabby, acoustically monstrous and virtually uninhabitable for audience as well as performers.

Yet, on a makeshift, shoddy podium, with his musicians cramped onto the ugly stage, Mr. Ozawa transported us from our unpleasant surroundings with his inspired direction.

One of the music world's fastest rising stars, Ozawa is a joy to behold, virtually a show all by himself. With his great mane of black hair and the incredibly graceful, lithe body and movements of a dancer, he all but caresses the orchestra as he conducts, pulling and coaxing the beautiful sounds from his musicians.

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DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
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NOV 16 1973

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No. 6 By RON EYER

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OCT 11 1973

Boston Symphony Gives 'Damnation of Faust'

By MILES KASTENDIECK

Now music director of the Boston Symphony, Seiji Ozawa chose to begin his stewardship here in grandiose fashion by performing Berlioz's "Damnation of Faust" in Carnegie Hall last night. In the course of the two-and-a-quarter-hour work, he clearly defined his conductorial style as rhythm-based, energetic, and brilliant.

For the Berlioz, this meant much orchestral splendor, precision, and vitality but less romantic fervor and less subtlety than the music demanded. Created in the white heat of inspiration, this choral and orchestral fantasy calls for considerable resourcefulness in interpretation. The performance had more black-and-white textures than color and sounded more earthbound than impassioned.

Occasionally the eloquence and the grandeur broke through. Toward the end of Part III and in the Romance of Part IV, the music took flight. Otherwise the impression was a faithful rendition without benefit of communicative insight. The lushness that belongs to Berlioz's urgent romanticism had been distilled. Noticeably in the earlier parts, had the music been allowed to breathe through better punctuated phrasing, it would have flowed more flexibly.

To hear the famous "Dance of the Sylphs" and the "Minuet of the Will-o'-the Wisps" sound heavy instead of magical suggests the problem. On the other hand the "Ride to the Abyss" was appropriately frenzied and the Pandemonium of Hell brilliantly executed.

The Soloists

The capable soloists included Edith Mathis as Marguerite, Stuart Borrows as Faust, Donald McIntyre as Mephistopheles, and Thomas Paul as Brander. Of these Mr McIntyre injected more personality into his role than the others. Mr. Burrows fell into the conventional tenor interpretation except when singing with Miss Mathis. She sang in sweet innocence on first appearance, then gave dimension to both her voice and meaning in the Romance. Mr. Paul's brief parts were creditable.

The Tanglewood Festival Chorus reflected excellent training by John Oliver. The youthful tinge in the voices contributed a requisite freshness to the performance. The Boston Boy Choir sang in the final chorus.

Coming one night after a performance of Gounod's "Faust", the Berlioz showed how pale the opera can be in comparison. The fiery Berlioz composed with more substance and character, creating a work worthy of its source. There have been more outstanding performances though one as good as this serves to remind the listener of Berlioz's achievement.

Originally scheduled for Avery Fisher Hall, the performance took place in Carnegie with a minimum of inconvenience because the orchestra's management made the transition smoothly, even to having regular Carnegie Hall programs printed. Fortunately Carnegie Hall was available as it will be for tomorrow's repeat performance.

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DEC 15 1973

Music

'Zarathustra' Enlivens Bostonians' Program

By RAYMOND ERICSON

There was a new work in the Boston Symphony Orchestra's program in Avery Fisher Hall on Wednesday night, but it was an old one—one that even has a dubious musical reputation—that gave the evening its vitality. This was Richard Strauss's vast and murky tone poem "Also sprach Zarathustra." It is, of course, a piece that gives an orchestra a chance to demonstrate its virtuosity, and the Bostonians seemed to revel in the opportunities for technical display. The results were as viscerally stimulating as could be wished.

The performance was under the direction of Michael Tilson Thomas. His reading was not so original and provocative as Pierre Boulez's had been with the New York Philharmonic this season. It was for the most part, quite orthodox. But it had the kind of tension that bridges the gaps in this sectional work and gives it the strength of a taut wire.

•

The program opened with Bach's Suite No. 3 in D, rather routinely performed by a reduced orchestra that included a harpsichord. The only surprise was the relatively fast tempo assigned to the famous air. Mr. Thomas possibly was afraid of its sounding too sentimental at a slower pace, but it still sounded seductive, if somewhat less gracious than usual.

Walter Piston's Flute Concerto, composed in 1971, was played here for the first time, with the orchestra's principal flutist, Doriot Anthony Dwyer, as soloist. It is a characteristic work by the American composer, who was 77 when he wrote it. There are a few effective passages, one for flute and harp, a cadenza for the soloist and a final section with some bounce. Despite Mrs. Dwyer's adept performance, however, the work was generally dry and featureless.

TIMES (M)
NEW YORK CITY, N. Y.
846 132
DEC 17 1973
New England Newsclip

Thomas Leads Bostonians in Brahms-Schoenberg

Michael Tilson Thomas came up with an attractive program idea for the Boston Symphony Orchestra concert he conducted at Carnegei Hall on Saturday. It consisted of Arnold Schoenberg's orchestral arrangement of Brahms's Piano Quartet in G minor and Brahms's Piano Concerto No. 2.

This meant that one could hear a Brahms work as remade by another great composer and contrast that with a Brahms work as it was composed. One of the interesting things about the transcription is that it grows less Brahmsian as it goes along. It is as though Schoenberg grew weary of maintaining the Brahms flavor before he finished the task, and decided to brighten things a bit. This transcription is not often played, and the reason undoubtedly is that, despite its virtues, as a whole simply does not ring true as a symphony, which is what Schoenberg tried to make of it.

After this excursion, the B-flat Concerto sounded especially good because it was authentic. Malcolm Frager was the soloist, and his performance was noteworthy for the variety of touch, color and mood he projected.

Instead of leaning into the bigness and grandeur of the music, he took advantage of opportunities to lighten and humanize it when possible. He had plenty of power when it was needed, but he saved it for those moments when nothing else would do.

Mr. Thomas's conducting was impressive in both works, and the orchestra's response was positive.

ALLEN HUGHES

Guitar[illegible] three of the coloristic rhapsodies that Mr. Kostelanetz does so well. Also from Spain was Joaquin Rodrigo's delectable Guitar Concerto (subtitled "Aranjuez" after the summer palace of the 16th-century Spanish kings), with Angel Romero as soloist.

After intermission came Fauré's distinctly minor, but charming incidental music for "The Merchant of Venice," Sibelius's "The Swan of Tuonela," with the gorgeous solo played by the Philharmonic's resident English horn virtuoso, Thomas Stacy, and a suite from Glazunov's ballet "The Seasons."

The Rodrigo was a special treat. Quite popular on records these days, the concerto doesn't turn up too often in concert, and certainly not in so dashing an interpretation as the one by Mr. Romero.

Although the guitarist has appeared here several times with his father and two elder brothers (as the Four Romeros), this was his solo debut, and the young man made the most of it, winning the audience completely, as much with his personal charm as with his deft and masterly playing.

ROBERT SHERMAN

Joachim Gives Recital Of Works for Cello

It was an interesting program that the cellist Heinrich Joachim chose for his Carnegie Recital Hall concert Saturday afternoon, although not a particularly gracious one. After a pleasant little sonata by an early 17th-century Italian composer named Carlo Tessarini, Mr. Joachim offered two long and sometim[illegible]

Miss Val-Schmidt, a member of the Metropolitan Opera Studio, sang a Mozart aria and songs by Wolf, Sciammarella and Thomson. She was accompanied by David Morgan.

Mr. Henry, who was accompanied by Daniel Epstein, performed sonatas by Pergolesi and Debussy, the Finale from Stravinsky's Suite Italienne, Vieuxtemps's Romance No. 2 and Bach's Chaconne in D minor.

Miss Val-Schmidt's voice was of pleasing quality, though it had a light tremor in it, and her singing of Wolf's songs was quite good in all respects. Her performances were consistently musical and intelligent, and her choice of materials encouraging. Oddly enough, her enunciation of English was a bit stilted.

Mr. Henry, who has a master's degree from Juilliard, seemed to be a capable violinist in general, but it was unwise of him to play the Bach Chaconne. This is a hazardous work for almost any violinist, and in this case it exposed soft spots in technique and intonation that need not have been uncovered.

ALLEN HUGHES

TIMES (M)
NEW YORK CITY, N. Y.
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[illegible] 25 1974
New England Newsclip

BOSTONIANS SUPERB IN BRUCKNER'S 7TH

Bruckner's Seventh Symphony was the sole item on the Boston Symphony orchestra's program Saturday night at Carnegie Hall, and it is possible that some listener's may have felt short-changed with a concert lasting just over an hour. William Steinberg, the conductor, evidently holds the view that this Bruckner work contains enough musical meat for an audience to chew over in one evening, and he's right.

At any rate, this symphony has long been a specialty of Mr. Steinberg's, and he gave a sensible, well-proportioned reading of the score. Each massive, sonorous block fit smoothly into place without the gaping seams that betray a less-experienced Bruckner conductor. It was all a bit objective perhaps, but a marvel of constructional logic.

Minor ensemble flaws disturbed the flow now and then, but on the whole the Bostonians played superbly. The brass in particular came forth with plump, organlike majesty, and the sheen on the strings was often breathtaking. This was a superior performance, in short, and one to please the most fastidious Brucknerian.

PETER G. DAVIS

Spectrum Stirs 'Em Up

By DANIEL GOLDBERG

Bravo, Michael Tilson Thomas! Bravo, Arnold Schoenberg! Bravo, Johannes Brahms! Bravo, Boston Symphony Orchestra! And thank you all for a wonderful musical experience Thursday night at Carnegie Hall.

The occasion was another of Thomas' Spectrum concerts, this time with the Bostonians. These concerts are a kind of advance music appreciation courses, with occasional jokes and bits of musical history. Thursday night's theme was "transcriptions."

The first half of the program was pleasant and interesting. None of the pieces had been played in New York before.

The first piece was an orchestral arrangement, by Lou Harrison, of "Suite for Toy Piano" by John Cage, the world's undisputed champion in the put-on. Harrison's transcription itself might have been a put-on. No one is saying.

Rose Taylor of California then sang Monteverdi's "Lamento d'Arianna" as arranged by Carl Orff from an enlargement by Monteverdi.

The first half of the program ended with Ravel's orchestration of pieces from Shumann's "Carnaval," a piano suite. The transcription did not quite come off as an orchestral piece imitating a piano, but it was acceptable as a ballet suite, which seems to have been Ravel's intention.

Then came the Brahms-Schoenberg work!

To illustrate the original, Thomas at the piano, and three string players performed a small part of the Brahms, and then the orchestra played that part as arranged by Schoenberg, the father of atonality and generally considered the founder of what many people consider that abomination—modern music.

Well, Schoenberg arranged the quarter as if it were Brahms' Fifth Symphony. The orchestration was brilliant. The conducting was lively, energetic, polished. What used to be a dull chamber work (Schoenberg said it was always badly played) became incandescent. The listeners barely restrained themselves from applauding after every movement.

This rarely heard piece should be heard more often. Much more often.

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BALDWIN, N. Y.
CITIZEN
(NEW YORK CITY MARKET AREA)
W. 3.000
NOV 22 1973

MUSIC NOTES

Under extremely trying conditions the Boston Symphony and their exciting Music Director Seiji Ozawa gave their second concerts in New York this season at Hunter College last Wednesday and Friday evenings.

Because of the Philharmonic strike at Lincoln Center, the Boston Symphony was forced to perform in the Assembly Hall at Hunter, which is a fate no small band, much less one of the nation's major orchestras, should suffer. The place is horrendous, shabby, acoustically monstrous and virtually uninhabitable for audience as well as performers.

Yet, on a makeshift, shoddy podium, with his musicians cramped onto the ugly stage, Mr. Ozawa transported us from our unpleasant surroundings with his inspired direction.

One of the music world's fastest rising stars, Ozawa is a joy to behold, virtually a show all by himself. With his great mane of black hair and the incredibly graceful, lithe body and movements of a dancer, he all but caresses the orchestra as he conducts, pulling and coaxing the beautiful sounds from his musicians.

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By ROBERT KIMBALL

Michael Tilson Thomas and the Boston Symphony Orchestra concluded a series of four successive New York concerts in as many nights on Saturday evening at Carnegie Hall. Thomas and the Boston had played at Avery Fisher Hall on Wednesday and Friday, and at Carnegie Hall Thursday and Saturday. The young and exuberant Thomas displayed fine musicianship, excellent conducting, sensitivity in accompanying soloists, considerable audacity in fashioning his programs, and a deep concern for presenting audiences with seldom heard music.

The first concert on Saturday night opened with Arnold Schoenberg's orchestral transcription of Brahms' "G-minor Piano Quartet, opus 25."

Schoenberg's transcription is a model of its kind in its strict fidelity to the style and principles of Brahms. It deserves to be heard more frequently and to be recorded. Saturday night's performance was more relaxed, more cohesive and more confident than the more frenetic, but less carefully prepared effort at Thursday's Spectrum concert.

If any work could be considered Brahms' "Fifth Symphony" it is his "Piano Concerto No. 2 in B flat, Op. 83," which the noted critic of Brahms' day, Hanslick, called a "symphony with piano obligato." The Boston Symphony played it beautifully and provided excellent support for piano soloist Malcolm Frager, but Frager seemed miscast for his role seemed miscast for his role in this olympian work. His generally light, lyrical reading almost totally side-stepped the concerto's many fiendishly difficult passages. A highly accomplished pianist, Frager seemed reluctant to come to grips with the drama that is the very essence of this work.

On Thursday evening Thomas conducted the Boston Symphony in the second of Carnegie Hall's three Spectrum Concerts of 1973-74. The purpose of the Spectrum series is to present programs that offer maximum contrast among the works of a given program.

Thursday's concert, which focused on transcriptions for orchestra, revealed many of the strengths and weaknesses of the Spectrum series. By and large, the first half of the concert was something of a bust. The principal reason might be the lack of preparation evident throughout as well as the apparent disinterest of the Boston orchestra in what Thomas is trying to do in these concerts.

Lou Harrison's arrangement for John Cage's "Suite for Toy Piano" was a pleasant disfiguration of Cage's work. One of Claudio Monteverdi's own transcriptions of the "Lament" from his opera "Arianna," charmingly sung by members of the Westminister Choir, was more effective than Carl Orff's 1929 arrangement (adaptation would be a better word) of the work, with the attractive mezzo-soprano Rose Taylor as soloist. It would be impossible to assess fairly Ravel's orchestrated sections of Schumann's piano piece "Carnaval" by Thursday's ragged, lackluster performance.

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The performance of these works which I heard on Friday was very, very impressive. Overcoming the acoustics at Avery Fisher, which everyone knows are not nearly as good as Carnegie's, the orchestra warmed to its work as it had not in the Spectrum concert the previous night.

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It was like watching an old newsreel. Not since Stravinsky's "Rite of Spring" or Honegger's locomotive "Pacific 231" has a Philistone reaction been so unanimous here. And the music in question didn't deserve it.

Tippett's symphony may not be a great work. It has a fuzzy ideological association with Schiller's Ninth Symphony, and the soloist, intoning a blues line, sings about love and compassion in vaguely socialistic terms.

HARRIETT JOHNSON

Colin Davis Leads Tippett

Colin Davis, British guest conductor of the Boston Symphony last night in Avery Fisher Hall, not only confronted the orchestra but at one point the audience as well. Apparently the contrast between the romance of Robert Schumann's Piano Concerto in A Minor, performed with great esprit by Michael Roll, and the turmoil of Part I of Sir Michael Tippett's Symphony No. 3, was too much for some of the audience. More than a few walked out as Davis paused between Parts I and II, each of which took approximately a half hour.

Hearing the rumpus, Davis turned around. His eyes and manner were as powerful as his baton had been previously. He was probably doubly annoyed because of the insult to an eminent and beautiful soprano, Heather Harper, waiting to sing Tippett's own text for Part II.

He opened his arms in a gesture of annoyance and the rest of the listeners applauded him roundly. They were annoyed too and at the end of the Tippett, which was having its N. Y. premiere, there was a prolonged demonstration of approval, for all concerned including the 69-year-old youthful-looking composer who is here from England for the first performance of the piece in this country.

Text of His Own

Using a bitter text of his own in Part I, his point of attack is Schiller's "Ode to Joy" used in Beethoven's Ninth Symphony, an apostrophe to the brotherhood and equity of man.

Hearing the Tippett symphony is a cutting, often agonizing experience. It makes its incision and then tears at the wound. The text follows the skepticism of Voltaire and Renan to Wilfred Owen and the disillusion of the present with regard to absolute values. He asks the age-old questions for which there are no answers. Davis points out that these reflect Blake's convictions too, more beautifully articulated than Schiller's.

Miss Harper sang: "The Goddess Joy shall make us one . . . and was my sister charred to cinders in the oven? . . ." So it went. The text was long. Miss Harper using a slight amplification, (mistakenly, I believe but insisted upon for expressive reasons by the composer), performed with exquisite ease no matter how seemingly unyielding the skips. She made everything, including the wide, awkward jumps to high notes, effortless.

Part I consists of what Tippett calls "Arrest and Movement" and he considers them metaphorical "Indicating a compression of energy and an explosion of energy: both positive." All didn't sound so positive. There is rough power in the music, a war of nerves, then relief. There are great clusters of sound, some overpowering, some atmospheric, using ingenious combinations: the harp in octaves, for example, combined with other instruments.

Maralin Niska is the Composer in "Ariadne auf Naxos," which will be presented by New York City Opera Feb. 28 at the N.Y. State Theater.

With a score so explicitly and elaborately written for an extensive percussion section, the writing looks like a work of art in itself. The music alternates between layers of violence which then become catalysts for quiet. The bells, drums in great variety, plus piano and harp become an orchestra in themselves.

Part II, "Lento," has a stealthy, often ominous quiet. The violas lament what is the tragic essence of life in some of the most poignant music. In the text he defies the concept of God but at the end suggests that we will remake our dreams and have compassion in love.

Roll in Concerto

Roll is an arresting personality with penetrating, dark eyes and thick curly hair. Only 27-years-old, he arrived for his local debut with a long list of credits including winning the Leeds International Competition at the age of 17.

He has the ability to produce a beautiful sound at the same time that he shows a profound feeling for melody. He was essentially a romanticist in the Schumann, as he should have been, performing with much freedom and convincingly so, though he played the cadezna so fast it was blurred. Beginning with the dramatic downward thrust of the Schumann first statement he made us realize that here was somebody. He won an ovation from the audience.

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The first half of the venerable British composer's work was pretty long—about 30 minutes. Then the stampede for the exits erupted, and, gripping the railing of his podium, Davis watched them go—every last one of them—shaking his head in disbelief as they went. When the last of them were hout of the hall, he seemed on the point of addressing a few well-chosen words to the ramaining faithful. Instead, he held up a forefinger and turned back to his orchestra and his soloist, soprano Heather Harper, to commence on the second part.

It was like watching an old newsreel. Not since Stravinsky's "Rite of Spring" or Honegger's locomotive "Pacific 231" has a Philistone reaction been so unanimous heckouts. And the music in question didn't deserve it.

Tippett's symphony may not be a great work. It has a fuzzy ideological association with Schiller's Ninth Symphony, and the soloist, intoning a blues line, sings about love and compassion in vaguely socialistic terms.

HARRIETT JOHNSON

Colin Davis Leads Tippett

Colin Davis, British guest conductor of the Boston Symphony last night in Avery Fisher Hall, not only confronted the orchestra but at one point the audience as well. Apparently the contrast between the romance of Robert Schumann's Piano Concerto in A Minor, performed with great esprit by Michael Roll, and the turmoil of Part I of Sir Michael Tippett's Symphony No. 3, was too much for some of the audience. More than a few walked out as Davis paused between Parts I and II, each of which took approximately a half hour.

Hearing the rumpus, Davis turned around. His eyes and manner were as powerful as his baton had been previously. He was probably doubly annoyed because of the insult to an eminent and beautiful soprano, Heather Harper, waiting to sing Tippett's own text for Part II.

He opened his arms in a gesture of annoyance and the rest of the listeners applauded him roundly. They were annoyed too and at the end of the Tippett, which was having its N. Y. premiere, there was a prolonged demonstration of approval, for all concerned including the 69-year-old youthful-looking composer who is here from England for the first performance of the piece in this country.

Text of His Own

Using a bitter text of his own in Part I, his point of attack is Schiller's "Ode to Joy" used in Beethoven's Ninth Symphony, an apostrophe to the brotherhood and equity of man.

Hearing the Tippett symphony is a cutting, often agonizing experience. It makes its incision and then tears at the wound. The text follows the skepticism of Voltaire and Renan to Wilfred Owen and the disillusion of the present with regard to absolute values. He asks the age-old questions for which there are no answers. Davis points out that these reflect Blake's convictions too, more beautifully articulated than Schiller's.

Miss Harper sang: "The Goddess Joy shall make us one . . . and was my sister charred to cinders in the oven? . . ." So it went. The text was long. Miss Harper using a slight amplification, (mistakenly, I believe but insisted upon for expressive reasons by the composer), performed with exquisite ease no matter how seemingly unyielding the skips. She made everything, including the wide, awkward jumps to high notes, effortless.

Part I consists of what Tippett calls "Arrest and Movement" and he considers them metaphorical "Indicating a compression of energy and an explosion of energy: both positive." All didn't sound so positive. There is rough power in the music, a war of nerves, then relief. There are great clusters of sound, some overpowering, some atmospheric, using ingenious combinations: the harp in octaves, for example, combined with other instruments.

Maralin Niska is the Composer in "Ariadne auf Naxos," which will be presented by New York City Opera Feb. 28 at the N.Y. State Theater.

With a score so explicitly and elaborately written for an extensive percussion section, the writing looks like a work of art in itself. The music alternates between layers of violence which then become catalysts for quiet. The bells, drums in great variety, plus piano and harp become an orchestra in themselves.

Part II, "Lento," has a stealthy, often ominous quiet. The violas lament what is the tragic essence of life in some of the most poignant music. In the text he defies the concept of God but at the end suggests that we will remake our dreams and have compassion in love.

Roll in Concerto

Roll is an arresting personality with penetrating, dark eyes and thick curly hair. Only 27-years-old, he arrived for his local debut with a long list of credits including winning the Leeds International Competition at the age of 17.

He has the ability to produce a beautiful sound at the same time that he shows a profound feeling for melody. He was essentially a romanticist in the Schumann, as he should have been, performing with much freedom and convincingly so, though he played the cadezna so fast it was blurred. Beginning with the dramatic downward thrust of the Schumann first statement he made us realize that here was somebody. He won an ovation from the audience.

The New York Times
NEW YORK, N. Y.
D. 846.132 S. 1,407,549
MAR 22 1974

Music: Ozawa 'Firebird'

By DONAL HENAHAN

Any good conductor knows what a major orchestra can do and how to get it to perform up to the top level of its ability. A few superior conductors are somehow able to seduce an orchestra into playing better than it knows it can, and knows what to do when such transcendental accidents take place. Seiji Ozawa, the Boston Symphony Orchestra's music director, had his musicians operating beyond even their own lofty levels at Avery Fisher Hall on Wednesday night, to the benefit of Mozart's Piano Concerto in A (K. 488) and Stravinsky's "Firebird."

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The Stravinsky, presented in its original 1910 version rather than in the more familiar suites that the composer drew from the score in 1911, 1919 and 1945, was not inflated into a noisy orchestral showpiece. That often happens with the sumptuously scored 1911 suite in particular. Rather, Mr. Ozawa drew the 45-minute ballet score out in a long, unbroken dramatic line, stressing its gentle poetry as well as the brilliance of the Kaschchei episodes.

At times, the complete score is much looser in structure than we learned to expect from later Stravinsky. But it is always instructive to hear a composer's first thoughts on a famous subject, and the Bostonians spelled out those thoughts gloriously.

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Sometimes he could skim over significant passages a bit too glibly, as in the first-movement cadenza (Mozart's own), where he made too little of the sense of the music and too much of his fluid negotiation of scales and arpeggios. However, the Adagio, taken at an ideally expansive tempo, was played magically as the pianist and Mr. Ozawa merged their personalities in a deeply moving collaboration. It was a moment when Mozart's impulse to break out of his own courtly tradition could be felt with painful force, and yet the mold did not crack for a moment.

New York Post
D. 623,245 SAT. 354,797
MAR 21 1974

Words & Music

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Pollini played the Concerto with clarity and without pretension. He took the word "classic" seriously and performed the work with innate musicality and with a firm sense of its structure together with accompanying details. Yet there wasn't music personal profile or emotional subjectivity. It was an admirable interpretation but not a moving one. The "Adagio" had a feeling of melancholy and the final "Allegro assai" was a model of precision while the music flowed naturally. Ozawa's orchestra, somewhat reduced, was often a little overpowering in relation to Pollini. Born in 1935

The young Japanese music director, born in 1935, showed in many ways extraordinary control of his forces during the concerto and the "Firebird." He led both works from memory.

It is unusual to have the complete "Firebird" performed and it was absorbing to hear the continuity and contrasts of the story as revealed in the musical structure (and minus the visual ballet.) Stravinsky's instrumental imagination is striking and the ear is fascinated listening to the work as pure music apart from its relation to the fairy tale of the enchanted princess.

There were many sections added from the usual versions of "Suites" heard, including a great deal of music preceding the "Dance of the Firebird;" also music that precedes the "Round of the Princesses" such as the capture of the Firebird, her supplications and the first appearances of the Princesses.

Ozawa extracted a vital sense of drama from the music and brought to it an immense range of color and virtuosity. The sensuous folk-like "Round of the Princesses" was sensitively performed. There is also a beautiful folk-like theme that appears early in the score in the flute and horn and is repeated later during the procession of Kashchei's retinue. This section then goes on to a brilliant development and climax.

The Firebird's "Lullaby" was haunting and the punctuation of the drama by the percussion between the sections of lyricism used the instruments in an original manner. In its way, the score made history in 1910. The use of the contra bassoon, for example, is highly imaginative.

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ART AUCTION

Providence

JOURNAL (M)
PROVIDENCE, R. I.
D. 67,117
DEC 7 1973
New England Newsclip

Flutist and pianist perform with Boston Symphony

By EDWIN SAFFORD

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Thomas had one of his usual interesting programs. The opening work was Bach's Suite No. 3 and for a close the estimable Malcolm Frager was on hand for the Brahms second piano concerto. While there were certain small signs that this was a preparatory concert for the weekend's performances in Symphony Hall they were quickly forgotten.

Piston's concerto was composed just two years ago. Since the composer will be 80 in January you can figure out the rest.

In his full maturity he was not relying on even his own thematic formulas. The one-movement score bent dissonance with the best of them. It was not as brash as music by younger whippersnappers yet far from reactionary in its open scoring, an admirable piece from one of our steadiest.

Dwyer, who played the premiere in 1972 under Thomas, obviously was at home with it. Her playing in the pastoral middle part and in the dancing last, with its demanding cadenza, was tremendous. Is it permissible to mention the flutings of a mockingbird?

Frager and Thomas had a most satisfactory Brahms between them. For his part the conductor was not the kind to impose himself on the work but rather gave the music its led while holding onto the shape.

We have been impressed by Frager before here. Last night he did not leave every question posed by the concerto answered conclusively. Some muddiness in declamatory sections was evident.

All the same he brought lyricism to movements other than the andante which had Martin Hoherman's cello part rather matter of fact at the outset. And instead of fighting the tempo, Frager took time to be reflective between the big statements, arching dynamics and producing crystaline passage work.

In all he produced a balanced effect with the orchestra. With the Bach suite and Thomas conducting an ensemble of strings, oboes, trumpets and timpani in a squeaky-clean performance that contained both a good concertino and a few unexpected but delightful ornamentations, the evening passed along pleasurably. Further, Walter Piston was there to acknowledge the pleasure.

The New York Times
NEW YORK, N. Y.
D. 846.132 S. 1,407,549
FEB 22 1974

Bostonians Play Tippett Symphony

By RAYMOND ERICSON

It was a British evening that the Boston Symphony Orchestra offered in Avery Fisher Hall on Wednesday night. Colin Davis, the British musician who is one of the Bostonians' principal guest conductors, was on the podium. In the Schumann Piano Concerto the soloist was Michael Roll, also British, and the other work in the program was the Third Symphony of Sir Michael Tippett, in which the soloist was the Belfast-born soprano Heather Harper.

The symphony, which was first performed in 1972 under Mr. Davis's direction and was new here, is one of the more impressive large-scale works to have emerged in recent years. The over-all structure is fairly simple: a first movement in which an aggressive, clangorous section is followed by a slow, quiet, static meditation, and a second movement that comments on Beethoven's "Ode to Joy."

Here a shrilling introduction is interrupted by a quotation from that work, leading into a soprano solo in stylized slow and fast blues. The composer's own text rejects the optimism of Schiller's poem but says finally that "though the dream crack, we shall remake it."

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The music itself is intricate and highly detailed. It is effective at any given moment in its brilliant scoring and in its eloquent clashes and contrasts of texture. But the mixture of elements in the second movement doesn't jell, at least for this listener. The blues idiom is so strong that, unless it is made more abstract than in this case, it throws the work's style out of focus.

Perhaps the symphony is too long. Sir Michael is at heart a lyric rhapsodist, and each movement is drawn out to 28 minutes. For all the reservations, however, the work has the power and originality of statement to make it stay in the mind.

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It was played superbly, despite its difficulty, and Miss Harper, the original soloist, sang magnificently. If some in the audience walked out after the first movement—with Mr. Davis staring in glum irritation—the rest stayed to applaud and cheer the composer.

The 27-year-old Mr. Roll, making his first appearances here, came to prominence by winning the first Leeds International Piano Competition 10 years ago. He started the Schumann concerto interestingly enough with highly inflected playing. As the work progressed, however, the strong rubatos came to seem like a restless mannerism. The performance was perfectly respectable, but it lacked the warmth so essential to Schumann's music.

a pleasing concert.

What, in the long run, was necessary to enjoy the evening was not a complete knowledge of orchestration but simply an ability to listen, quietly, for two hours.

—Randy Szyba

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NEW YORK, N. Y.
D. 846,132 S. 1,407,549
MAR 22 1974

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New York Post
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ART AUCTION

Providence

JOURNAL (M)
PROVIDENCE, R. I.
D. 67,117
DEC 7 1973
New England Newsclip

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By EDWIN SAFFORD

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TIMES (E)
PAWTUCKET, R. I.
D. 30,000
DEC 7 1973
New England Newsclip

Boston Symphony Warms On A December Night

There are reasons to attend a symphony orchestra concert, no matter how small one's knowledge of the music.

The Boston Symphony Orchestra, for one reason.

Conductor Michael Tilson Thomas for another.

And pianist Malcolm Frager.

And Brahms and Bach and, simply, beautiful music.

A receptive, pleased audience at Veterans Memorial Auditorium was treated to all Thursday evening in the second of three Boston Symphony concerts in Providence.

Although the sound is of major concern, sight provides an equal amount of enjoyment in the case of the Boston Symphony and Michael Tilson Thomas.

Perfection is a very strong word, but it most closely describes the experience Thursday night (except for an unfortunate incident involving a few clumsy late-comers who chose to tramp down the aisles between movements of the first piece and elicit stares of disbelief and maybe shock on the part of the orchestra and conductor) from the outset of the first piece, Bach's Suite No. 3 in D.

The light happy movements, the unerring mastery of the orchestra and the involved graceful movements of Michael Tilson Thomas, a sprinkling of oboes, bassoons and trumpets produced a reflective, calm mood, despite the thankfully short audience interruption.

The second piece played by the orchestra, Concerto for flute and orchestra with soloist Doriot Anothony Dwyer, was the first Providence performance of the contemporary score.

A difficult, less melodic piece compared to the Bach suite, at times almost a clash between the flute and orchestra, was performed with precision.

Brahms Piano Concerto No. 2 in B flat, with guest pianist Frager climaxed an evening of beautiful sounds.

The gentle concerto and the at times brisk, at times soft and always forceful performance by Frager sent the audience warmed somewhat into the cold evening.

The breath vapor rising in the fluorescent glow outside the auditorium doors was the end result of excited chatter about a pleasing concert.

What, in the long run, was necessary to enjoy the evening was not a complete knowledge of orchestration but simply an ability to listen, quietly, for two hours.

—Randy Szyba

49

Chamber players

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500
FEB 21 1974
New England Newsclip

BSO Chamber Players in Cambridge Performance

There is a special quality to chamber music which often makes it a superior musical experience. The music must stand on its own terms for no orchestral opulence can cover up for inherent weakness. Good Chamber Music, played well, comes close to a matchless aesthetic encounter.

Sunday afternoon's concert by the Boston Symphony Chamber Players in Sander Theater, Cambridge, was a reasonably satisfying one, even if it did not attain the heights of similar occasions. The program was well balanced with three works representative of eighteenth and nineteenth century Germanic music and one of mid-twentieth century America. The playing of the Orchestra's first-chair occupants was deft and intelligent, and the full house responded with favor.

Yet somehow that final touch of elegance, that extra margin that can lift chamber music to a higher plane, was manifestly lacking. Whether the earlier works had been neglected in rehearsal for the benefit of the contemporary is not known. But it seemed clear the Seymour Shifrin's Serenade (written in 1954) received more tender care than music by Beethoven, Mozart and Spohr.

Not to say that the Shifrin work didn't deserve special attention. It is a striking three-movement piece which builds to a powerful end. Shifrin who teaches at Brandeis wrote the serenade for a combination of viola, Oboe, Clarinet, horn and piano. Its first movement carries on in the mood established by the serialists but leads to a more melodically disposed largo in which a strong opening theme stated by the piano moves around skilfully among the other instruments. The finale is a whirlwind of vigor and intense statement, and was sheer pleasure to hear as performed by Bernard Fine, Ralph Gomberg, Harold Wright and Charles, Kavaloski, with assisting pianist Gilbert Kalish. This is music that calls for repeated hearing because the first impression is so attractive. With familiarity, I suspect the attraction grows.

The program began with Beethoven's Variations for piano, violin and cello on Muller's song "Ich bin der Schneider Kakadu". These variations from Beethoven's late period—it is opus 121a; the Ninth Symphony is opus 125—contain the buoyancy and drive of the master's middle and late compositions and even cast a gleam toward some of the rhythmic vitality of the Choral Symphony. They were effectively played by Joseph Silverstein, Jules Eskin and Mr. Kalish.

As a closer Mr. Kavaloski was replaced by Bassoonist Sherman Walt who joined the other performers of the Shfrin Serenade in the playing of Mozart's Quintet for piano and winds, K. 452. Good Mozart—is there anything but good Mozart?—well played.

Also heard on the program was Spohr's Nonet in F. for strings and winds played by nine of the Boston Symphony's section leaders. One could not tell from this particular work that in their own day there were those who thought Spohr a finer composer than Beethoven. All told, it was a pleasant affair of good musicians enjoying themselves and entertaining their listeners on an afternoon off from orchestral obligations. It is an idea that can stand frequent repetition.

H.

CHRISTIAN SCIENCE MONITOR (M)
BOSTON, MASS.
D. 107,097
FEB 25 1974
New England Newsclip

BSO Chamber Players perform in a different context

Cambridge, Mass

The Boston Symphony Orchestra Chamber Players, first chair instrumentalists of the BSO, gave the second in their series of concerts at Sanders Theater.

Music

The program was devoted to four works by Beethoven, Spohr, Seymour Shifrin, and Mozart. Of the four the Spohr was the most satisfactory from both performance and musical standpoints. It is a Nonet for strings and winds, rich in graceful melody and affords opportunities for each instrumentalist, within the ensemble, to show off his clean playing. The Nonet was marked on all counts by fluid phrasing and wonderful dynamic control.

The most interesting work was Shifrin's 1954 "Serenade." Written for viola, horn, piano, clarinet, and oboe, it is a virtuoso showpiece with a last movement presto molto of insistent excitement. During the adagio there are some hauntingly lyric moments, beautifully conveyed by the five players.

Gilbert Kalish, assisting artist, was kept busy all afternoon, contributing sensitive yet forceful work in the Mozart, the Beethoven and, particularly, the Shifrin.

The Mozart quintet which closed the program was, predictably, well performed, especially in the larghetto, which was played leisuredly but with great warmth.

It is good to hear these musicians outside of the orchestra context. They work well together. It provides them with more exposed playing opportunities and it also offers the public an opportunity to hear chamber music that might otherwise remain unperformed, or performed by a less seasoned and professional ensemble.

T. E. Jr.

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
OCT 31 1973
New England Newsclip

BSO Groups Are Excellent

By ELLEN PFEIFER
Music Critic

The first thing one perceives about Charles Wuorinen's Bassoon Variations accompanied by Harp and Timpani, which was given its first performance Sunday afternoon by the BSO Chamber Players, is the spare, nearly Oriental, color and sense of motionlessness.

It begins with the bassoon intoning long-held notes with the harp adding isolated, static little figures and the timpani providing punctuation. The texture, then, is ultra-simple, and quite attractive from a sonic standpoint. As the piece continues, there is a section of virtuoso passagework for the bassoonist framed by duets for harp and timpani and the whole ends in a return to the music of the opening. It is short, modestly engaging and

• Music Review

comes to the end just slightly after the musical ideas seem to run out of generative steam. Sherman Walt, bassoon; Ann Hobson, harp; and Everett Firth, timpani made up the excellent ensemble.

Following the Wuorinen was an 80th Birthday Celebration performance of Walter Piston's Quintet for Wind Instruments (1956), a very classically-oriented work with one of those busy, bustling, wry sorts of first movement, and a whole that is marked by highly disciplined craftsmanship. In particular, the Scherzando is a gem of witty discourse, and the quintet (Doriot Anthony Dwyer, Ralph Gomberg, Harold Wright, Sherman Walt, and Charles Kavaloski) played it with a great sense of fun.

Completing the program was a lovely bit of fluff—Saint-Saehs' Fantaisie for violin and harp—played with great sensitivity by Joseph Silverstein. Also, the Brahms Piano Quartet in G-minor which the first chair string players and pianist Gilbert Kalish performed with fine ensemble but with a spirit that was slightly overdeliberate.

GLOBE (E)
BOSTON, MASS.
D. 195,032
OCT 29 1973
New England Newsclip

Chamber players perform Bassoon variations

By Michael Steinberg
Globe Staff

Prefacing the premiere of Charles Wuorinen's Bassoon variations accompanied by harp and timpani with the Saint-Saens Fantasy for violin and harp (Boston Symphony Chamber Players, Sunday in Sanders Theater) was a nice idea, not only because the Fantasy has a certain lavender elegance and was charmingly performed by Joseph Silverstein and Ann Hobson, but because it is such a neat exemplar of the burbling, sweeping Romantic Harp before its deglamorization by Mahler. Wuorinen's is very much The New Harp, playing mostly single notes, and occasional chords only as a sort of auxiliary percussion.

Defeat: I couldn't really hear how, or even that the Variations are variations, though a sense of tight cousinship of all the material comes across clearly. It is a brief piece, maybe 12 minutes, nonviolent, austere, moving much of the time in steady note-values. As promised in the title, the bassoon carries most of the burden of discourse, enjoying the advantage of being able to sing sustained lines. What harp and timpani play has considerable character, but, except once when they have a variation (?) of their own, their reticence in dynamics and the staccato character of their utterances makes them accompanists and punctuators.

An interesting piece to hear, it must be enormously difficult to play, given the athletic, vigorously declamatory bassooon part and the constant challenge to the kettledrum to play in unison and in tune with the harp. In so far as I could tell without a score. the performance by Sherman Walt, Ann Hobson, and Everett Firth was effective. though for me the spectacular in-tuneness and delicacy of tone of Firth's drumming stole the show.

The BSO's last brush with Wuorinen was the unhappy, under-rehearsed, resentfully undertaken premiere of his Concerto for amplified violin and orchestra (Tanglewood, August 1971). With Paul Zukofsky soloist again, Michael Tilson Thomas, who conducted the premiere, performed it with his own orchestra, the Buffalo Philharmonic, last April. last Wednesday, they took it to Carnegie Hall, and justice was done to this powerful, abrasive, densely composed work.

TIMES (E)
BEVERLY, MASS.
D. 9,514
OCT 24 1973
New England Newsclip

Boston Symphony Chamber Players to start season

BOSTON — The Boston Symphony Chamber Players begin their fifth season of Sanders Theatre concerts, Sunday afternoon, October 28 at 4 o'clock. The program, the first of three Sunday afternoon concerts sponsored jointly by the Boston Symphony Orchestra and the Harvard University Department of Music, features the world premiere performance of Charles Wuorinen's **Bassoon variations accompanied by harp and timpani** (1972), and Walter Piston's **Quintet for wind instruments** (1956).

The Wuorinen, a single-movement work of eleven minutes duration, treats the three instruments as equals, while unconventionally placing the bassoon in the musical foreground. The Piston, originally written for the wind principals of the Boston Symphony Orchestra, is being performed in celebration of the distinguished American composer's forthcoming 80th birthday this January. Saint-Saens' **Fantasy for violin and harp, op 124** (1907) and Brahm's **G-minor piano quartet, op. 25** complete the program, the latter with Gilbert Kalish, guest pianist.

Subscriptions for the three-concert series, priced at $5, $8 and $11 are on sale at the Symphony Hall Box Office, 266-1492, and at the Harvard Coop, as are single tickets, priced at $2, $3 and $4. In addition, both series and single tickets will be on sale at Sanders Theatre beginning at 1 o'clock the day of the concert. The second and final concerts of the Sanders Theatre Series take place Sundays at 4 o'clock February 17 and March 24.

Since their information nine years ago under the management of the Boston Symphony Orchestra as a distinct performing ensemble, the Boston Symphony Chamber Players have given some 200 concerts. Comprising twelve members — the Orchestra's string, woodwind and brass principals and the solo timpanist — the ensemble has toured Europe twice, the Soviet Union once, and presented concerts in the Virgin Islands, Washington, D.C., and in sixteen states, having made a transcontinental U.S. tour in 1966. Last spring, the Chamber Players made a highly-acclaimed tour of Texas, presenting both concerts and workshop-clinics, a combination which will be repeated during this spring's tour of the Midwest and Florida. In addition to some 35,000 concertgoers who attended the Chamber Players performances last season, countless additional chamber music devotees heard their numerous recordings on the RCA Victor and Deutsche Grammophon labels.

TELEGRAM (M)
WORCESTER, MASS.
D. 60,219
FEB 11 1974
New England Newsclip

600 at Chamber Music Concert

By RAYMOND MORIN
Telegram Music Critic

Atwood Hall was the scene of a superlative chamber music performance last night at the fourth event in Clark University's Fine Arts series by the Boston Symphony Chamber Players. The audience numbered about 600.

A "ne plus ultra" standard was likely assured since the 12 players are first chair occupants of the Boston Symphony.

They were Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Henry Portnoi, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon.

Also, Charles Kavaloski, horn; Armando Ghitalla, trumpet; William Gibson, trombone; Everett Firth, timpani.

The program progressed from a string trio by Beethoven to Piston's Quintet for Woodwinds and a nine-member ensemble in a concert suite based on Stravinsky's stage work, "L'Histoire du Soldat."

As members of what may be the nation's busiest orchestra, the Chamber Players (no matter what the combinations) have a deeply ingrained sense of collaboration and dedication to metier.

This was no "get-together" of minds for the practical purpose of playing an engagement.

Historical item was Piston's Quintet, commemorating the composer's 80th birthday last month.

It could be taken for granted that the reed playing was top-level. The composer is an intimate of the Boston Symphony. His work of 1956 was a better effort and time has already proved him to be among America's significant composers.

The Quintet is remarkably well-constructed. Each of the four movements has a completeness of purpose and contributes to the united tapestry.

In this performance, it's pointless to isolate individuals as ring-leaders for praise. It was a compilation of universal skills, just as vibrant in the tender slow movement as the three vivacious sequences.

Beethoven's Trio for violin, viola and cello, Opus 9, No. 1 is an early work (1798) but received the impression of completeness and not a score reduced by one part from a quartet.

Here was thematic playing down to the smallest detail. Brief transient solos of the opening adagio were respected with restrained backgrounds. Technique was quite spotless. Pronunciations of phrases were duplicated in accents, punctuations and variances of volume.

Beauty of tone in the slow movement was invested in melodic simplicity, pliant dialogue, and rich tone. The scherzo and finale (the latter played at what was probably a world speed record) were completely controlled.

Technical matters didn't even seem worthy of consideration.

At least half the fun is missed by omitting dance and sardonic spoken narrative from the original version of Stravinsky's "The Soldier's Tale."

Without them the Faustian theme is present only in dim suggestion. Therefore, one had no recourse but to settle for an abstract interpretation.

Descriptive titles helped the imagination — "Soldier's March," "Royal March," Tango, waltz, ragtime, and "Devil's Triumphal March."

The sketchy scenes were drawn together with enough compactness that the playing itself filled listening enticement to the brim.

While the work needed shock-absorbers when it was premiered in 1918, it now creates no strain. On the contrary, last night's ear-bent interest was on bright tonal coloration, rhythmic horseplay, and instrumental jeering that provided fun, despite the lack of explanation.

Final program on this series will be given Friday, March 22 by pianist Philippe Entremont. The originally scheduled date was April.

PROGRAM

String Trio in G major, Opus 9, No. 1 — Beethoven
Quintet for Woodwinds (1956) — Piston
L'Histoire du Soldat, Concert Suite — Stravinsky

CHICAGO DAILY NEWS
D. 448,314 SUN. 474,253
MAY 1 1974

p. 50

Boston chamber group lacks spark and spirit

By Karen Monson

5454

The Boston Symphony Chamber Players, who came to the Auditorium Theater Tuesday evening, are the cream of Boston's symphonic chowder.

These dozen first-chair instrumentalists can take appreciable credit for their orchestra's greatness.

But as chamber musicians, they're short on flavor.

Technically, the Bostonians collaborate properly, proficiently, often stylishly. Yet they lack the spark, the spirit, the individual and communal inensity that gives chamber music its special character.

THE LAPSES can be explained in part by the very nature of this 10-year-old ensemble. The players' first allegiance is obviously to their orchestra.

But chamber music, like a jealous lover, doesn't like to play second fiddle. The world's great small ensembles spend endless hours coddling their exclusive and demanding art.

It's a sometime troublesome, but nevertheless empirically proved law of music-making that the best chamber music players are not likely to be found sitting in the middle of an orchestra.

Phyllis Curtain

The Boston Symphony Chamber Players have these strikes against them. They also have one very significant plus: the variety of instrumentation needed to put together fascinating programs.

TUESDAY'S concert opened with one of Haydn's "London" Trios, ended with Beethoven's Op. 20 Septet, and filled the sandwich with two novel 20th-Century works.

Both new pieces featured guest soprano Phyllis Curtain, a singer who uses brains as well as vocal cords and guest pianist Ryan Edwards, one of the abler accompanists of the day.

In Shostakovich's 1967 "Romances" for voice, violin, cello and piano, the soprano forced herself into stridency, and seemed not to capitalize on the subtleties of Block's Russian texts.

But "Ariel," which Ned Rorem wrote in 1971 as a gift for this singer, emerged with the ideal mixture of bile and sentiment.

These settings for voice, clarinet and piano of five poems by Sylvia Plath grow more remarkable as they progress to the famous "Lady Lazarus." ("Dying is an art, like everything else. I do it exceptionally well.")

Rorem set it, and Miss Curtain sang it, exceptionally well.

ENTERPRISE (SW)
FALMOUTH, MASS.
W. 7,849
APR 30 1974
New England Newsclip

COMING TO FALMOUTH — The Boston Symphony Chamber Players, ranked among the world's finest, come to Cape Cod for the fifth consecutive year for performances in West Yarmouth May 10 and in St. Barnabas parish hall, Falmouth, on May 11. And again this year, these 12 principals of the Boston Symphony, augmented by Gilbert Kalish, pianist, will appear under auspices of the Cape Cod Conservatory of Music and Arts. Their program includes works by Mozart, Beethoven, Poulenc and Shifrin. Under the leadership of Joseph Silverstein, distinguished concertmaster of the Boston Symphony and widely known concert violinist, the group includes Burton Fine, violist; Jules Eskin, cello; Henry Portnoi, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon; Charles Kavaloski, horn; Armando Ghitalla, trumpet; William Gibson, trombone; and Everett Firth, tympani. Each is eminent as a soloist, and has recorded extensively alone and in concert, in addition to appearances with the Chamber Players throughout this country and overseas.

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p. 51

TELEGRAM
WORCESTER, MASS.
S. 109,936

JAN 27 1974 New England Newsclip

The Boston Symphony Chamber Players.

Chamber Group Will Play at Clark

By RAYMOND MORIN
Telegram Music Critic

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The 12-member group's last area appearance was in May, 1972, at Weston Auditorium, Fitchburg State College, in a benefit concert to send a young music student to study for the summer at the Berkshire Center, Tanglewood.

All are first-desk players with the Boston Symphony Orchestra.

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Composer's Birthday

The Piston Suite is being played to commemorate the composer's 80th birthday last month.

Music
Raymond Morin

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In addition to public concerts, the Chamber Players frequently conduct master classes or clinics at universities where they appear. Such will not be the case at Clark.

The Clark Series is attended by a substantial number of season ticket holders.

Individual tickets will be available from 1 to 4 p.m., Friday, Feb. 8 in the Clark University mailrooms in Estabrook Hall.

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If any tickets remain, they will be on sale at the box-office the night of the concert, but not after 8:15 p.m.

AN IMPORTANT ADDITION has been made to the music department at Dartmouth College, Hanover, N.H.

The two-year-old Concord String Quartet will begin a three-year residency at Dartmouth, beginning in July. Members are Mark Sokol, Andrew Jennings, John Kochanowski and Norman Fischer.

They will spend 20 out of 40 weeks teaching weeks of the academic year at Dartmouth. These include five weeks during the summer of 1974 and the entire summer terms in 1975 and 1976.

During these "in-residence" periods, the quartet's services will include the teaching of courses, lectures, demonstrations, instrumental lessons to Dartmouth students, and participation in the Hopkins Center's "interaction" program for the schools of New Hampshire and Vermont.

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THE RHODE ISLAND international grand pianist competition attracted 22 candidates of which eight will compete as finalists at the University of Kingston, Feb. 20-23.

Sponsor is the Rhode Island Arts Council.

Finalists are students or alumni of the Curtis Institute in Philadelphia, Juilliard School, Peabody Conservatory, Temple University College of Music in Philadelphia, and National Conservatory in Mexico City.

First prize winner will receive $4,000 and an appearance with the Warsaw Philharmonic in Providence, Feb. 24 and 25. Other prizes range from $2,000 to $250.

THE RECENTLY ANNOUNCED appointment of Carolyn Plummer as violin instructor at Worcester Community School of the Performing Arts has been cancelled. She will accept a position with the Houston Symphony.

Her replacement is Freeddy Ortiz of Bolivia, who has performed with the Costa Rica and Bolivian Symphonies, and is presently a member of the Apple Hill Center chamber ensemble in New Hampshire.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

NOV 22 1973

Boston Symphony Players at Albany

5754

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The Walter Piston selection is being performed specially in celebration of the composer's 80th birthday in January.

The 12-member ensemble has given over 200 concerts throughout Europe and the USSR as well as the U.S. Now recording for Deutsche Grammophon, their first RCA recording won a Grammy Award.

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The con cert is being sponsored by usicouncil and funded by the Student Association of the university.

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,500

MAR 28 1974 New England Newsclip

BSO Chamber Players Perform Riesman Work

Michael Riesman is a tall, lean young man with hair reaching down to his shoulders in good Elizabethean style, but the music he writes comes right out of the mid-twentieth century. In Sanders Theater last Sunday afternoon he conducted Boston Symphony Chamber Players in his Chamber Concerto (1969), a three-part work for eleven instrumentalists.

The three parts, played without pause, are marked slow but uneasy; fast and furious, with a breathing space in the middle; and cool. The first portion, a somber mood piece, is seemingly descendent from the pointillism of Webern and his followers. Then comes a rousing, exciting middle episode full of stark Sravinskian rhythms and violent instrumental onslaught, but very much original in conception. Finally, the cool element reflects touches of jazz and closes on a quiet set of tones left suspended in mid-air as it were.

Essentially this is vigorous music of scant emotional appeal, yet easy to listen to and not without an attraction of its own. The composer conducted it with precise, angular beat accenting the dominance of his concerto's rhythmic structure. It was a pleasant diversion between Mozart's Trio in B-flat for violin, cello, and piano, K. 502 and the Beethoven Septet in E-flat, though it might have benefited from a doubling of the strings.

The principal musical pleasure of the afternoon was clearly the Mozart Trio stunningly performed by Joseph Silverstein and Jules Eskin with guest artist Robert Levin. In every way this was superb music making. Levin is a buoyant pianist who makes a specialty of Mozart. His playing carried the performance along with zest and charm in the lively outer movements, and poignance and profundity in the middle larghetto. Though he dominated the playing, it was nevertheless excellent ensemble work at all times, setting a standard not easy to match.

For some reason, the E-flat Septet is not one of Beethoven's more commanding works. A product of his early period — it was written between the opus 18 quartets and the first symphony — it still hasn't broken away from the influences of Haydn and Mozart and though its scherzo in some ways anticipates Mendelssohn, it is not very compelling music. Beethoven could have done better, and did. The performance was excellent, laying bare some of the music's shortcomings. Could Beethoven have been guilty of a potboiler? This comes uncomfortably close.

ITHACA, N. Y.
JOURNAL
D. 17,500

APR 23 1974

Boston Symphony Sets Cornell Performance

The Boston Symphony Orchestra, directed by Seiji Ozawa, will perform works of Haydn and Mahler in the final concert of this year's Bailey Hall Concert Series at 8:15 p.m. Friday at Cornell Univerity.

Featured soloist on the program will be Ralph Gomberg, obe; Sherman Walt, bassoon; Joseph Silverstein, violin, and Jules Eskin, cello.

The Boston Symphony Orchestra, considered one of the world's primary symphonic ensembles, performs 210 concerts a year and has sold more than 35 million records worldwide since 1917.

Ozawa became the orchestra's 15th music director in the fall of 1973. He is music director of the San Francisco Symphony Orchestra as well the Boston Symphony. Born in Hoten, Manchuria, 38 years ago, he is a former music director of the Toronto Symphony and the Japan Philharmonic and was assistant conductor of the New York Philharmonic.

He has appeared as guest conductor of principal orchestras throughout the world, including the London and Vienna Symphonies, the Concertgebouw, the Berlin Philharmonic, L'Orchestre de Paris, and the Orchestras of Cleveland, Pittsburgh and Philadelphia.

SEIJI OZAWA

Tickets are available at the Lincoln Hall ticket office or at the door.

Free campus bus service to and from the concert will begin at 7:30 p.m. from Parking Lot B and the Dairy Bar.

p.51

TELEGRAM
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The principal musical pleasure of the afternoon was clearly the Mozart Trio stunningly performed by Joseph Silverstein and Jules Eskin with guest artist Robert Levin. In every way this was superb music making. Levin is a buoyant pianist who makes a specialty of Mozart. His playing carried the performance along with zest and charm in the lively outer movements, and poignance and profundity in the middle larghetto. Though he dominated the playing, it was nevertheless excellent ensemble work at all times, setting a standard not easy to match.

For some reason, the E-flat Septet is not one of Beethoven's more commanding works. A product of his early period — it was written between the opus 18 quartets and the first symphony — it still hasn't broken away from the influences of Haydn and Mozart and though its scherzo in some ways anticipates Mendelssohn, it is not very compelling music. Beethoven could have done better, and did. The performance was excellent, laying bare some of the music's shortcomings. Could Beethoven have been guilty of a potboiler? This comes uncomfortably close.

ITHACA, N. Y.
JOURNAL
D. 27,555

APR 23 1974

Boston Symphony Sets Cornell Performance

The Boston Symphony Orchestra, directed by Seiji Ozawa, will perform works of Haydn and Mahler in the final concert of this year's Bailey Hall Concert Series at 8:15 p.m. Friday at Cornell Univerity.

Featured soloist on the program will be Ralph Gomberg, obe; Sherman Walt, bassoon; Joseph Silverstein, violin, and Jules Eskin, cello.

The Boston Symphony Orchestra, considered one of the world's primary symphonic ensembles, performs 210 concerts a year and has sold more than 35 million records worldwide since 1917.

Ozawa became the orchestra's 15th music director in the fall of 1973. He is music director of the San Francisco Symphony Orchestra as well the Boston Symphony. Born in Hoten, Manchuria, 38 years ago, he is a former music director of the Toronto Symphony and the Japan Philharmonic and was assistant conductor of the New York Philharmonic.

He has appeared as guest conductor of principal orchestras throughout the world, including the London and Vienna Symphonies, the Concertgebouw, the Berlin Philharmonic, L'Orchestre de Paris, and the Orchestras of Cleveland, Pittsburgh and Philadelphia.

SEIJI OZAWA

Tickets are available at the Lincoln Hall ticket office or at the door.

Free campus bus service to and from the concert will begin at 7:30 p.m. from Parking Lot B and the Dairy Bar.

P.52

THE POST-STANDARD
SYRACUSE, N. Y.
D. 92,652

APR 26 1974

Orchestra, Conductor Show Their Greatness

By HARWOOD SIMMONS

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Gustav Mahler devotees were rewarded by a meticulous and emotionally packed interpretation of his First Symphony (the "Titan").

Occupying the major part of the program, this intensely personal and programmatically complex work offered Ozawa abundant opportunity to inject an equally personal rational. The result was a puzzling but at the same time enlightening explication of Mahler and his fundamentally serie outpourings—the epitome of everything we mean by romanticism in music.

The First Symphony is deeply concerned with man's soul in its relation to the world of nature. To express all that in music without words is a large order but Mahler comes about as near to success as anyone.

Ozawa never allowed details to obscure broader outlines. His feeling for superlatives matched those of Mahler both on the side of tenderness and emotional outbursts.

His conducting technique was rather florid but never flamboyant. Tempos were firm but not rigid. He was authoritative but not domineering. In short, he was in complete command at every turn without in any way suppressing the wonderfully sympathetic and flexible artistry of the orchestra personnel.

Demonstrations of remarkable solo ability occurred throughout the Mahler in the many importane passages assigned to single instruments; but the greatest solo work took place in the concert's opener, "Sinfonia Concertante in B-flat for Oboe, Bassoon, Violin & Cello," Op. 84, by Haydn.

In the concerto grosso tradition, a quartet of soloists was pitted against, and mingled with, a classic orchestra of strings, flute, two oboes, bassoon, two horns, two trumpets and timpani.

The 1792 masterpiece, written at the peak of Haydn's career, combines his marvelous gifts as a chamber music composer with his equally splendid powers as a symphonist.

It was an apt program choice, especially since the Boston Symphony's featured artists are among the most widely known members of the orchestra, i.e. concertmaster Joseph Silverstein, first cellist Jules Eskin, principal oboeist Ralph Gomberg and principal bassoonist Sherman Walt.

They participated in a perfectly balanced and stunning interpretation under Ozawa's deft guidance.

From Haydn to Mahler was quite an emotional jump but the evening's two offerings, in the hands of a superb conductor, made ideal listening.

Rochester Times-Union
ROCHESTER, N. Y.
D. 145,808

APR 29 1974

Full House for a Great Orchestra

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By GEORGE H. KIMBALL

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The Boston, with its new (this season) music director, Seiji Ozawa, conducting, presented a program that was scarcely adventurous but apparently just what the listeners wanted. The first two works were concert tarities — Haydn's Symphony No. 1 in D and Arnold Schoenberg's "Transfigured Night," Opus 4.

The remaining work was an old concert standby, fortunately not played here recently — Tchaikovsky's Symphony No. 6 in B minor, Opus 74, the 'Pathetique."

Throughout the evening it was apparent that the Boston remains one of the great symphony orchestras; whether it rates as highly as it did in its heyday under Serge Koussevitzky is another matter. (More on Koussevitzky later in this report.)

The Haydn Symphony No. 1, for all its built-in charm and the efficiency with which it was performed, emerged a rather chily item, thawing just perceptibly in the middle (Andante) movement.

But warmth, even hot-blooded passion was soon to be produced in Schoenberg's "Verklarte Nacht," a string sextet arranged by the composer for string orchestra. Ozawa and the Boston Symphony proved that they possess not only the combination to its formidable technical problems but the key to its emotional content as well.

Based on a poem about sin forgiven through true love, the music is romantic, pretwelve-tone Schoenberg, strong in a Wagnerian kind of emotional expression and full of sonorous beauty, fully summoning the allure of string-ensemble timbres.

One of the main technical problems for the players is keeping the high notes, particularly in the violins, in tune. The Boston strings managed this admirably; the one or two observable slip-ups merely served to reassure one that these musicians are humans, not machines.

Another outpouring of romantic sentiment, this time steeped in tragedy, was the "Pathetique." And here again Ozawa was the master of demonstrative but controlled emotion.

Some observers have opined that the Tchaikovsky Sixth is essentially two expressive movements separated by two inconsequential ones. Ozawa made one aware of the error of that surmise, for both of the inner movements came alive with pertinently contrasted feeling, the Allegro con grazia projected restlessness and melancholy beneath its surface pleasantries, the march-like Allegro molto vivace developing an ominously frantic pace that led most appropriately into the anguished sobs and sighs of the finale.

IF THE BOSTON orchestra fell short of its Koussevitzky days (1924-1949), then Harold Meek had to be right. The former Boston Symphony French hornist under the maestro asserted that Koussevitzky was "a great interpretive artist the like of which we haven't seen since," one who "made the orchestra greater than the sum of its parts."

Meek was one of a panel of distinguished musicians gathered in Kilbourn Hall Saturday afternoon in an Eastman School of Music event honoring the memory of Koussevitzky in his 100th anniversary year. (He was born July 26, 1874, died in 1951.)

Led by Howard Hanson, noted composer and, for 40 years, director of Eastman School, the panel also included Samuel Adler of the school composition department, Richard Bales, director of the National Gallery Orchestra; Richard Burgin, Koussevitzky's concertmaster; Henry Freeman, former principal bassist in the Boston and father of present Eastman School director Robert Freeman; Fernand Gillet, former Boston first oboist; and Willis Page, Jacksonville (Fla.) Symphony conductor and a former double bass player in the Boston.

All had known Koussevitzky and each reminisced on his experiences with the maestro.

In the audience was Mrs. Olga Koussevitzky, widow of the great conductor.

Preceding the panel, Eastman's Musica Novan Ensemble, conducted by Sydney Hodkinson, performed two works commissioned by the Koussevitzky Foundation (Wallingford Riegger's Concerto for piano and woodwind quintet and George Crumb's "Madrigals" Book I) and a chamber orchestra work, Aaron Copland's "Music for the Theatre" which Koussevitzky had premiered. Mezzo-soprano Jan DeGaetani was the soloist in the Crumb work.

Chamber Orchestra Features Two Soloists

The Rochester Chamber Orchestra, David Fetler conducting, presented its final concert of the season yesterday afternoon in Nazareth College Arts Center.

A featured soloist was Ronald Leonard, who displayed towering cello virtuoso capability, as well as biting verve, in Hindemith's concerto "Kammermusik No. 3," then both lyrical charm and more musical fireworks in Weber's Adagio and Rondo.

Another soloist was the orchestra's first flutist, John Thomas, in Vivaldi's Piccolo Concerto in C, a delightful showcase for the artist's considerable dexterity. He encored with his own Satie-like "A Walk with Christie." Leonard's encore was an unaccompanied Bach Bouree.—G.H.K.

The Herald Statesman
YONKERS, N.Y.
(NEW YORK CITY MARKET AREA)
D. 49,614

MAR 17 1974

Boston Symphony a success

By LOU CEVETILLO
WRN Music Writer

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If Tuesday evening is any indication of the potential response to such offerings, Bro. Ruane and the institute have another hit series on their hands.

THE BOSTON Symphony, under the energetic baton of Seiji Ozawa, gave fine readings of a somewhat disappointing program. It is rare that Westchester is visited by such a fine symphony orchestra, known for its full blown orchestral gems. Tuesday Ozawa offered the audience a limited version of his mighty sound by scheduling two classical chamber works that utilized only a partial orchestra.

The program opened with Haydn's Sinfonia Concertante in B flat for Oboe, Bassoon, Violin and Cello Op. 84. This three-movement work, although a masterpiece of Haydn's late London years, is nothing more than a showcase for four of the first chairs of an orchestra. Ralph Gomberg, oboe, Sherman Walt, bassoon, Jules Eskin, cello and Joseph Silverstein, violin and associate conductor of the Boston Symphony, all gave polished performances with special kudos going to Eskin's cello for resonant beauty.

Unfortunately, Ozawa does not have the stylistic grasp of this idiom as he does in the later periods of musical development. His conducting of the Haydn work was more studied than inspirational, leaving the listener untouched by the proceedings.

Mozart's Piano Concerto in A Major K. 488, featuring the keyboard genius of Maurizio Pollini, fared much better in its overall effect. The second movement, "Adagio," of this three-movement work offered the best of Pollini with its liquid rushing of continuous sound. His playing was sensitive with the ominous air or mounting pathos.

POLLINI'S Mozart is not the frothy frivolity of so many interpreters. He creates an air of musical sincerity that touches the core of the listeners' consciousness.

Neither work, however, made the grade in the large recesses of the County Center. Most of the subtle intricacies were lost in the vastness of this hall.

Ozawa and the orchestra redeemed themselves with a superlative performance of Maurice Ravel's "Rapsodie espagnole." This largely impressionistic piece is a showy canvas of some of the most colorful orchestra effects offered by Ravel. The fourth movement, "Feria," incited the audience with its Spanish rhythms no less than a well executed "Veronica" in the bullring. Ravel's "Alborada del gracio- pressionistic view of a Vien- pressionistic view of a Viennese dance hall, continued to thrill the audience with its dramatic effects.

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p.53

ITHACA, N. Y.
JOURNAL
D. 17,500

APR 27 1974

Music

Boston Symphony
Bailey Hall

Friday night the Boston Symphony Orchestra presented a program slightly abridged from the announced one. It is rare enough that an orchestra of this caliber comes to Ithaca, and it is a shame that the Schoonberg piece was not performed. The crowd was almost widlly appreciative at the end of the concert and there were many cries for en encore, but Seiji Ozawa did not expand on the program.

The first piece was a Sinfonia Concertanta in B flat for oboe, bassoon, violin, and cello (Op. 84), by Haydn, with Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello. These four instruments play roughly the role of the solo instruments in a concerto. Haydn sometimes contrasted one of the instruments, sometimes some combination or all of the, with the orchestra.

The orchestra's rendition was very sharp and bright; the string tone and attack were clear and precise. Ozawa kept the rhythms crisp and regular, except for some effective, short ritardandos. He allowed himself more scope in his interpretation of the dynnamics — all the time, however, keeping very successful control over the balance between the soloists and the ensemble.

The solos and concertino sectons are graceful and ingenious. This form lacks the dramatic appeal of a concerto with a single soloist standing over and against the orchestra; and, on the other hand, is committed to a more diffuse dialogue between the concertino and the orchestra than are symphonies of the classical period. Nevertheless, witth the sensitive playing of the soloists — especially Silverstein, who was given the most material to deal with — and with the alert interpretation of Ozawa, who kept tight rein on the piece's movement without demanding more drama from it than it could sustain, it was a very satisfying performance.

The second piece presented was Mahler's Symphony No. 1 in D, including the original "Blumine" second movement, which was included in the original versions but suppressed later on. This movement turned out to be a gently ironic, seductively beautiful Andante. Mahler used many classical techniques and styles, but used them with complete self-awarness — and besides, was capable of writing very lovely obsolete music.

Different shades of irony pervade the piece and its great range of effects and textures. This irony ranges from the horn fanfares over ethereal harmonics in the first movement, to the sardonic fourth movement — a funeral march based on "Free Jacques. alternting with an "affirmation of life." section consisting of tawdry folk dances. Neither of these is as appealing as are the corresponding sentimental parts in the first two movements; and they also lack for the most part the good natured energy of the third movement, which is what lends it much of its appeal.

After this low point, the fifth movement steps in to apotheosize things; and although parts of the first movement crop up and re trated with even more irony than at their first appearance, the piece ends with a much less irony, and some powerful and original effects. Much of the music in this piece makes its point through allusion — to verious styles and techniques — but the closing bars, especially, of the final movement are clearly intended to stand on their own.

Ozawa was placed in the position of having to render ironic passages ina genuine manner; and it is to his credit that he read the moods and styles as they shifted and turned, with considerable sympathy and always let the material speak for itself. The orchestra's tone was not as sharp as during the Haydn; but it was a much bigger ensemble and inevitably would suffer in this direction by comparison, and the evening ended with a triumphant close — the brass choirs played brilliantly and rendering finale left nothing to be desired.

HENRY HIGULRA

The Observer-Dispatch
UTICA, N. Y.
D. 45,005 SUN. 58,143

APR 25 1974

Concert Creates Ozawa Fans

By JONAS KOVER

The Boston Symphony Orchestra concert in the Stanley Theater last night must have left a great many Seiji Ozawa fans in its wake.

The excitement of the 39-year-old conductor and the precision of the orchestra made the Great Artist Series program one of the best that has come to this area in a long time.

Ozawa, a lithe Oriental with a gaunt face, has that rare combination of musical feeling and podium dramatics which extracts strong essence from the orchestra.

Presenting a more of less standard concert program, a light Haydn symphony for an opener, followed by the heavier tones of Shoenberg's Verklarte Nacht and ending with the emotional Pathetique Symphony by Tchaikovsky, Ozawa overwhelmed the full house with interpretations that were far from standard.

Dressed in a white turtleneck and tails and with dark shoulder length hair, he led the orchestra with a regal aura, sometimes gracefully dancing or swaying to the music and at other times commanding with sharp, incisive gestures.

The orchestral sound was magnificent, with every nuance and timbre floating beautifully through the hall. The pert and pretty Haydn Symphony No. 1 introduced the audience to the orchestra, but it was only a shadow of what was to come.

While Ozawa displayed his fantastic abilities from the beginning, it was not until the final movements of the Pathetique that he let his full magic out through wand and being, transforming into a musical image that will long be remembered.

HIS DEFT HANDLING of Verklarte Nacht, a sextet arranged for stringed orchestra, brought out the romantic tones of despair, lonliness, fear and love in a vibrant massing of strings with startling fluidity and sureness. The orchestra played with enchanting passion, movement and strength.

Not only did Ozawa exert his influence over the orchestra, but, by the end of Verklarte Nacht, he had the audience holding its applause until he put down his baton, intently waiting for the last notes to dissipate.

The Pathetique began with less of an Ozawa presence than was felt before, but then the orchestra entered the shattering allegro molto vivace movement, surprising all with its rich, exciting textures given a fresh and lusty coat by Ozawa, who abruptly cut the short burst of applause to enter the passionate, melancholy finale, squeezing out the lamenting sounds almost as if he was enduring the agony.

And then the concert, which couldn't have been a more fitting dedication to the memory of Roland E. Chesley, was over. The audience gave conductor and orchestra a standing ovation, still basking in the warmth of the beautiful music.

MANAGER AND CONDUCTOR — Thomas Perry, manager of the Boston Symphony Orchestra, as he paused with conductor Seiji Ozawa at the Stanley Theater last night.

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APR 25 1974

SEIJI OZAWA

Photo by Steve Roach

Ozawa Delights Capacity Crowd

By JONAS KOVER

The Boston Symphony Orchestra, in a shower of Ozawa power, overwhelmed the capacity Great Artist Series audience last night at the Stanley Theater with a display of superb and dramatic music.

Led by the spectacular and startling Seiji Ozawa, the orchestra played Haydn's Symphony No. 1 in D Major; "Verklarte Nacht" by Schoenberg and Tchaikovsky's "Pathetique," Symphony No. 6.

Ozawa, with his thick shoulder length hair, and white turtleneck under his tails, has the capacity to extract every nuance from the music, and does so in an intense theatrical style which is magnificent to watch.

Opening with the lyrical, peppy, pretty Haydn symphony, the orchestra proved its exceptional musical ability on this h'or d'oerve before the entrees to follow.

"Verklarte Nacht" followed in its massive string dimensions with Ozawa exacting superb flowing transitions with the grace of a dancer. The amazing cohesion between the conductor and his orchestra was most evident in this dramatic piece full of gothic moments and strong, demanding sound.

The "Pathetique" finale was the most forceful and abundant work in the concert with a marvelous allegro molto vivace section full of fury and fresh, fiery overtones.

If one thought Ozawa was powerful before, it was here that he reached an emotional peak and was seen in full conducting glory. The adagio lamentoso finale found Ozawa pulling from himself and the orchestra a sadness like a tragic caravan crawling across the Russian Steppes. It was beautiful.

The performance was marvelous, and the audience showed its appreciation with a standing ovation.

P.53

ITHACA, N. Y.
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Friday night the Boston Symphony Orchestra presented a program slightly abridged from the announced one. It is rare enough that an orchestra of this caliber comes to Ithaca, and it is a shame that the Schoonberg piece was not performed. The crowd was almost widlly appreciative at the end of the concert and there were many cries for en encore, but Seiji Ozawa did not expand on the program.

The first piece was a Sinfonia Concertanta in B flat for oboe, bassoon, violin, and cello (Op. 84), by Haydn, with Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello. These four instruments play roughly the role of the solo instruments in a concerto. Haydn sometimes contrasted one of the instruments, sometimes some combination or all of the, with the orchestra.

The orchestra's rendition was very sharp and bright; the string tone and attack were clear and precise. Ozawa kept the rhythms crisp and regular, except for some effective, short ritardandos. He allowed himself more scope in his interpretation of the dynnamics — all the time, however, keeping very successful control over the balance between the soloists and the ensemble.

The solos and concertino sectons are graceful and ingenious. This form lacks the dramatic appeal of a concerto with a single soloist standing over and against the orchestra; and, on the other hand, is committed to a more diffuse dialogue between the concertino and the orchestra than are symphonies of the classical period. Nevertheless, witth the sensitive playing of the soloists + especially Silverstein, who was given the most material to deal with — and with the alert interpretation of Ozawa, who kept tight rein on the piece's movement without demanding more drama from it than it could sustain, it was a very satisfying performance.

The second piece presented was Mahler's Symphony No. 1 in D, including the original "Blumine" second movement, which was included in the original versions but suppressed later on. This movement turned out to be a gently ironic, seductively beautiful Andante. Mahler used many classical techniques and styles, but used them with complete self-awarness — and besides, was capable of writing very lovely obsolete music.

Different shades of irony pervade the piece and its great range of effects and textures. This irony ranges from the horn fanfares over ethereal harmonics in the first movement, to the sardonic fourth movement — a funeral march based on "Free Jacques. alternting with an "affirmation of life." section consisting of tawdry folk dances. Neither of these is as appealing as are the corresponding sentimental parts in the first two movements; and they also lack for the most part the good natured energy of the third movement, which is what lends it much of its appeal.

After this low point, the fifth movement steps in to apotheosize things; and although parts of the first movement crop up and re trated with even more irony than at their first appearance, the piece ends with a much less irony, and some powerful and original effects. Much of the music in this piece makes its point through allusion — to verious styles and techniques — but the closing bars, especially, of the final movement are clearly intended to stand on their own.

Ozawa was placed in the position of having to render ironic passages ina genuine manner; and it is to his credit that he read the moods and styles as they shifted and turned, with considerable sympathy and always let the material speak for itself. The orchestra's tone was not as sharp as during the Haydn; but it was a much bigger ensemble and inevitably would suffer in this direction by comparison, and the evening ended with a triumphant close — the brass choirs played brilliantly and rendering finale left nothing to be desired.

HENRY HIGULRA

The Observer-Dispatch
UTICA, N. Y.
D. 45,005 SUN. 57,143

APR 25 1974

Concert Creates Ozawa Fans

By JONAS KOVER

The Boston Symphony Orchestra concert in the Stanley Theater last night must have left a great many Seiji Ozawa fans in its wake.

The excitement of the 39-year-old conductor and the precision of the orchestra made the Great Artist Series program one of the best that has come to this area in a long time.

Ozawa, a lithe Oriental with a gaunt face, has that rare combination of musical feeling and podium dramatics which extracts strong essence from the orchestra.

Presenting a more of less standard concert program, a light Haydn symphony for an opener, followed by the heavier tones of Shoenberg's Verklarte Nacht and ending with the emotional Pathetique Symphony by Tchaikovsky, Ozawa overwhelmed the full house with interpretations that were far from standard.

Dressed in a white turtleneck and tails and with dark shoulder length hair, he led the orchestra with a regal aura, sometimes gracefully dancing or swaying to the music and at other times commanding with sharp, incisive gestures.

The orchestral sound was magnificent, with every nuance and timbre floating beautifully through the hall. The pert and pretty Haydn Symphony No. 1 introduced the audience to the orchestra, but it was only a shadow of what was to come.

While Ozawa displayed his fantastic abilities from the beginning, it was not until the final movements of the Pathetique that he let his full magic out through wand and being, transforming into a musical image that will long be remembered.

HIS DEFT HANDLING of Verklarte Nacht, a sextet arranged for stringed orchestra, brought out the romantic tones of despair, lonliness, fear and love in a vibrant massing of strings with startling fluidity and sureness. The orchestra played with enchanting passion, movement and strength.

Not only did Ozawa exert his influence over the orchestra, but, by the end of Verklarte Nacht, he had the audience holding its applause until he put down his baton, intently waiting for the last notes to dissipate.

The Pathetique began with less of an Ozawa presence than was felt before, but then the orchestra entered the shattering allegro molto vivace movement, surprising all with its rich, exciting textures given a fresh and lusty coat by Ozawa, who abruptly cut the short burst of applause to enter the passionate, melancholy finale, squeezing out the lamenting sounds almost as if he was enduring the agony.

And then the concert, which couldn't have been a more fitting dedication to the memory of Roland E. Chesley, was over. The audience gave conductor and orchestra a standing ovation, still basking in the warmth of the beautiful music.

MANAGER AND CONDUCTOR — Thomas Perry, manager of the Boston Symphony Orchestra, as he paused with conductor Seiji Ozawa at the Stanley Theater last night.

UTICA DAILY PRESS
UTICA, N. Y.
D. 26,762

APR 25 1974

SEIJI OZAWA

Photo by Steve Roach

Ozawa Delights Capacity Crowd

By JONAS KOVER

The Boston Symphony Orchestra, in a shower of Ozawa power, overwhelmed the capacity Great Artist Series audience last night at the Stanley Theater with a display of superb and dramatic music.

Led by the spectacular and startling Seiji Ozawa, the orchestra played Haydn's Symphony No. 1 in D Major; "Verklarte Nacht" by Schoenberg and Tchaikovsky's "Pathetique," Symphony No. 6.

Ozawa, with his thick shoulder length hair, and white turtleneck under his tails, has the capacity to extract every nuance from the music, and does so in an intense theatrical style which is magnificent to watch.

Opening with the lyrical, peppy, pretty Haydn symphony, the orchestra proved its exceptional musical ability on this h'or d'oerve before the entrees to follow.

"Verklarte Nacht" followed in its massive string dimensions with Ozawa exacting superb flowing transitions with the grace of a dancer. The amazing cohesion between the conductor and his orchestra was most evident in this dramatic piece full of gothic moments and strong, demanding sound.

The "Pathetique" finale was the most forceful and abundant work in the concert with a marvelous allegro molto vivace section full of fury and fresh, fiery overtones.

If one thought Ozawa was powerful before, it was here that he reached an emotional peak and was seen in full conducting glory. The adagio lamentoso finale found Ozawa pulling from himself and the orchestra a sadness like a tragic caravan crawling across the Russian Steppes. It was beautiful.

The performance was marvelous, and the audience showed its appreciation with a standing ovation.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661
APR 29 1974

54

nicle **People**

ROCHESTER, N.Y., MONDAY, APRIL 29, 1974

Television	5C
Theaters	4C
Deaths	5C
Want Ads	6-14C
Comics	15C

C

Turn before cutting, Back A Read

'Salute to Serge'

Koussevitsky music legend

By MICHAEL WALSH
D&C Staff Writer

The paths of the Eastman School of Music and the Boston Symphony Orchestra have crossed many times in the past, and they crossed again Saturday afternoon in Kilbourn Hall and Saturday night in the Eastman Theatre in a couple of ways.

The occasions were two: a special "Salute to Serge Koussevitsky," the late conductor of the Boston Symphony, and the performance of the BSO in the Eastman Theatre under conductor Seiji Ozawa, reviewed elsewhere on this page.

The Eastman School rounded up a panel of speakers in Kilbourn Hall, each to speak briefly about his relationship with Dr. Koussevitsky and to reminisce a little about the legendary Russian-born conductor who did so much to further the cause of American music during his long tenure as conductor of one of the country's finest orchestras. This year is the 100th anniversary of his birth. He died in 1951.

Dr. Howard Hanson chaired the panel, which also consisted of Sam Adler, head of the Eastman composition department; Richard Bales, Eastman graduate, now conductor of the National Gallery of Art orchestra in Washington, D.C.; Richard Burgin, concertmaster of the Boston orchestra under Koussevitsky; Henry Freeman, Eastman graduate, former principal bass of the BSO, father of Eastman school director Robert Freeman; Willis Page, a bassist in Boston under Koussevitsky, former conductor at the Eastman School and now the conductor of an orchestra in Florida; Fernand Gillet, former first oboe in Boston; and Harold Meek, former first horn in Boston. Koussevitsky's widow was in the audience.

Hanson, in his opening remarks, called the salute "a nostalgic time for me," asserting his "deep affection" for the late maestro. "Koussevitsky paid me the greatest compliment of my life," Hanson told the assemblage, "He said, 'American music began when you went to Rochester and I came to Boston." Koussevitsky performed many of Hanson's works with Boston.

Hanson called Koussevitsky "a superb artist, one of the world's greatest conductors. The Boston Symphony Orchestra has never regained the magnificence of its (days under Koussevitsky)." Older members of the audience could judge for themselves later that day.

Other members of the panel spoke of Koussevitsky's demanding standards at rehearsal. "For him, every rehearsal was a concert," said Willis Page. "Every single note we played as if we were playing solos. There was never one minute of boredom.

"No matter what the composition was, it was the greatest piece in the world when Koussevitsky was conducting it. Dr. Koussevitsky had more definitive performances of works than any other conductor before or since," said Page.

Richard Bales, who studied conducting with Koussevitsky at Tanglewood, Mass., in 1940, recalled how the maestro told him, "You must hypnotize the orchestra," when conducting.

"I don't know what he would have thought of today," Bales mused. "It's very different. It's great in some ways and frightening in others.

"But whatever happens, the role of Koussevitsky must not be forgotten."

Fernand Gillet, the renowned oboist, talked about Koussevitsky before he came to America. Gillet played with him in Paris, after the conductor had left Russia, and told an anecdote concerning Koussevitsky and the great French composer Maurice Ravel.

"One day we were rehearsing the 'Mother Goose' of Ravel and Ravel was in the audience. When we finished, Koussevitsky turned to him and asked him what he thought.

" 'It sounds very well, but it's not what I have written', Revel told him.

Please turn page

Boston Symphony's concert is success

By MICHAEL WALSH
D&C Staff Writer

In Review

The Boston Symphony came to town Saturday night with a well balanced, interesting program and, thanks to wise pacing by conductor Seiji Ozawa, the concert was a success.

In a program of Haydn's First Symphony, Arnold Schoenberg's "Verklaerte Nacht" and the Tchaikovsky Sixth Symphony, Ozawa resisted the temptation to turn his string players loose in the Schoenberg romantic tone poem, with the result that they had plenty left for the Tchaikovsky, enough to end the concert in stunning fashion.

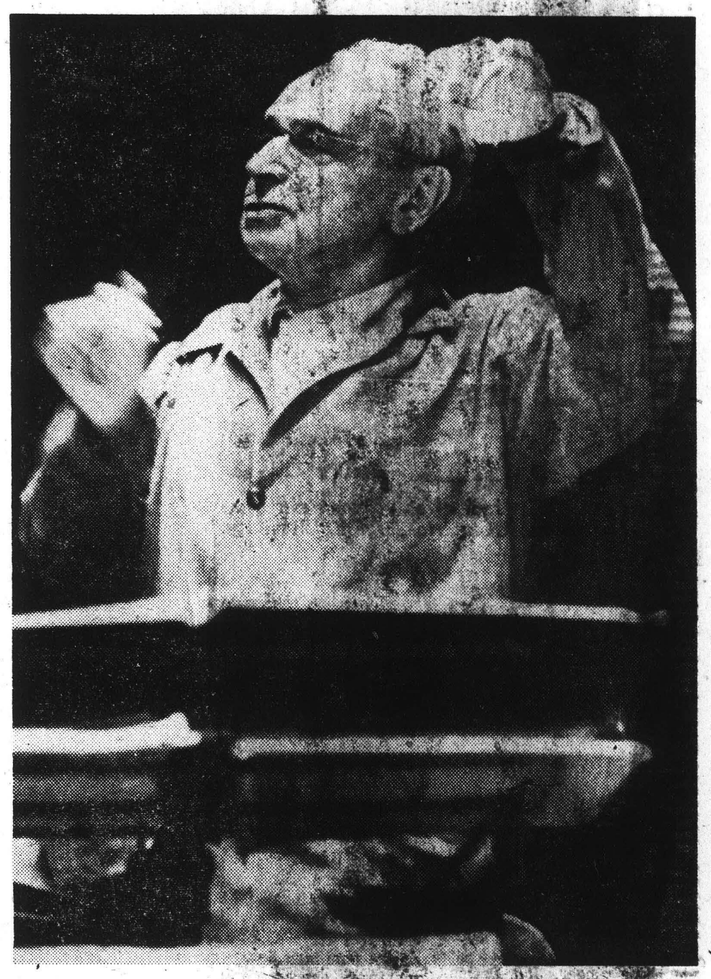
Ozawa led off with a brisk, crisp rendition of the First Symphony of Franz Joseph Haydn. He handled the textures of the work admirably and the Boston players provided him with the kind of playing necessary to bring off his view of the piece.

The Schoenberg was the big work on the first half of the program, and Ozawa carried it off very successfully. He kept an intimate feel to the piece, which, after all, was written for string sextet, not a mammoth string orchestra. Ozawa remembered that, and did not try to make it sound much bigger than it is.

Those knee-jerkers for whom the very name of Schoenberg is as the red flag to the bull need not have any fears of "Verklaerte Nacht," written in 1899. It is in a super-Romantic (some would say decadent) tonal idiom that was soon to pass into a tonality and serialism, largely through the work of the same composer.

Audiences today have an instinctive fear of Schoenberg and the other "radicals," but by sneaking a piece like this onto his program, Ozawa probably helps

Please turn page



Serge Koussevitsky—tribute to maestro

54

Concert here is success

From 1C

the cause of other works of Schoenberg, Berg and Webern and increases their chances to make it into the standard repertoire some day. From Wagner to Webern is not such a very great distance.

Ozawa finished the evening with a slam-bang performance of the Tchaikovsky's Sixth, the "Pathetique." The virtuosity of the orchestra and Ozawa's fiery podium mannerisms seduced the audience into applauding after the first movement, after the third movement and of course after the last movement.

In truth, it was a fine performance, despite instrumental lapses here and there and an astoundingly flat brass chord during the course of the symphony.

The success of this concert — I mean the financial success, since the Eastman Theatre was packed — gives rise to some speculation: Obviously, there is an audience for fine concert music, because here they were — dowagers in mink stoles, young people, snazzily bedecked businessmen, ladies in plunging backless dresses. Will the Rochester Philharmonic be able to reach these people next season and get them downtown again? Or are Rochesterians only impressed by a big name orchestra, and hang the music?

One final remark: the doors along the right side of the Theatre, those that lead into the Eastman School of Music main hall, were locked with chains from the school side, both at intermission and apparently at the conclusion of the concert as well. Trying to squeeze 3,000 people out the remaining doors would be a tricky business in case of emergency.

Koussevitsky Music legend

Please turn page

" 'No, you're right', Koussevitsky said. 'It is better'."

Harold Meek summed up the general feeling about Koussevitsky in this way:

"He was a great, great interpretive artist — and I say this unequivocally — the likes of which we haven't seen since. He made the orchestra greater than the sum of its parts."

HITLER

From 1C

sniffing the breeze for enemies, and abruptly left the room.

During World War II many German homes had a "Feuhrer shrine" complete with candles and a picture of Hitler. Stories appeared in the German press about how Allied bombs had wrecked a house but left the wall bearing Hitler's picture still standing.

And in 1944, Nazi cabinet minister Robert Leya actually called for Hitler to be "raised to our altars" as a god.

Yes, however you interpret the words, Hitler was a black magician.

Older child biggest heartbreak

From 1C

they might apply to the older adoptive child, Dr. Simeonsson spoke of a child's withdrawal, "when a previous life environment has been very limited, where no one cared, there was no punishment, no praise — nothing there."

He said that in some children it becomes evident that the only way to get attention is to be bad.

"We have to watch for these behaviors of the past and sometimes rearrange them, substituting a positive consequence."

Dr. Koret said that something else comes into dealing with an older child, as opposed to a baby.

"The older child doesn't need you to feed him, but what he looks for is a kind of acceptance. He may achieve in many areas—physical, social, academic—and parents need to tune in for a good relationship . . . show pride in his achievement.

"A child must eventually be able to match the aspiration of the parents. If not, there is conflict."

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Pops Xmas

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
DEC 24 1973
New England Newsclip

Pops Party Brings 'Joy to the World'

By ELLEN PFEIFER
Music Critic

• Concert Review

There may not have been much comfort or joy in the nations suffering from oil embargoes, nor much peace on earth, goodwill to men around the conference tables in Geneva, nor even a very optimistic faith in heaven's all-gracious king, but at the first Pops Christmas Party, Friday night in Symphony Hall, the packed audience seemed happy to put all of that out of its mind for two hours and to sing the old carols (albeit in silver-foil and velvet ribbon arrangements), drink Pops punch, cheer with their children the appearance of Santa Claus, and to believe completely all the Christmas sentiments.

Symphony Hall had been transformed from its usual winter sedateness into a modified setting with Pops tables replacing half of the orchestra seats, paper garlands (colored and spangled to resemble evergreens) replacing the usual springtime trellis-work, and banks of poinsettias substituting for the more traditional mums.

There were the familiar star-burst lights and the usual (however, compressed and emphasizing bottled cheer) menu of refreshments.

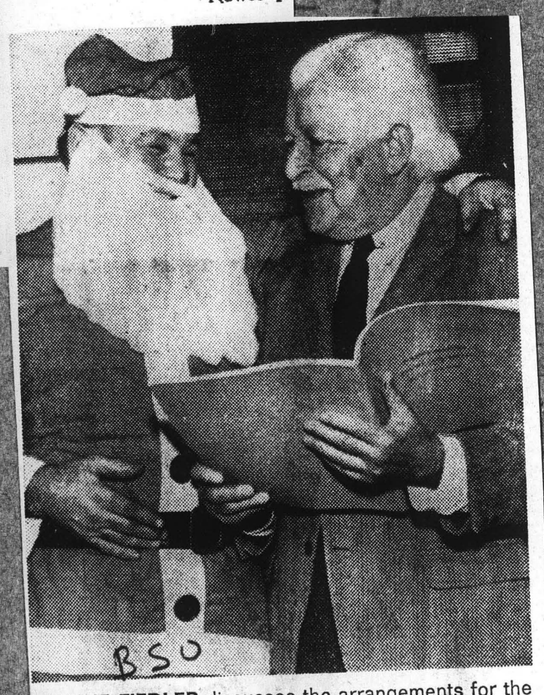
Arthur Fiedler, now 79, was there too, looking more sober and remote than one remembers seeing him before, but, nevertheless, the object of adulation by this crowd. Sitting very close and to one side of the stage, we were impressed at how uncommunicative this conductor is as far as facial expression goes. That is, until a brass player botched his "neighing horse" solo at the end of Leroy Anderson's "Sleigh-ride" and Fiedler winked and stuck out his tongue at the "offender."

Also present was the Tanglewood Festival Chorus — in a considerably more unbuttoned mood than one usually gets to see during more serious occasions. It sang lustily and who was to care if that meant a somewhat less refined quality than we are accustomed to?

But for spirited singing, one really had to wait until it was the audience's turn — in a sing-along of Hayman arrangements of favorite carols. These, plus the arrangements by Bennett which the chorus performed, represented the carol triumphal, what with lavish orchestral parts and all sorts of interpolated high notes and swelling crescendos.

Still, it was a lot of fun. And as the reporter next to me said (there's nothing like a couple of news people for being hard-bitten and jaded), "What with all the horrible things coming over the wires today, this concert certainly is enlightening."

HERALD-AMERICAN (M)
BOSTON, MASS.
D. 424,654
DEC 17 1973
New England Newsclip



ARTHUR FIEDLER discusses the arrangements for the upcoming Pops Christmas Party at Symphony Hall with a special guest. The party will take place Friday, Dec. 21 at 7:30 p. m. and Saturday, Dec. 22 at 3:30 and 7:30 p. m.

The News American
BALTIMORE, MD.
D. 200,782 SUN. 323,624
DEC 21 1973

On the Air

Aldine Bird

Fiedler Directs Boston Pops In Christmas Extravaganza

Energy crisis or no energy crisis, it's going to be a very warm Christmas so far as Arthur Fiedler is concerned. The famed and popular director of the Boston "Pops" orchestra and his musicians are going all-out Sunday at 7 p.m. on WBFF-Ch. 45 to bring music lovers a special Christmas treat.

BIRD

So, gather around and deck the halls with holly, mistletoe and ivy, if you wish, but sit back and enjoy a rare program of Yuletide music and even Santa Claus.

The conductor will open the program with a swirling medley of traditional carols, sung by the Tanglewood Festival Chorus, to include "First Noel," "O Little Town of Bethlehem," "I Saw Three Ships" and "Deck the Halls."

The Pops orchestra takes off on a musical sleigh ride to end all sleigh rides, and you know what tune they are going to be doing. Sure, "Sleigh Ride" for one, both versions of Leopold Mozart and Leroy Anderson.

The program will include Irving Berlin's immortal "White Christmas," as well as a visit from "Rudolph the Red-Nosed Reindeer," and, of course, all the boys will have to tell you "We Wish You a Merry Christmass in the form of a sing-along.

At the conclusion, what else? Santa Claus comes on stage to visit Arthur, the orchestra breaks into "Santa Claus is Coming to Town," and they present the maestro with a special Christmas gift . . .

Some of the familiar Yule songs you'll be hearing include "Moods of Christmas," "First Noel," "O Little Town of Bethlehem," "I Saw Three Ships," 'Deck the Halls," "Sleigh Ride," also "A Sleigh Ride, Old and New," and natch, "Silent Night."

No one knows what will be the outcome of the energy crisis but at least the Automobile Club of Maryland and WJZ-TV are trying to do something about it, so far as transportation to and from work or other places is concerned.

A "Commuter-Computer Car-Pool Club" has been organized designed to ease the pressing energy crisis and environmental problems and residents who live and work in the Metropolitan area are urged to send for their "commuter forms" at once Radio Station WFBR also has joined in the movement.

The computer will analyze and match all the potential commuters' applications for ride at the auto club.

Incidentally, Hank Grant of the Hollywood Daily Reporter tells me the sad news that Mary Tyler Moore and her hubby, Grant Tinker , a film producer, have parted company at their Malibu home. It had been rumored for some time that such a seperation was spending and he made it definite by moving out, a la Mandel.

She's such a doll . . .

Just received a telegram from ABC-TV in New York:

"Food inspectors have been forced to pass along contaminated chickens by threats and physical beatings. The food you eat is being genetically altered in tax-supported laboratories all over the U. S. When they're through with it, the food has to be injected with extract so that it tastes the way it is supposed to. Some food additives cause in children.

"These are some of the findings to be revealed in 'ABC News Closeup on Foods: Green Grow the Profits,' which will be aired Friday night, Dec. 21, from 10 to 11 p.m., (WJZ locally)."

What next?

Fort Lauderdale News
FORT LAUDERDALE, FLA.
D. 83,276
DEC 21 1973

Arthur Fiedler Show Set For Sunday Slot

When Arthur Fiedler conducts there's no such thing as an "Energy Crisis."

Gather 'round and deck the halls—Arthur Fiedler's Christmas At The Pops brings you the wonderful world of Christmas music Sunday at 7 p.m. on Channel 2.

The show opens with a medley of carols—sung by the Tanglewood Festival Chorus—"First Noel," "O Little Town of Bethlehem," "I Saw Three Ships," and "Deck the Halls." The Pops Orchestra takes off on a musical sleigh ride, playing both Leopold Mozart's "Sleigh Ride," as well as Leroy Anderson's version.

And what Christmas would be complete without Irving Berlin's "White Christmas," or a visit from "Rudolph the Red Nosed Reindeer?" And then in a "We Wish You a Merry Christmas Sing-a-long" the whole audience gets a chance to sing their favorite Christmas carols with the Tanglewood Chorus.

PRESS
WATERTOWN, MASS.
W. 5,097
DEC 20 1973
New England Newsclip

ARTHUR FIEDLER

Yule Favorites

When Arthur Fiedler conducts there's no such thing as an "Energy Crisis". It's going to be a warm Christmas after all, because Arthur Fiedler and the Boston Pops Orchestra are back for a special Christmas present for you.

Gather round and deck the halls — with boughs of holly, mistletoe and Arthur Fiedler. "Christmas at Pops" brings you the wonderful world of Christmas music Sunday, Dec. 23, at 10 pm on Channel 2. The program will be repeated on Channel 2 on Monday, Dec. 24, at 7 p.m. and Christmas Day at 7 p.m.

"Christmas at Pops" opens with a swirling medley of traditional carols — sung by the Tanglewood Festival Chorus — "First Noel," "O Little Town of Bethlehem," "I Saw Three Ships," and "Deck the Halls." The Pops Orchestra takes off on a musical sleigh ride to end all sleigh rides — playing both Leopold Mozart's "Sleigh Ride," as well as Leroy Anderson's version.

And what Christmas would be complete without Irving Berlin's "White Christmas," or a visit from "Rudolph the Red [illegible]." And then in a "[illegible] a Merry Christmas [illegible] Long" — the whole audience gets a chance to sing their favorite Christmas carols with the Tanglewood Chorus. A good time for the whole family to sing-a-long, too.

And then — Santa, himself, visits Arthur — on stage. The Orchestra aings into "Santa Claus is Comin to Town" and Arthur Fiedler gets a special Christmas present.

DALTON, GA.
CITIZEN-NEWS
D. 11,000
DEC 21 1973

'Christmas at Pops' With Arthur Fiedler

When Arthur Fiedler conducts, there is no such thing as an energy crisis. It's going to be a warm Christmas after all, because Arthur Fiedler and the Boston Pops Orchestra are back for a special Christmas present for you.

Gather round and deck the halls — with boughs of holly, mistletoe, and Arthur Fiedler. "Christmas At Pops" brings you the wonderful world of Christmas music Monday, Dec. 24 at 10 p.m. on UHF Channel 18, Chatsworth.

"Christmas At Pops" opens with a swirling medley of traditional carols, sung by the Tanglewood Festival Chorus. "First Noel," "Oh Little Town of Bethlehem," "I Saw Three Ships," and "Deck The Halls."

The Pops Orchestra takes off on a musical sleigh ride to end all sleigh rides — playing both Leopold Mozart's "Sleigh Ride" as well as LeRoy Anderson's version.

And what Christmas would be complete without Irving Berlin's "White Christmas" or a visit from "Rudolph The Red-nosed Reindeer"? And then in a "We Wish You A Merry Christmas" sing-a-long, the whole audience gets a chance to sing their favorite Christmas carols with the Tanglewood Chorus. A good time for the whole family to sing a-long, too.

Join Arthur Fiedler for "Christmas At Pops." Deck the Halls. Enjoy.

"Christmas At Pops" is being broadcast over the Georgia ETV Network, which is owned and operated by the State Department of Education.

Pops Xmas

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SUNDAY HERALD
NORWALK, CONN.
S. 30,354

DEC 23 1973

New England Newsclip

HAPPY FIEDLER — Santa Claus stands with Arthur Fiedler at the podium of the Boston Pops Saturday, after presenting the conductor with a Santa hat following a carol concert in Symphony Hall, Boston.

SARASOTA, FLA.
HERALD TRIBUNE
D. 31,000 S. 35,000

DEC 23 1973

Fiedler, Pops' Christmas Gift

When Arthur Fiedler conducts, there is no such thing as an energy crisis. It's going to be a warm Christmas after all, because Arthur Fiedler and the Boston Pops Orchestra are back for a special Christmas present for you.

Gather round and deck the halls — with boughs of holly, mistletoe, and Arthur Fiedler. "Christmas At Pops" opens with a swirling medley of traditional carols, sung by the Tanglewood Festival Chorus. "First Noel", "Oh Little Town of Bethleham", "I Saw Three Ships", and "Deck The Halls".

The Pops Orchestra takes off on a musical sleigh ride to end all sleigh rides — playing both Leopold Mozart's "Sleigh Ride" as well as Leroy Anderson's version.

SNYDER, TEXAS
NEWS
D. 6,500

DEC 23 1973

Christmas At Pops A Joyous Treasure

Arthur Fiedler and the Boston Pops Orchestra are back with a Christmas special to delight the entire family.

CHRISTMAS AT POPS brings you a joyous Christmas treasure chest of favorite carols and traditional tunes Sunday, December 23, at 6 p.m., repeated Monday, Dec. 24, at 8 p.m. on KERA (PBS).

The Tanglewood Festival Chorus opens the program with a swirling medley of traditional carols including "Silent Night," "O Come All Ye Faithful" and "O Little Town of Bethlehem." Then, the Pops Orchestra takes off on a musical sleigh ride to end all sleigh rides—playing both Leopold Mozart's "Sleigh Ride" as well as Leroy Anderson's version.

And what Christmas would be complete without Irving Berlin's "White Christmas," or a visit from "Rudolph The Red Nosed Reindeer"? And then the whole audience (and viewers, of course) are invited to join with the Tanglewood Chorus in singing their favorite Christmas carols in the "We Wish You A Merry Christmas Sing-A-Long."

A visit from Santa Claus on stage winds up the festivities as the Orchestra zings into "Santa Claus Is Coming To Town."

Deck the halls. And sing-along.

CHRISTMAS AT POPS, made possible by a grant from the Martin Marietta Corporation, is a production of WGBH, Boston and transmitted nationally by the Public Broadcasting Service. Producer: Bill Cosel.

NEWS (E)
NEWPORT, R. I.
D. 15,337

DEC 27 1973

New England Newsclip

CONDUCTOR RECOVERS

BOSTON (AP) — Boston Pops conductor Arthur Fiedler is in good condition and should be "up and around within a few days," according to a spokesman for New England Medical Hospital.

Fiedler was admitted to the hospital the day before Christmas for treatment of pneumonia, the spokesman said.

SANTA MONICA, CALIF.
OUTLOOK
D. 36,000

DEC 27 1973

Conductor Winning Bout With Pneumonia

BOSTON (UPI) — Boston Pops Conductor Arthur Fiedler, admitted to the New England Medical Hospital on Christmas Eve with pneumonia, was listed in "good" condition today.

A hospital spokesman said Fiedler, 79, entered the hospital with "a high temperature and pneumonia" the day before Christmas. "His condition is now good and he is on antibiotics," he said.

At one point, Fiedler's temperature reached 104 degrees.

SOUTH MIDDLESEX
NEWS (E)
FRAMINGHAM, MASS.
D. 32,500

DEC 27 1973

New England Newsclip

Arthur Fiedler hospitalized

BOSTON (UPI) — Boston Pops Conductor Arthur Fiedler, admitted to the New England Medical Hospital on Christmas Eve with pneumonia, was listed in "good" condition today.

A hospital spokesman said Fiedler, 79, entered the hospital with "a high temperature and pneumonia" the day before Christmas. "His condition is now good and he is on antibiotics," he said.

At one point, Fiedler's temperature reached 104 degrees.

TIMES REPORTER
SPRINGFIELD, VT.
D. 6,500

DEC 27 1973

New England Newsclip

Fiedler hospitalized; condition reported good

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NEWS (E)
SALEM, MASS.
D. 29,244

DEC 27 1973

New England Newsclip

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Fiedler illness

ST. LOUIS POST-DISPATCH
D. 326,376 SUN. 541,868

DEC 27 1973

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Pops Xmas

56

SUNDAY HERALD
NORWALK, CONN.
S. 30,354

DEC 23 1973

New England Newsclip

HAPPY FIEDLER — Santa Claus stands with Arthur Fiedler at the podium of the Boston Pops Saturday, after presenting the conductor with a Santa hat following a carol concert in Symphony Hall, Boston.

SARASOTA, FLA.
HERALD TRIBUNE
D. 31,000 S. 35,000

DEC 23 1973

Fiedler, Pops' Christmas Gift

When Arthur Fiedler conducts, there is no such thing as an energy crisis. It's going to be a warm Christmas after all, because Arthur Fiedler and the Boston Pops Orchestra are back for a special Christmas present for you.

Gather round and deck the halls — with boughs of holly, mistletoe, and Arthur Fiedler. "Christmas At Pops" opens with a swirling medley of traditional carols, sung by the Tanglewood Festival Chorus. "First Noel", "Oh Little Town of Bethleham", "I Saw Three Ships", and "Deck The Halls".

The Pops Orchestra takes off on a musical sleigh ride to end all sleigh rides — playing both Leopold Mozart's "Sleigh Ride" as well as Leroy Anderson's version.

SNYDER, TEXAS
NEWS
D. 6,500

DEC 23 1973

Christmas At Pops A Joyous Treasure

Arthur Fiedler and the Boston Pops Orchestra are back with a Christmas special to delight the entire family.

CHRISTMAS AT POPS brings you a joyous Christmas treasure chest of favorite carols and traditional tunes Sunday, December 23, at 6 p.m., repeated Monday, Dec. 24, at 8 p.m. on KERA (PBS).

The Tanglewood Festival Chorus opens the program with a swirling medley of traditional carols including "Silent Night," "O Come All Ye Faithful" and "O Little Town of Bethlehem." Then, the Pops Orchestra takes off on a musical sleigh ride to end all sleigh rides—playing both Leopold Mozart's "Sleigh Ride" as well as Leroy Anderson's version.

And what Christmas would be complete without Irving Berlin's "White Christmas," or a visit from "Rudolph The Red Nosed Reindeer"? And then the whole audience (and viewers, of course) are invited to join with the Tanglewood Chorus in singing their favorite Christmas carols in the "We Wish You A Merry Christmas Sing-A-Long."

A visit from Santa Claus on stage winds up the festivities as the Orchestra zings into "Santa Claus Is Coming To Town."

Deck the halls. And sing-along.

CHRISTMAS AT POPS, made possible by a grant from the Martin Marietta Corporation, is a production of WGBH, Boston and transmitted nationally by the Public Broadcasting Service. Producer: Bill Cosel.

NEWS (E)
NEWPORT, R. I.
D. 15,337

DEC 27 1973

New England Newsclip

CONDUCTOR RECOVERS

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SANTA MONICA, CALIF.
OUTLOOK
D. 36,000

DEC 27 1973

Conductor Winning Bout With Pneumonia

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SOUTH MIDDLESEX
NEWS (E)
FRAMINGHAM, MASS.
D. 32,500

DEC 27 1973

New England Newsclip

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END OF VOLUME

END OF REEL

PLEASE REWIND